

# **School of Vocal Music Handbook Oakland School for the Arts 2017 - 2018**

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**Please see the Oakland School of the Arts Parent Handbook and Student Handbook for more general information about OSA (available on-line at [www.oakarts.org](http://www.oakarts.org)).**

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## **VOCAL MUSIC DEPARTMENT PHILOSOPHY, CURRICULUM, AND GOALS.**

The OSA Vocal Music Department provides pre-professional training for aspiring young vocalists. Through the course listings that are offered from Middle School to High School, each Vocal music graduate should attain the following skill sets and character qualities in order to prepare for college and eventually pursue a professional music career.

### **PHILOSOPHY**

The philosophy of the Vocal Music department is founded on the principles of self-motivation, artistic excellence, professionalism, and a strong work ethic. Because the school is an audition only school, we expect that students are 100% committed and invested in their journey to become young professional musicians. All Vocal students must understand that it is a privilege and an honor to attend a specialized arts school and that the students take pride in that privilege. Students must also understand that mastery of any craft takes daily work, effort, and practice. *Talent is simply not enough.*

Upon being admitted, students are expected to already have an intermediate level of Vocal ability, respective to their age. The foundational and advanced courses we provide are designed to meet each student at their ability level and provide opportunities for them to work on specific skills. As students master these skill sets, they then have the opportunity to audition for more advanced courses.

The curriculum throughout their time at OSA emphasizes professional training in rehearsals, performance and solo opportunities. Students are expected to self-initiate when auditions are offered and take personal responsibility for their growth and advancement as young artists. We encourage and guide students along the way to take personal ownership of their education. The expectation is that families reinforce this principle at home.

Our philosophy on artistic excellence is that students must be competitive and relevant in today's artistic climate. The repertoire we choose, the shows we produce, the character qualities we expect, and the curriculum we study are meant to prepare students for the ever advancing expectations that are present at both the professional and collegiate level.

Finally, we hope to cultivate a love for learning and a deep respect for the study and craft of music. It is our intention to be a launching pad for a life-long love and pursuit of Vocal music.

**VOCAL MUSIC FACULTY AND ARTISTS IN RESIDENCE:**



**Cava Menzies, Artistic Director and School of Vocal Music, Faculty: [www.cavamenzies.com](http://www.cavamenzies.com)**

Bay area native Cava Menzies hails from a long line of musical talents; her grandmother, a dancer at the Cotton Club in NY; her father, Eddie Henderson, an accomplished jazz trumpeter, and her mother a classically trained flautist. She is a classically trained jazz pianist who has performed throughout the Bay Area and abroad. In 2001, Ms. Menzies received a BA from the Berklee College of Music in Boston where she studied jazz piano and music education. In 2008, she received her MM from the University of Miami where she studied composition and music production and recording.

Ms. Menzies is a member of the bossa nova and standards duo CAVALISA with Ms. Lisa Forkish. She has a recent album, "Moment to Moment", with jazz trumpeter, Nick Phillips which received 4 stars from Downbeat Magazine in May 2014. Her directing and arranging work have been featured at the Inauguration of California Governor Jerry Brown and for President Barack Obama's visit to the Fox Theatre in July, 2012. In May 2014, Ms. Menzies received the National Artist Teacher Fellowship award and traveled to New Orleans to study Jazz piano and history. In addition, Ms. Menzies recently scored two short films, entitled "Oakland Originals" which premiered at the Oakland Film Festival in the summer of 2014. They are currently being shown at the Grand Lake Theatre.

Ms. Menzies is a founding faculty member and Artistic Director at OSA. She is looking forward to

overseeing all arts departments at OSA and envisions a greater relationship and bond between all departments.



**Lisa Forkish, School of Vocal Music, Faculty:** [www.lisaforkish.com](http://www.lisaforkish.com)

Lisa Forkish is an Oakland-based vocalist, composer, arranger, and music educator. Lisa's vast performance resume includes appearances all over the country at such world-renowned venues as Lincoln Center, Yoshi's Oakland, and Jimmy Mak's, and alongside notable artists Bobby McFerrin, Pink Martini, K.D. Lang and Stephen Schwartz. Lisa was the 2009 recipient of Portland's "Songwriter of the Year" award, and in 2010, was selected to participate in the prestigious Johnny Mercer Songwriter's Project. Lisa has also been singing, arranging and teaching in the contemporary a cappella world since 2002 when she got her start as music director for the University of Oregon's award-winning female a cappella group Divisi, featured the best-selling book "Pitch Perfect," later made into the box office smash film. In addition, Lisa is one of the founders of the Women's A Cappella Association (WACA), a non-profit arts organization. Lisa has been on faculty at OSA since January 2011, where she is also founder and director of the school's acclaimed a cappella group Vocal Rush: two-time International Championship of High School A Cappella winners and third place on NBC's "The Sing-Off."

In May 2012, Lisa released her second full-length record *Bridges* alongside her husband and jazz guitarist Patrick Anseth. *Bridges* was reviewed by numerous publications including Jazz Times and received radio rotation across the country, as well as in The Netherlands, Bavaria, Argentina and Canada. One year later, Lisa released a collaboration album titled *Vast is the Sky* with jazz pianist and OSA colleague Cava Menzies under their group name CAVALISA. Lisa's latest recording project, a five-song EP from breakout all-female a cappella quintet The Riveters, features Lisa's signature arrangements and contralto vocals.

Lisa has been teaching and directing for over 10 years and holds a Bachelor of Music from Berklee College of Music in Songwriting and Voice.



**Solas Burke-Lalgee, School of Vocal Music Faculty**

Solas is a proud Richmond native and arts advocate nurtured by an art-based family. He attended the School of the Arts- San Francisco, the Oakland Youth Chorus and graduated from the esteemed Berklee College of Music in Boston, MA. He was a Presidential Scholar of the Arts awardee in 1997 and recipient of several awards by the Society of Singers, The Grammy Foundation and Young Arts Program. His credits include studying, working and performing with: Ledisi, Zendaya Coleman, Latoya London , Mooncandy live house music ensemble, Jennifer Johns, Valerie Troutt, Nicole Klaymoon and The Embodiment Project. As a Vocal Instructor, Solas has enjoyed working with all ages to help singers find their true voice. As an arts instructor overall, his pride in work stems from helping others to get greater creative echelons and integrated disciplines. He is currently starting his third year at East Bay Center for the Performing Arts and is excited and thrilled to be part of the OSA vocal department!



**Branice McKenzie, Artist in Residence: [www.branicemckenzie.com](http://www.branicemckenzie.com)**

There is something to be said about this song stylist who has stepped onto the stages of New York's Carnegie Hall to Moscow's Tchaikovsky Hall, The Newport Jazz Festival and teaching Master Classes at The Shanghai Institute of Visual Art. Harry Belafonte, Roberta Flack, Gregory Hines, Carly Simon, Miriam Makeba, Hugh Masekela, Ledisi and Iyanla Vanzant are some of the artists with whom she has toured and shared the stage. Branice's artistic panorama includes Musical Theatre, Jazz, Pop, Rhythm and Blues and Inspirational Music. Her work as a performing artist has taken her all over the world as a touring artist. These names represent a small bit of the great career Branice McKenzie owns. And she has also continued to be committed to arts education, young people and the transformative power of music.

She has been a Master Teaching Artist for over two decades, is a faculty member in the award-winning School of Vocal Music at Oakland School For The Arts and has a catalogue of children's songs, workshops and residencies that continue to make a difference in the lives of children everywhere. Branice is also the Founding Minister of Music at Heart And Soul Center of Light in Oakland, CA. Ms. McKenzie holds a B.A. in Psychology, Brown University and an M.A. in Music Education, New York University.





**Marie Plette, School of Vocal Music-Chair: [www.marieplette.com](http://www.marieplette.com)**

Marie Plette has performed for many of the major opera houses in the US and abroad. A resident of the Bay Area, she has performed both at San Francisco Opera, as Madama Butterfly, and for some of the many bay area regional companies. Recent highlights include Jake Heggie's one woman opera *Another Sunrise* for Festival Opera, the role of "The Woman" in *Holodomor* by Virko Baley for the Kiev Opera, Ukraine, title roles of Strauss's *Ariadne auf Naxos* and Barber's *Vanessa* for West Edge Opera, Mimi and Donna Elvira for Livermore Valley Opera, and Tosca for both LVO and Anchorage Opera. Ms. Plette's repertoire includes such diverse roles as Love Simpson from Floyd's *Cold Sassy Tree*, Rusalka, the Countess, Nedda, Elsa, Eva, Sieglinde, Desdemona, Alice Ford, and the Marschallin. She began her career as a winner of the Metropolitan Opera National Council Auditions and a participant of SFO's Merola Program, then went on to perform leading roles for The Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Opera Theatre of St. Louis, Glimmerglass and many others. Ms. Plette has been part of the OSA community as a parent, artist-in-residence, staff, faculty for both the Schools of Vocal Music and Musical Theatre, and is now proud to be the department chair for the School of Vocal Music.



**Valerie Troutt, Artist in Residence: [www.valerietrouttprojects.com](http://www.valerietrouttprojects.com)**

Bay area born and bred, jazz and gospel trained, and internationally respected, Valerie Troutt is a musical collagist, borrowing from ancestral centuries of sound, channeling spirits, and delivering the stories of our love, loss, and lives. There's a light in this unapologetically unconventional artist/teacher/activist for whom art and activism are intertwined. Within this spiritual and social justice-driven performer is a lifelong hunger for craft, for connection, for cultural narratives and an indefatigable thirst to serve as an agape griot to a waiting and hurting people. The Sound of Peace, her long-awaited, full-length debut comes after a critically acclaimed EP and several wizenning years culminating in Valerie Troutt's acceptance of her own original artistic difference in a world of commercial carbon copies. Valerie is a vocal instructor East Bay Center for the Performing Arts and was a full-time music education and choral director at McClymonds High School. She is a graduate of the New School with a degree in Jazz Vocal Performance.



## VINCENT TOLLIVER



Artist in Residence

Vincent Tolliver, Solo Vocal Repertoire and Music Theory

Vincent Tolliver, violist, vocalist, and music educator was born and raised in Columbus, GA has been a resident of Oakland, CA for 30 years. Twenty-five of those years have been as a teacher in the private and public schools of Oakland and Alameda.

He has taught and often restarted music programs at all grade levels in Lower East Oakland schools. As the Instrumental Music Teacher and Performing Arts Chair of The Skyline Performing Arts Department, his bands and orchestra yearly competed and placed highly, annually performed over twenty community and civic events, and his students have received college acceptances and music scholarships as music and non-music majors at top level universities and music schools. The Skyline Performing Arts Department collaboratively performed two musicals annually at five runs per show which funded the majority of the department's budget.

Vincent remains active as a freelance viola player and vocalist in local orchestras, small classical and jazz groups, and in church worship ministries. He also teaches viola, violin, and conducts in The Alameda Music Project (El Sistema) and The Young Musicians Choral Orchestra, two proven programs that bring music education and academic assistance to

underserved youth and prepares them to enter and excel in college or other post high school opportunities.

## **CURRICULUM GOALS:**

- Ability to match pitch
- Ability to sing in a choral and solo context
- Ability to hold one's part in a quartet setting
- Ability to sing choral and solo music in a variety of music genres
- Ability to identify the idiomatic qualities of each genre of music
- Ability to sing complex choral harmony
- Ability to sing in tune
- Knowledge of vocal anatomy and technique
- Knowledge of how to successfully audition
- Ability to read complex sheet music in a variety of genres
- Extensive knowledge of the principles and applications of music theory through course level 3.
- Ability to self critique and analyze in the rehearsal process
- Knowledge of the steps required to make a piece “performance ready”
- Knowledge of effective stage presence and delivery
- General knowledge of music history
- Demonstrate understanding of proper performance presentation
- Knowledge of the principles required in producing a show
- Exposure to professional vocal music concerts
- Knowledge of the expectations in a professional environment

## **CLASSROOM AND CHARACTER GOALS:**

These are the goals for the students in the Vocal Dept. in collaboration with the staff and families.

- Strong work ethic
- Self discipline
- Self organization skills
- Effective communication in class discussions
- Leadership skills
- Critical thinking skills
- Intellectual expression of ideas
- Self confidence
- Personal initiative and motivation inside and outside classroom
- Investment in personal and professional growth
- Emotional maturity
- Mature reactions to setbacks and challenges
- Respect for adults and peers
- Respect for the rehearsal process
- Healthy curiosity
- Willingness to make mistakes and learn from them
- Punctuality

## VOCAL MUSIC THEORY COURSES:

- **Placement Exams**
  - For incoming students:
    - Music Theory placement exams will be administered during the first week of school during arts emphasis time. The exam will determine whether your son or daughter will be placed in Theory 1, Theory 2, or Theory 3.
  - For returning students:
    - You will be placed in an appropriate theory level based on your completion of your last year's coursework. Students must have received a passing grade in their theory class to be recommended for the next theory level.
    - All returning 9<sup>th</sup> graders must take a placement test to ensure their readiness for high school theory levels, which move at a more advanced pace.
    - Students with a C or C- or below in Music Theory may be recommended to repeat a course for extra reinforcement of concepts. This will be determined on a case-by-case basis and will be discussed with students and their family.
- **Post Theory 3 Requirements and Options:**
  - All 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> graders who have successfully completed Theory 3 with a passing grade must enroll in AP Theory or Music History
  - Any 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup> or 12<sup>th</sup> graders who have successfully completed AP Theory may enroll in Midi Production.
  - Any seniors who have completed Theory 3, AP Theory, Music History and Midi Production with passing grades may choose to have an unassigned period during W/F Period 7 to serve as a TA, work on independent study in their instrument or designated college preparation.
- **Music Theory Faculty Assignments**
  - Theory 1: Mr. Tolliver (MS )
  - Theory 2: Ms. Plette (MS)
  - Theory 3: Mr. Lalgee (MS)
  - Theory 1: Ms. Plette (HS)
  - Theory 2: Ms. Menzies (HS)
  - Theory 3: Mr. Lalgee (HS)
  - AP Theory: Ms. Dasovich (Instrumental Faculty)
  - Music History: Mr. Kanozik (Instrumental Faculty)
  - Midi Production: Mr. McGovern (Audio Production & Engineering Faculty)

## MUSIC THEORY GRADUATION REQUIREMENTS:

All Vocal Music Students must have completed at a minimum HS Theory 3 with a passing grade in order to graduate with their emphasis.

\*Please note, any student requesting to move down a Theory level mid-year (ex. Theory 3 to Theory 2) must have completed the following requirements:

1. Completed 90% of assignments for current Theory course for S1
2. Requested additional help and tutoring from teacher of record
3. Receive written recommendation and signatures from all parties below

## High School MONDAY Elective Ensembles:

- **Afrocuban Ensemble**
- **AP Music Theory: (open to VM and IM – placement exam required)**  
The AP Music Theory course is a culmination of all theory coursework previously taken at Oakland School for the Arts, as well as the addition of more advanced concepts and practices in preparation for the AP Music Theory Exam. It will include college-level theory and Aural Skills coursework. Special emphasis will be placed on consistent training and assessment of listening skills as they relate to all techniques, practices, and compositional devices studied throughout the course.
- **Careers in Music Industry**  
This class will explore the many career opportunities in the multi-faceted music industry from talent to business to education to retail and everything in between. Students will learn about jobs in the industry including position descriptions, career ladders, salary ranges, employment and advancement prospects, education and training, special skills, unions and associations, and tips for career entry. In addition to career exploration, the class will also conduct interviews with professionals in the music industry. Guest lecturers will join us to share their knowledge and answer questions from students. Finally students will work on individual projects to build skills learned through their exploration of careers in the music industry.
- **Chinese Music**
- **Composition/Visual Study**
- **Indian Music**
- **Jazz Workshop**
- **MIDI Production: (open to VM and IM – portfolio required, AP Theory pre-requisite)**  
MIDI Production is an introduction and overview of the MIDI music making process. Working with MIDI gives individuals the freedom to take control of their entire project, controlling instruments and arrangements, right down to the individual notes. MIDI or Musical Instrument Digital Interface is a music industry standard computer language that communicates the information contained in a musical performance. We will be looking at the tools, methods, ideas and some helpful tricks used in building a comprehensive MIDI project. MIDI Production will be using Logic Pro X as it's main Digital Audio Workstation. Within Logic Pro X we will cover the program basics, as well as the plug-ins and built in processing available on the workstations. Spanning from basic audio signal processing to original audio synthesis we will create and manipulate audio with MIDI.
- **NOLA Ensemble**  
NOLA Ensemble (New Orleans, LA Ensemble) is a new course offering at OSA. Students in this ensemble will explore and perform New Orleans music, with a specific emphasis on early “trad” jazz, second-line parade music, brass band repertoire, and other idiomatic New Orleans musical styles. As well, students will learn about the rich history of New Orleans, exploring how race, culture, tradition, ceremony, and geography all played a part in shaping what we now have come to call “Jazz”. Vocal and Instrumental students will be in this combo.
- **OSA Contemporary Combo (audition-only for VM and IM)**  
In this Combo, students will explore and perform contemporary music of varying styles including R & B, Pop and Soul. Student compositions and arrangements are also encouraged. Creativity, group dynamics,

expression and variety are the core elements of this combo. Vocalists are welcome. We will perform in school concerts as well as community events and festivals.

- **OSA Jazz All-Stars (audition-only for IM and VM – limited spots for vocalists)**

This is our flagship Jazz combo. This high visibility, audition-only group will be composed of students with top-level ability in improvisation, harmonic concept, and stylistic interpretation. The course material is designed to promote an awareness of the skills and tools necessary to build a fulfilling career, not only as performing artists, but also as global citizens and advocates for the arts. Geared toward the aspiring professional Jazz performer/composer, students will explore a wide variety of historically relevant Jazz literature as well as student compositions and arrangements. In addition to in-school concerts, this group will travel to local High School festivals, competitions, and actively seek out gigs in the community. Advanced instrumentalists and vocalists are welcome.

### **Piano Elective**

### **Radio Broadcasting**

- **Songwriting Workshop: (open to VM and IM)**

Whether you are a beginning songwriter, just a lyricist, just a composer, or someone who has never written a song in your life, this elective workshop-style class will provide students with techniques and tools for writing a great song. In this course, students will learn about song form and structure, melody, rhyme scheme, use of imagery and metaphor, lyric setting, harmonizing a melody, basic song notation, chord progressions, accompaniment, song performance and more. This course is open to both instrumental and vocal music students. Basic guitar/keyboard/ukulele skills recommended but not required.

### **Vocal Pop Lab**

- **PLEASE NOTE: These elective ensembles are only open to Vocal Music HIGH SCHOOL students and take place every Monday during arts block.**

## **VOCAL MUSIC STUDENT EXPECTATIONS:**

Students are held to high behavior standards in Vocal Music class and will be graded on their adherence to these standards. All students must sign and submit the Vocal Music Department Contract (at the end of this document). This contract defines the consequences for failure to adhere to these behavior standards, and requires that they commit to the following expectations.

Students are expected to:

- Come to class on time and prepared: (come with pen, pencil, notebook, homework assignments)
- Be enthusiastic and willing about learning and singing at all times
- Be focused in rehearsal
- Hold teachers and peers in high regard at all times
- Speak respectfully to all teachers, both academic and arts
- Be quiet and mindful in the hallways and in the classroom
- Remain quiet and respectful while other sections are rehearsing
- Remain engaged while singing
- Adhere to teacher's directions
- Contribute to a peaceful and safe classroom environment
- Refrain from using cell phone during class
- Be prompt, punctual, and prepared for class

## MUSIC DEPARTMENT ELIGIBILITY POLICY

- **PERFORMANCE ELIGIBILITY:** In order to participate in performances, students must maintain all of the following requirements : a 2.5 GPA (arts + academics); no failing grades; and attend all academic & arts classes on performance day. Eligibility assessments will be done at the end of each quarter when grades “lock”. If students are considered ineligible to perform, this would last for the entire next quarter and would also make a student ineligible to perform for other art departments. Art chairs will communicate eligibility status at the beginning of each quarter with families of students who are not eligible to perform.
- **INVOLVEMENT IN OTHER SHOWS:** Any Music Department student that is ineligible may not participate in another department’s show during the quarter that they are ineligible.
- **TRIPS:** Any special trips or concert tours taken by the department will be subject to a different set of eligibility requirements and expectations. Those requirements will be communicated to families on trip years.
- **SPECIAL ENSEMBLES:** Some of our high level ensembles may have a specific GPA requirement determined by the teacher of the ensemble: i.e. Vocal Rush.
- **STUDENTS WITH IEPs and 504 PLANS:** Due to the fact that students' disabilities manifest in a variety of ways, students with IEPs may require alternate eligibility criteria. When this is the case, the support team will discuss and document the alternate eligibility criteria, in conjunction with the arts teachers whenever possible, and notify the Arts Chair of the modified requirements.
- **ATTENDANCE REQUIREMENTS AT DRESS REHEARSALS AND SHOWS:** Any student that misses a dress rehearsal or show-day rehearsals will not be allowed to perform in that particular show. Exceptions will be made only if there are extenuating circumstances that prevent a student from coming to school i.e. illness, family emergency, etc...
- **ATTENDANCE IN CLASS:** Attendance in all classes on performance days is required as part of the eligibility requirement. If a student misses class, they will not be allowed to perform that evening.
- **ELIGIBILITY IN OUTSIDE DEPARTMENTS:** No student who is deemed ineligible within their own department may participate within another department's show for the ineligible period. Departments using students from another department must first clear that student with their department chair(s) prior to casting them in outside department show/program.

\*\* Note that participation in school performances is contingent on a student's academic as well as their disciplinary standing. Students not in good disciplinary standing may be ineligible to participate in performances. Additional performance requirements may be requested by the Vocal Music Department Chair, pending the requirements of the show at hand.

### **DEPARTMENT TRIPS:**



Every other year, provided funding is available, our department takes a small group of students on a concert tour. Past tours have included destinations such as Italy, Puerto Rico, and New Orleans. These concert tours are not mandatory nor are they a part of the regular curriculum offered at OSA. They are considered enrichment opportunities for our students and have a specific set of requirements that will be announced at the beginning of the school year.

## **COMMUNICATION:**

Our main form of communication as a department is through email. We send out periodic announcements including a monthly newsletter. These email messages help parents stay on top of news, events and issues at the school. Please go online to <http://eepurl.com/wl5Kb> to submit or update your contact information for our Vocal Family Directory. If you are having difficulty receiving the email blasts, let the Vocal Music Department chair know.

## **VOCAL MUSIC LEADERSHIP ROLES:**

The Alliance of Parents and Teachers (APT) at the Oakland School for the Arts is an organization of parents, faculty, and staff in support of OSA students and programs. The goals are to promote open communication among parents, teachers and administrators; encourage parental involvement in school activities; support the art emphases; and promote and develop school and community partnerships for academic and artistic excellence.

### **Why do we need a Vocal Leadership Team?**

The funding that the school provides covers some staff salaries, academics, and general operation costs of the school. Every event, concert, and activity in the vocal department is funded and supported through the work of the Vocal Leadership Team. For example, if we want to have a holiday concert, we must raise the money for the venue, the sheet music, the sound engineer, etc...In order to have a robust, thriving program, we need to have the support of ALL of our Vocal families.

See expectations below:

- 1. Contribute a required minimum of 15 hours per year of volunteer help for the department**
2. Attend every Vocal Leadership meeting
  - a. *Each meeting you attend counts as 1 volunteer hour*
  - b. *The remaining 5 hours can be used towards events, concerts, and department related activities*
3. Participate in one Vocal Leadership committee
4. Participate in every fundraising activity the department holds
5. Read your email regularly for updates, opportunities and information

### **Vocal Music Leadership Structure:**

Our Vocal Music Leadership Team consists of the following structure. These roles are open to all parents that are interested. The duties for each role are listed below. For every position, we have both a middle school and high school representative so that duties can be divided and shared between both leaders. All team members are expected to attend all Vocal Leadership meetings at 7pm on the 2<sup>nd</sup> Tuesday of the month. Leaders are also expected to attend all concerts and major events for the vocal department.

#### **Co-Presidents:** (2 people)

- Set agenda for each VM Leadership meeting
- Manage committee heads
- Attends every Vocal meeting, event, and concerts
- Communicate directly with Ms. Plette
- Assess and report Middle School and High School needs

#### **APT Liason:** (1 person)

- Attends OSA APT board meetings at 6pm on 1st Tuesday of the month

- Attends OSA APT meetings at 6pm on 2<sup>nd</sup> Tuesday of the month
- Attends OSA VM Emphasis meetings at 7pm on 2<sup>nd</sup> Tuesday of the month
- Reports APT information to VM Leadership meeting
- Promotes the Annual Fund to Vocal Music families

**Communications:** (Internal to Vocal and the OSA community: 1+ person)

- Attends all VM Leadership meetings
- Send regular communication to the Vocal Dept. families
- Produce and Send the Vocal Newsletter
- Sends out post- meeting updates
- Set up and maintain an email group separate from school blasts
- Maintain the Vocal Music directory
- Collaborate and update Vocal Facebook page
- Set up and manage Volunteer Spot online
- Works in collaboration with External Communications to ensure consistent messaging and efficient coordination to avoid duplication of effort
- Handles all in-school communication between Vocal and other emphases
- Handles all in-school communications between Vocal Leadership and admin
- Works closely with the Volunteer Coordinator to recruit and manage volunteers via the online recruitment tool

**Marketing Leader:** (External Communications: 2 people)

- Attends all VM Leadership meetings
- Work with committee to carry out Public Relations Plan
- External Communications with community outside of OSA
- Write press release for notable dept. events and activities
- Interface with Heidi Cregge, Brian Köhn, Ms. Menzies, and Ms. Plette to promote School of Vocal Music
- Collaborate and update on Vocal Facebook page
- Works in collaboration with Internal Communications to ensure consistent messaging and efficient coordination in order to avoid duplication of effort
- Develop and lead marketing plan for all calendared department events:
  - Radio, TV, Social Media, Print and Electronic Media
  - Approve all content with OSA leadership above
  - Manage street team marketing

**Volunteer Coordinator:** (1 person)

- Attends all VM Leadership meetings
- Be the lead on-site Volunteer Coordinator for all events
  - Checks volunteers in, distribute badges and organizes and distributes volunteer resources
- Recruit and engage volunteers
- Support and sustain volunteer resources
- Organize volunteer acknowledgement and appreciation
- Works closely with the Internal Communication to recruit and manage volunteers via the online recruitment tool

**Treasurer / Co-Treasurer:** (2 people)

- Attend all VM Leadership meetings and main events
- Responsible for the collection of Vocal revenue
- Deliver all Vocal revenue to Ms. Plette asap after events

- Keeps excel spreadsheet to report monthly on Vocal budget and fundraisers
- Allocates and tracks Vocal Dept. expenses and revenue.

**Merchandise Manager:** (1 person)

- Attends all VM Leadership meetings
- Manages merchandising orders and sales
- Responsible for keeping merchandise organized
- Transports merchandise to and from Vocal Department events

**Event Production:** (1-2 people)

- Attends all VM Leadership meetings
- Manages Ticket Sales and Box Office
- Manages Stage Management team in collaboration with staff
- Develop plan for food and decorations as needed
- Assesses Volunteer Needs
- Interfacing with all the other committees re: event logistics and promotion

**Choir Parent Lead:** (1 per choir)

- Attends all VM Leadership meetings
- This individual is the primary “go-to” person for the Vocal Music Faculty Ensemble Director and the Vocal Music Leadership in facilitating communications and choir related activities.
- Parent Leader for Choir Breakout Groups during Vocal Leadership meetings
- Choir Parent Communication via email
- Liaison with Vocal Music Faculty & Department Chair
- Coordinator of gigs/events
- **Job description:** This parent will be asked to carry forward plans, opportunities, questions, or concerns from the choir parents to the respective Choir Director. The Choir Lead will be asked on occasion to represent the respective choir at VM Leadership planning meetings for major events and performances. Essentially, they act as a vehicle of communication and organization for the choir.
  - The Choir Lead will collect and maintain electronic (email) and phone contact information for at least one parent of each student in the choir throughout the year. The Choir Lead may choose to create a small email group as a means to contact that particular choir parent group about specific business pertaining to the group. Items such as carpooling, gig 1-sheets, concert attire, etc... will all be emailed through the Choir Lead
  - The Choir Lead collects suggestions from the parent group regarding potential gigs and is the primary person presenting potential gig opportunities to the respective Choir Director. Note: \*Any potential gig opportunities will need to fill out an “VM Performance Request Form” that outlines our department requirements and fees to secure a choir from VM. This form can be downloaded on the VM website. Additionally, it is the Choir Director’s sole discretion to implement / waive the choir fee as well as approve / deny a gig suggestion.
  - The Choir Lead facilitates discussions during our choir breakout time at our monthly VM Leadership meetings.
  - Additional responsibilities include arranging year-end parties and social gatherings for the students and families of the choir.
  - **Time Commitment:** The level of effort includes attendance at the monthly VM Leadership Meetings (2 hours), capturing, coordinating and communicating choir related activities (6-8 hours / month), and attending 2-3 VM Leadership planning meetings over the school year.

# CHOIR OFFERINGS AND REQUIREMENTS: 2017 - 2018

(Syllabi and detailed course offerings will be made available at the start of the school year)

- **MIDDLE SCHOOL:**

- **Foundational Choir: No Audition Required**

- Faculty Instructor: Ms. Marie Plette
- Open to all Vocal 6<sup>th</sup> – 8<sup>th</sup> graders
- Beginning Vocal Ensemble
- Reinforces foundational principles of choral singing
- Emphasis on simple sight-reading, blend, tone quality, dynamics, and vocal control
- Most repertoire is accompanied
- Simple 2 and 3 part harmony
- Intro to stage presence and delivery
- Foundational principles of professionalism and discipline in a choral setting
- Repertoire Genre: Folk, World, Classical, and some contemporary

- **Select Ensemble: Audition Required**

- Faculty Instructor: Mr. Solas Burke-Lalgee
- Open to all Vocal 6<sup>th</sup> – 8<sup>th</sup> graders
- Intermediate Ensemble
- Intermediate level of sight-reading
- Ability to sing as a soloist in a variety of genres
- Repertoire is both a cappella and accompanied
- Intermediate level 3 and 4 part harmony
- Demonstrates intermediate level of stage presence and delivery
- Demonstrates professionalism and discipline in an ensemble setting
- Ability to sing in a variety of genres as a soloist and an ensemble member

- **Encore: Audition Required**

- Faculty Instructor: Ms. Lisa Forkish
- Open to 7<sup>th</sup> – 8<sup>th</sup> graders only
- Small Advanced Ensemble: 5 – 10 students total
- Repertoire: Contemporary A Cappella, Jazz, Barbershop
- Students learn most music independently (through the use of MP3s) and some in-class rehearsal time.
- Exposed to a variety of advanced 3 – 4 part harmony
  - 1 – 2 on a part for most songs
- Pulls from contemporary a cappella model in which there are one to two lead vocalists, backed by singers imitating instruments.
- Advanced level of sight reading
- Advanced ability as a soloist
- Advanced ability to hold part and sing in tune
- Advanced level of stage presence and delivery
- Demonstrates model behavior and professionalism in the School of Vocal Music

- **HIGH SCHOOL:**

- **One Voice Ensemble: No Audition Required**

- Faculty Instructor: Mr. Solas Burke-Lalgee
- Open to all Vocal 9<sup>th</sup> – 12<sup>th</sup> graders
- Foundational Vocal Ensemble
- Reinforces foundational principles of choral singing
- Emphasis on simple sight-reading, blend, tone quality, dynamics, and vocal control
- Repertoire is accompanied

- Beginning level 3 and 4 part harmony
  - Fundamental stage presence and delivery
  - Fundamental principles of professionalism and discipline in a choral setting
  - Repertoire Genre: Folk, World, Classical, and some contemporary
- **Concert Choir: Audition Required**
    - Faculty Instructor: Ms. Cava Menzies
    - Open to 9<sup>th</sup> – 12<sup>th</sup> graders
    - Intermediate Ensemble
    - Intermediate level of sight-reading
    - Ability to sing as a soloist in a variety of genres
    - Repertoire is both a cappella and accompanied
    - Intermediate level 4 and 5 part harmony
    - Demonstrates intermediate level of stage presence and delivery
    - Demonstrates professionalism and discipline in an ensemble setting
    - Ability to sing in a variety of genres
- **Vocal Rush: Audition Required**
    - Faculty Instructor: Ms. Lisa Forkish
    - Auditions take place in the spring prior to each school year
      - 2014 –2015 Vocal Rush is already cast
    - Open to 9<sup>th</sup> – 12<sup>th</sup> graders only
    - Small Advanced Ensemble: 8 - 14 students total
    - Repertoire: Contemporary A Cappella (Soul, Pop, Rock, RnB)
    - Students learn most music independently
    - Exposed to a variety of advanced 6 - 10 part harmony
      - 1 -2 on a part for most songs
    - Pulls from contemporary a cappella model in which there are one to two lead vocalists, backed by singers imitating instruments and vocal percussion
    - Ability to do choreography while singing
    - Advanced level of sight reading
    - Advanced ability as a soloist
    - Advanced ability to hold part and sing in tune
    - Advanced level of stage presence and delivery
    - Demonstrates model behavior and professionalism in the School of Vocal Music
    - Students perform frequently

## **COSTUME REQUIREMENTS:**

As we perform at both our school and throughout our community, it is important that our students have professional looking concert attire. We have decided to compile a list of items that all Vocal students need to have as part of their concert wardrobe. Vocal faculty will mix and match items listed below to fit each concert's need. Any additional items needed for specific choirs are listed directly below the general list. Items can be purchased anywhere, and we highly recommend the use of discount stores, thrift stores, etc...If a student already has the listed items below, there is no need to purchase "new" attire.

**All attire must be cleaned, ironed, and performance ready.**

### **ALL VOCAL STUDENTS: (MIDDLE AND HIGH SCHOOL)**

*All Vocal students must have the following items in their performance wardrobe. You will notice some overlap in the general requirements and the choir requirements, depending on the choir assignment.*

- White collared button-down shirt (long-sleeved or 3/4 length sleeved)
- Black collared button-down shirt
- Black dress slacks

- Khaki dress slacks
- Black dress shoes (heels or flats are ok, must be close-toed)
- Solid colored tie (any color is OK)
- Dark colored denim jeans (in good condition-no holes or fades)

**VOCAL RUSH:**

- Multiple costumes, communicated by Ms. Forkish at the start of the school year

**CHAMBER CHOIR:**

- Solid color blazer
- White v-neck
- White button-down
- Black slacks
- Dark blue jeans

**ONE VOICE ENSEMBLE:**

- Formal black attire
- Black dress shoes

**ENCORE:**

- White button-down shirt (sleeveless or short-sleeve)
- Black stockings
- Black suspenders
- Saddle shoes
- Bright colored circle skirts (colors chosen at the start of the school year)

**SELECT ENSEMBLE:**

- White button-down shirt
- Black dress slacks
- Black dress shoes (close-toed)
- Solid color tie (bold, bright colors)

**FOUNDATIONAL ENSEMBLE:**

- White button-down
- Black slacks/skirts
- Black dress shoes (close-toed)
- Solid color scarf (bold, bright colors)

## VOCAL MUSIC DAILY SCHEDULE 2017 – 2018

Period	Monday	Tuesday	Wednesday	Thursday	Friday
Period 4 (MS)	<b>MS Solo Rep</b> <b>Plette: 1 (302)</b> <hr/> <b>Tolliver: 2 (216)</b> <hr/> <b>Lalgee: 3 (250)</b> <hr/>	<b>Foundational Choir</b> <b>Plette (302)</b> <hr/> <b>Select Ensemble</b> <b>Lalgee (216)</b> <hr/> <b>Encore</b> <b>Forkish (250)</b> <hr/>	<b>Music Theory and</b> <b>Aural Skills</b> <b>Middle School</b> <b>Tolliver: 1 (227)</b> <hr/> <b>Plette: 2 (302)</b> <hr/>	<b>Foundational Choir</b> <b>Plette (302)</b> <hr/> <b>Select Ensemble</b> <b>Lalgee (216)</b> <hr/> <b>Encore</b> <b>Forkish (250)</b> <hr/>	<b>Music Theory and</b> <b>Aural Skills</b> <b>Middle School</b> <b>Tolliver: 1 (227)</b> <hr/> <b>Plette: 2 (302)</b> <hr/>



			Lalgee (216)		Lalgee (216)
Period 5 (MS)	Continued	Continued	Continued	Continued	Continued
Period 7 (HS)	<b>HS Electives</b> <b>Careers in Music Industry</b> <b>Plette (NB 407)</b>  <b>NOLA Ensemble</b> <b>Menzies (302)</b>  <b>Vocal Pop Lab</b> <b>Lalgee (316)</b>  <b>Songwriting</b> <b>Troutt (338)</b>  <b>Radio Broadcasting</b> <b>Thompson (409)</b>	<b>Solo Rep Rotations</b> <b>McKenzie: Jazz (338)</b>  <b>Plette: Classical (302)</b>  <b>Lalgee: Musical Theatre (205)</b>  <b>Troutt: Contemporary (316)</b>	<b>Music Theory Options</b>  <b>Plette: 1 (316)</b>  <b>Menzies: 2 (302)</b>  <b>Lalgee: 3 (205)</b>  <b>AP Theory</b> <b>Ms. Dasovich (pre-requisite) (204)</b>  <b>MIDI composition (pre-requisite)</b> <b>McGovern(studio)</b>  <b>Music History</b> <b>Kanozic (NB 408)</b>	<b>Solo Rep Rotations</b> <b>McKenzie: Jazz (338)</b>  <b>Plette: Classical (302)</b>  <b>Lalgee: Musical Theatre (205)</b>  <b>Troutt: Contemporary (316)</b>	<b>Music Theory Options</b>  <b>Plette: 1 (316)</b>  <b>Menzies: 2 (302)</b>  <b>Lalgee: 3 (205)</b>  <b>AP Theory</b> <b>Ms. Dasovich (pre-requisite) (204)</b>  <b>MIDI composition (pre-requisite)</b> <b>McGovern(studio)</b>  <b>Music History</b> <b>Kanozic (NB 408)</b>
Period 8 (HS)	Continued...	<b>One Voice</b> <b>Lalgee (205)</b> <hr/> <b>Concert Choir</b> <b>Menzies (302)</b> <hr/> <b>Vocal Rush</b> <b>Ms. Forkish (316)</b>	<b>One Voice</b> <b>Lalgee (205)</b> <hr/> <b>Concert Choir</b> <b>Menzies (302)</b> <hr/> <b>Vocal Rush</b> <b>Ms. Forkish (316)</b>	<b>One Voice</b> <b>Lalgee (205)</b> <hr/> <b>Concert Choir</b> <b>Menzies (302)</b> <hr/> <b>Vocal Rush</b> <b>Ms. Forkish (316)</b>	<b>One Voice</b> <b>Lalgee (205)</b> <hr/> <b>Concert Choir</b> <b>Menzies (302)</b> <hr/> <b>Vocal Rush</b> <b>Ms. Forkish (316)</b>
Period 9 (HS)	Continued...	Continued...	Continued...	Continued...	Continued...

**SCHOOL OF VOCAL MUSIC CALENDAR 2017 – 2018**

- September 12<sup>th</sup>: First Monthly VM Leadership Meeting
- September 26<sup>th</sup> and 28<sup>th</sup>: State of the School
- Oct 5 OSA Academic Open House
- October 10<sup>th</sup>: Monthly VM Leadership meeting
- **November 2nd: Vocal Music Showcase ( Sweets)**
- November 3<sup>rd</sup>: End of Q1
- November 14<sup>th</sup>: Monthly VM Leadership meeting
- November 20<sup>nd</sup> – 24<sup>th</sup>: Thanksgiving Break
- December 12<sup>th</sup>: Monthly VM Leadership meeting
- **December 16<sup>th</sup>: Vocal Music Winter Concert**
- December 22<sup>st</sup> – January 5<sup>th</sup>: Winter Break
- January 9<sup>th</sup>: Monthly VM Leadership meeting
- January 25<sup>th</sup>: End of Semester 1
- February 13<sup>th</sup>: Monthly VM Leadership meeting
- **March 2<sup>nd</sup> -4<sup>th</sup>: OSA Arts Festival**
- March 13<sup>th</sup>: Monthly VM Leadership meeting
- March 29<sup>th</sup>: End of Q3
- April 2<sup>nd</sup> – April 6<sup>th</sup>: Spring Break
- April 10<sup>th</sup>: Monthly VM Leadership meeting
- **May 4<sup>th</sup>: Vocal Music Spring Show at the Fox Theatre**
- May 8<sup>th</sup>: Monthly VM Leadership meeting
- May 28<sup>th</sup>: Vocal Rush Spring Concert at Freight and Salvage
- June 5 & 6: Senior Recitals
- June 8<sup>th</sup>: Graduation and end Semester 2
- June 12: Final VM Leadership meeting