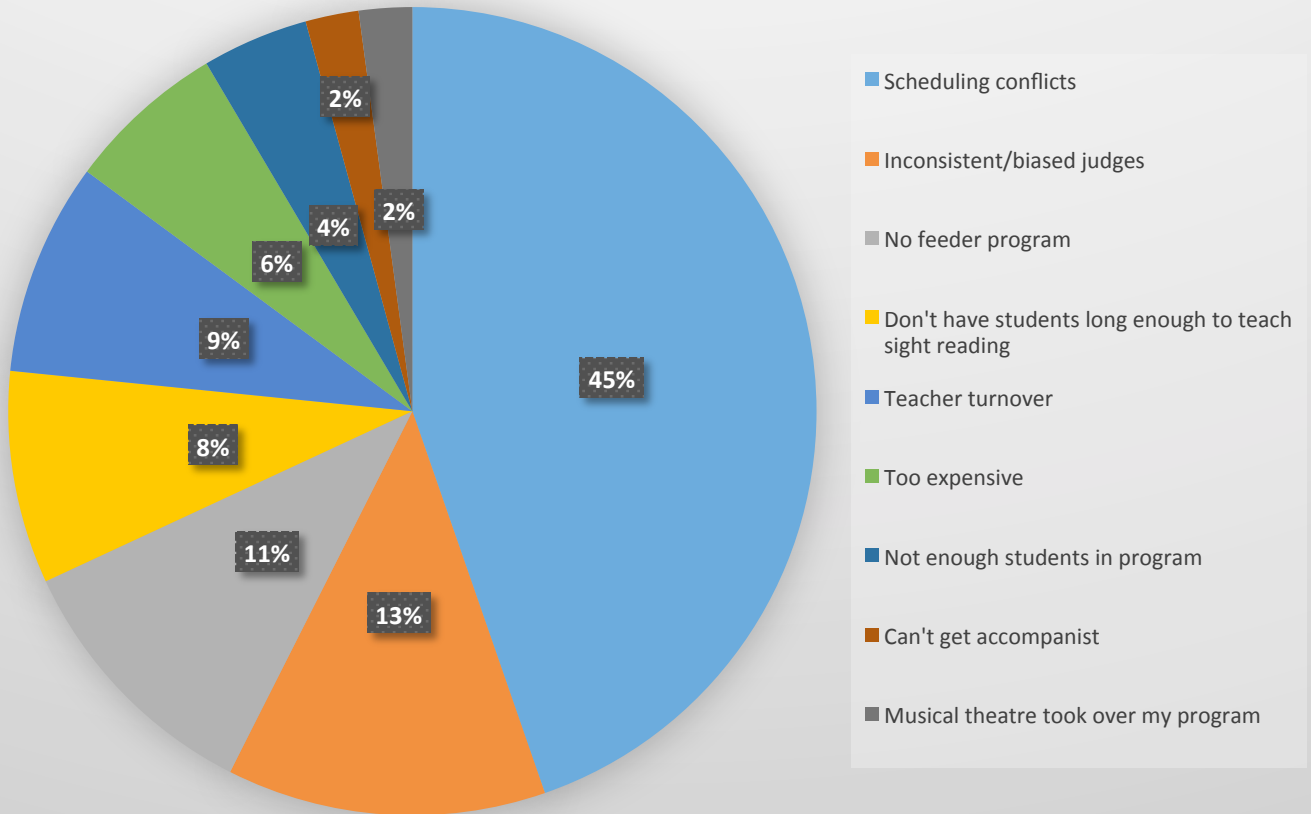
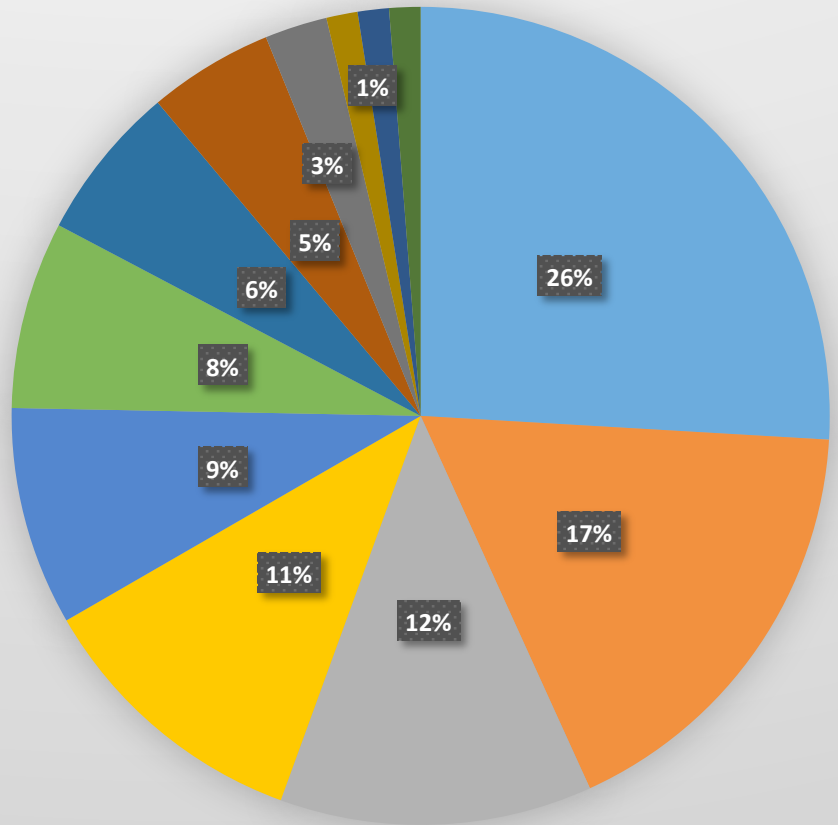


SCPA: Do you regularly bring students to SCPA? If not, give brief explanation of why not.



If you have not encouraged students to audition for All-State Show Choir, please give a brief explanation of why not.

- No show choir at home school
- Both choir rule
- Too expensive to do both ASSC and AS
- Only students from particular schools make it
- Bad choreography
- Too much time out of school
- No students made it
- Audition is too early
- Can't dance
- Students not prepared
- During competition season
- ASSC is not same level as other good show choirs in our state



ALL-STATE AUDITION FEEDBACK		
SITES	JUDGES	RESULTS
Audition sites too far away	Hire a judging team of retired professionals	Want to see students audition sheets (4)
	Judges should have no connection to students auditioning	Add sight reading/musicianship section to audition
		Want to see list a full day before list is published online

ALL STATE FESTIVAL FEEDBACK		
CONCERT	SITE	REHEARSALS
Height issues in choirs	Disappointed with tshirt/plaque options (2)	Safety concern about tardies after large meal breaks
Stand and stretch break between second and third HS choir performance	Consistent parking instructions	Students with lost nametags should be allowed in rehearsal and director deal with new tags
Mention concert etiquette in pre-concert speech (when to clap)	Monitor handicapped parking lot at Wright	Solo auditions better organized (not in back hallway with attendance monitor)
OCS/OA presentations too long	TTBB room inconvenient	
Enforce dress code (too many short dresses)	Brock is too small for SATB	
	Contract Homewood PD to help with traffic	
	Hotel blocks available	

ALL-STATE SHOW CHOIR FEEDBACK		
CHOIRS	COSTUMES	PARTICIPATION
Middle school show choir (3)	Dresses/suits (3)	Do not rehearse during competition season (2)
Women's show choir (2)	Short sleeve tshirts/jeans (2)	Price break if you have to register for both AS and ASSC
A capella pop choir		Waive audition fee for 1 year for those who want to try ASSC
		Class to teach students how to dance
		2 audition locations

SCPA SIGHT READING FEEDBACK		
LEVELS	QUESTIONS	FEARS
Better explanation of what is covered in each level (5)	Is there a TB option of high school?	Do not lower standards (4)
Specific guidelines for each level of ability (only do-sol, specific interval skips, etc.)	Do tempos matter in the SR room?	Afraid of sight reading (3)
Based on grade level and enrollment size	Can we have sight reading in keys appropriate for middle school without having to transpose?	Examples too hard (3)
Based on grade level of music and then sight read one level below	Can we be given 2 examples and get to choose which one our choir reads?	Don't know how to teach sight reading
Multiple levels to register in: SAB level 1 includes keys of C, D, F, D or B flat, stepwise movement and skips only on D-M-S-D	Can middle school examples be more typical of middle school repertoire and less like the chordal style we have been using?	Examples available before assessment
Should align with Arts Course of Study MS Level 1 Unison, etc.	Sight reading example videos on website?	Detailed account of what students and teachers are actually allowed to do in SR room

OTHER SUGGESTIONS		
FINANCIAL	ADVOCACY/EDUCATION	OTHER
Keep late fee (2)	Textbook adoption information	Award Frances Moss every year
PDF invoices attached to emails	Method books that help to teach reading notation	3 year rotation at AMEA of show choir, a capella group, honor choir
School fee should be more reflective of school size	Forum on webpage for questions and collaboration	Need someone to ask questions to/point of contact
Charge more per student	ABA and AVA coordinate dates of All-State/SCPA/MPA so they do not conflict	10 minute off stage clinic with a 4 judge rotation at SCPA
School credit card payment option online	Update when it is time to contact legislators about music education issues	
Deadlines should not fall on holidays		

CLINICIAN/WORKSHOP SUGGESTIONS	
SESSIONS	CLINICIANS
Coordinate a K-12 music program across multiple schools/teachers	Jeffery Ames, Belmont University
Teaching tone deaf students	Anton Armstrong, St. Olaf College
Changing male voice	William Barr, Glasgow Philharmonic Male Voice Choir
Sharing choral repertoire	Susan Brumfield, Texas Tech University
Sight reading	David Childs, University Park United Methodist Church, Vox Humana
Improving choral tone	Philip Copeland, Samford University
Finding sponsors/fundraising	Peggy Dettwiler, Mansfield University
	Rollo Dilworth, Temple University (3)
	Connie Drosakis, Bak Middle School of the Arts
	Ellary Draper, University of Alabama
	J. Donald Dumpson, Arch Street Presbyterian Church
	Greg Fuller, University of Southern Mississippi

	Stacey Gibbs, composer
	Paul Gulsvig
	Shannon Jeffreys, Georgia Southern
	Jefferson Johnson, University of Kentucky
	Victor Johnson, Children's Choir of Texas
	James Jordan, Westminster Choir College
	Brian Kittredge, University of Alabama at Birmingham (2)
	Carol Krueger, Valdosta State University
	Morten Lauridsen, University of Southern California
	Sue Moniger, Elmhurst College
	Diane Orlofsky, Troy University
	Gary Packwood, Mississippi State University (2)
	William Powell, Auburn University (2)
	Tom Shelton, Westminster Choir College (2)
	Lester Siegel, Birmingham-Southern College
	Andre Thomas, Florida State University
	Melanie Williams, University of Montevallo