

ChoDA Meeting Minutes  
August 18, 2009

In attendance: Greg Hebert, Julia Higgins, Adrienne Meeker, Suzanna Coyoli, Frank Sargent, Ted Gibson, Joyce Bertilson, & Lilanii Figueroa  
Not in attendance: Jennifer Wortman & German Aguilar

1. Greg welcomed everyone and prefaced the meeting with a review of the agenda. Minutes from the May 9<sup>th</sup> meeting were reviewed and approved (motioned, seconded, and passed unanimously.)
2. Revisions/updates were made to the All-state Jazz/Show handbook. Sections are noted below, changes are in red.

**7-5A CHRONOLOGY.**

October 2, 2009 DEADLINE: Jazz/Show Choirs audition registration.  
October 31, 2009 Jazz Choir/Show Choir live audition.  
November 6, 2009 DEADLINE: Jazz/Show Choirs student participation registration.  
January 5-7, 2010 High School All-State Jazz/Show Festival.  
Rehearsals begin on January 5<sup>th</sup> at 6pm.  
January 7, 2010 High School All-State Jazz/Show Festival Performance, AMEA  
Opening Event

**7-5B FESTIVAL LEADERSHIP.**

**ChoDA VP ALL-STATE JAZZ/ CHOIR**

Suzanna Coyoli, Pinnacle HS, 3535 E, Mayo Blvd.  
School Phone: (602) 449-4900 ext. 44080, School Fax: (602) 449-4005  
E-mail: scoyoli@pvschools.net

**ALL-STATE JAZZ CHOIR CHAIR**

Troy Meeker, Central HS, 4525 N. Central Ave., Phoenix, AZ 85012  
School Phone: (602) 764-7653, School Fax: (602) 229-8378  
E-mail: tbmeeker@cox.net

**ALL-STATE JAZZ CLINIC CHOIR CHAIR**

Andrea Jones, Mesa HS, 1630 E. Southern Ave., Mesa, AZ 85204-1889  
School Phone: (480) 472-5900, School Fax: (480) 472-5968  
E-mail: amjones@mpsaz.org

**7-5C ALL-STATE FESTIVAL SITE.**

Tuesday night: Mesa High School, 1630 E. Southern Ave., Mesa, AZ 85204-1889  
Wednesday and Thursday: Phoenix Marriott Mesa, 200 N. Centennial Way, Mesa AZ 85201

### **7-5.1.3 FESTIVAL DESCRIPTION.**

- a. The Festival consists of **three** performance groups: **All-State Show Choir, The All-State Jazz Choir, and the All-State Rehearsal-Clinic Jazz Choir.**

### **7-5.2.2 TEACHER/CHAPERONE RESPONSIBILITY.**

- c. **Chaperones must arrive at the event site with the student(s) and remain at this site until the student's responsibilities have been concluded.**
- d. **Teachers/Chaperones are to sign in with the Festival Chair upon arrival at the festival site.**

(Please BOLD letter C & D)

### **7-5.4.1 FESTIVAL FORMAT.**

- a. The festival will take place over a three (3) day period
- b. Rehearsal begins at 6pm on the first day.
- c. The Gala Concert will be held as the concluding event at 7:00p on the last day.

### **7-5.4.3 AUDITION REGISTRATION FEES.**

- f. Substitutions will NOT be allowed after the registration **postmark (Please OMIT this) deadline.**

### **7-5.4.5 AUDITIONS – SPECIFIC INFORMATION.**

*(Revisions/ Changes to this section were voted upon by the board and are noted accordingly)*

#### **7-5.4.5A JAZZ CHOIR.**

**(please omit this) THERE IS NO TAPED AUDITION FOR THE JAZZ CHOIR.**

- a. All Jazz Choir auditions will be “live” auditions.
- b. Each school will be assigned a block of time for those students who register to audition.
- c. All students auditioning will be required to show picture identification at the “live” audition.
- d. Vocal Audition - The vocal audition will consist of the following:
  - 1) **The required Jazz/Show Choir scales must be sung a cappella in a swing rhythm, using the syllables shown, and in the key, and tempo indicated.**
  - 2) The auditioner must pay careful attention to the metronome markings. **(please omit #2)**
  - 3) **The scales will be judged on accuracy of pitch, fluidity tone quality, and appropriate swing feel.**
  - 4) All auditioners must sing the short, required solo twice.

*(A motion to make the changes above was made, seconded and passed unanimously).*

#### **7-5.4.5B SHOW CHOIR.**

**(please omit this) THERE IS NO TAPED AUDITION FOR THE SHOW CHOIR.**

- a. Each school will be assigned a block of time for those students who register to audition.
- b. All Show Choir auditions will be “live.”
- c. All students auditioning will be required to show picture identification at the live auditions.
- d. Vocal audition. The vocal audition will consist of the following:
  - 1) The required Jazz/Show Choir scales must be sung a cappella in a swing rhythm, using the syllables shown, and in the key, and tempo indicated.
  - 2) Pay careful attention to the metronome markings **(please omit #2)**
  - 3) The scales will be judged on accuracy of pitch, fluidity tone quality, and appropriate swing feel.
  - 4) All students must sing the short, required solo **only once.**
- e. Dance audition.
  - 1) Choreography for the audition will be taught in large groups.
  - 2) Choreography learning sessions are CLOSED to the public and directors.
  - 3) **The routine will be approximately 32 measures in length.**
  - 4) **During this portion of the audition students will be evaluated in small groups while singing and dancing.**
  - 5) The second portion of the audition will consist of more complex dance steps, without singing. This will be done with instrumental accompaniment. **(Please omit #5)**
  - 6) Auditioning students are encouraged to wear comfortable non-revealing clothing.

**SHOW CHOIR SCALES TBA. (please take this out)**

**ADD PDF OF JAZZ AND SHOW CHOIR SCALES**

*(A motion to make the changes above was made, seconded, and passed unanimously).*

#### **7-5.4.7 ALTERNATE POLICY.**

- b. Number of Alternates allowed.
  - 1) Only the first two alternates **(in each section)** of Show Choir, and the one alternate **(in each section)** of the Jazz Choir and Jazz Clinic will be allowed to attend the festival rehearsals.
  - 2) Only the first alternate will attend the festival. **(please omit #2)**
  - 3) **Once the festival has begun, if the alternate(s) becomes a part of the choir, NO OTHER alternates will be called to attend the festival.**

*(A motion to make the changes above was made, seconded, and passed unanimously).*

#### **7-5.4.9 MUSIC PREPARATION.**

- a. There will be a **NOT** be a mandatory rehearsal for both the Jazz and the Show Choir for 2007 only. **(please omit “a”)**
- b. All students are required to have the festival music prepared before arriving at the **first** rehearsal.

- c. All members of the All-State Show and Jazz Choirs are to have their music MEMORIZED upon arrival at the festival.

#### **7-5.4.10 ATTENDANCE POLICY.**

- a. Every participant is to be at every minute of every rehearsal and performance.
- b. Failure to do so may result in being removed from the festival.
- c. **Exceptions may be made to allow students to participate in a performing group at the AMEA In-Service Conference. (please omit “c” because this takes place before the festival).**

----- End of Jazz/ Show handbook revisions-----

3. Frank pointed out that there were inconsistencies in section 7-3.2.7 Sight Reading in the ChoDA Choral Activities handbook, in comparison, to the AzACDA Choral Activities handbook. The differences are slight and do not change policy. However, it was motioned to change the ChoDA handbook to match that of AzACDA. A motion was made, seconded, and passed unanimously. The changes are as follows, noted in red:

#### **PROCESS FOR SIGHT READING COMPONENT**

10-minute time slots

Personnel: One judge, one assistant

Materials: Stopwatch, metronome, piano, sight reading materials.

#### **I. Entrance & Material distribution.**

Choir and Director enter room. When everyone is settled, materials are distributed. **No one is to mark on the music unless instructed to do so by the adjudicator.** When the director states everyone is ready, the scores are opened and the timing process begins.

#### **II. FIVE -minute Preparation Period [NO SINGING ALLOWED PERMITTED].**

The director and choir have five (5) minutes to study the score. While the director looks at the score and calls out information, students may work on rhythm, pitch, dynamics, etc. using any method (rhythm-counting, solfege, numbers, etc.) The students may work as a group or in sections. The director may play and/or sing the tonic chord at any time during this study period. Tempo markings will be suggested - but directors may choose their own tempo. A metronome will be available. Directors may conduct, snap fingers, call out beat numbers or otherwise indicate the beat and tempo to assist the choir but may not sing except to give the tonic chord pitches.

#### **III. First Sight Read.**

At the end of the **five minute preparation period, the tonic chord and starting pitches may be played, which the director and choir may sing.** The choir must then sight-read the piece from beginning to end. Once the choir has begun **the (omit this)** reading, the director may not make any other audible contribution.

#### **IV. TWO- minute Problem-Spot Discussion.**

Immediately following the conclusion of the first reading, the director and choir have two minutes to talk through any problem spots.

#### **V. Second Sight Read.**

The director plays the tonic chord and starting pitches, which, again the director and choir may sing. The choir reads the piece from beginning to end for the second time.

#### **VI. Collection of Sight Reading Materials.**

The adjudicator's assistant will collect and account for all sight reading materials before the choir is excused from the sight reading room.

#### **RATINGS:**

- I. Superior: Performance worthy of distinction, or a first-place ranking.
- II. Excellent: Performance showing a need for minor improvement in a few areas.
- III. Good: Performance showing a need for improvement in several areas.
- IV. Fair: Performance showing a need for major improvement in several areas.

----- End of Choral Activities handbook revisions -----

3. The idea of adding a \$50 late registration fee for whole school registrations at all festivals was discussed. This idea was presented to us by AMEA. The idea is to hold director's accountable for meeting registration deadlines, while still allowing students to participate without an individual penalty. This fee would pertain to whole school late registrations, not individual ones. David Waggoner wants to know if ChoDA would support this, as other groups are in support already. (A motion to establish the \$50 fee was made, seconded, and passed unanimously).

4. The idea of creating a script of complete instructions to be read on CD for Jazz/ Show choir auditions was discussed. Similar to Regionals and All-State, it would provide consistency in giving directions for the audition process and eliminating extra, and possibly biased, instructions from the judges. The CD would include the directions, pitches, and metronome clicks. A motion to implement this idea was made, seconded, and passes unanimously. Adrienne and Suzanna will collaborate together to create a script for approval.

5. The idea of editing the voice divisions on audition sheets was discussed. Currently on the Regional and All-State auditions there is an eight part division (S1, S2, A1, A2, T1, T2, B1, B2). This provides some confusion due to the fact that the each part is not individually auditioned for. Also, the choir may not be in need of all parts or may need a specific balance not based on number. The director of the choir should be at liberty to place students within their section as needed, within an SATB choir. In addition, most kids do not circle a specific voice part on the audition sheet anyways. Therefore, it would be best to have a four part division (S, A, T, B). How divisions will be determined will need to be discussed and established prior to the festivals. A motion to change the voice part division on the audition sheets was made, seconded, and passed unanimously.

6. Conference- Julia verified some information requested by Bill Richardson regarding start and end times for rehearsals, choice of rooms and pianos. Julia also discussed some possible clinicians and sessions for conference. We as a board will try to sort through the submitted requests at our next meeting.

7. ES/JH Festivals- Ted updated us that he has two locations solidified, and is still looking for quality clinicians. He also expressed an interest in wanting better communication with AMEA to get information out to ES/JH teachers who are interested in attending the festival.

8. Choral Festivals- in addition to presenting the changes to the handbook, Frank discussed the concerns of participation. A main issue that was presented was scheduling. The festival date tends to conflict with concert dates and other festivals. We need to brainstorm ideas to increase participation overall. Frank gave Joyce the calendar corrections to be posted on the website.

9. Website/Treasury- Joyce reviewed the current budget. If you need contracts, music orders, or supplies for festivals or ChoDA activities, you must go through Joyce. If needed, she will contact David. Also, updates to website will be made by Joyce, so contact her to make changes. This includes calendar dates, board minutes, updated fees, etc.

10. Regionals/All-State- Adrienne contacted Rene Clausen's administrative assistant, and is still waiting for information. She also contacted Matt and German to get any documents from past years. Greg has and will send Adrienne a list of previous repertoire. The idea of creating a video for choral chairs was discussed. A proposed script will be presented in September.

11. Regional Sight Reading- The board discussed the need to get the regional sight reading examples composed. The board also discussed the need for the examples to be equally challenging/ fair amongst all voice parts. The board thought it would be best to get to preview the example ahead of time and will request a copy to edit by our September meeting.

11. Greg discussed the idea of putting together a survey to account for the feedback from all choir directors. These surveys would be given this year, for the board to review and possibly implement next year. Each board member is asked to formulate a few questions for the survey. We will discuss this at our September meeting.

12. The board updated pictures for our page on the website!