



Handbook *for the* Florida Vocal Association

www.fva.net

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The following items (and many more) can be found at [**fva.net**](http://fva.net)

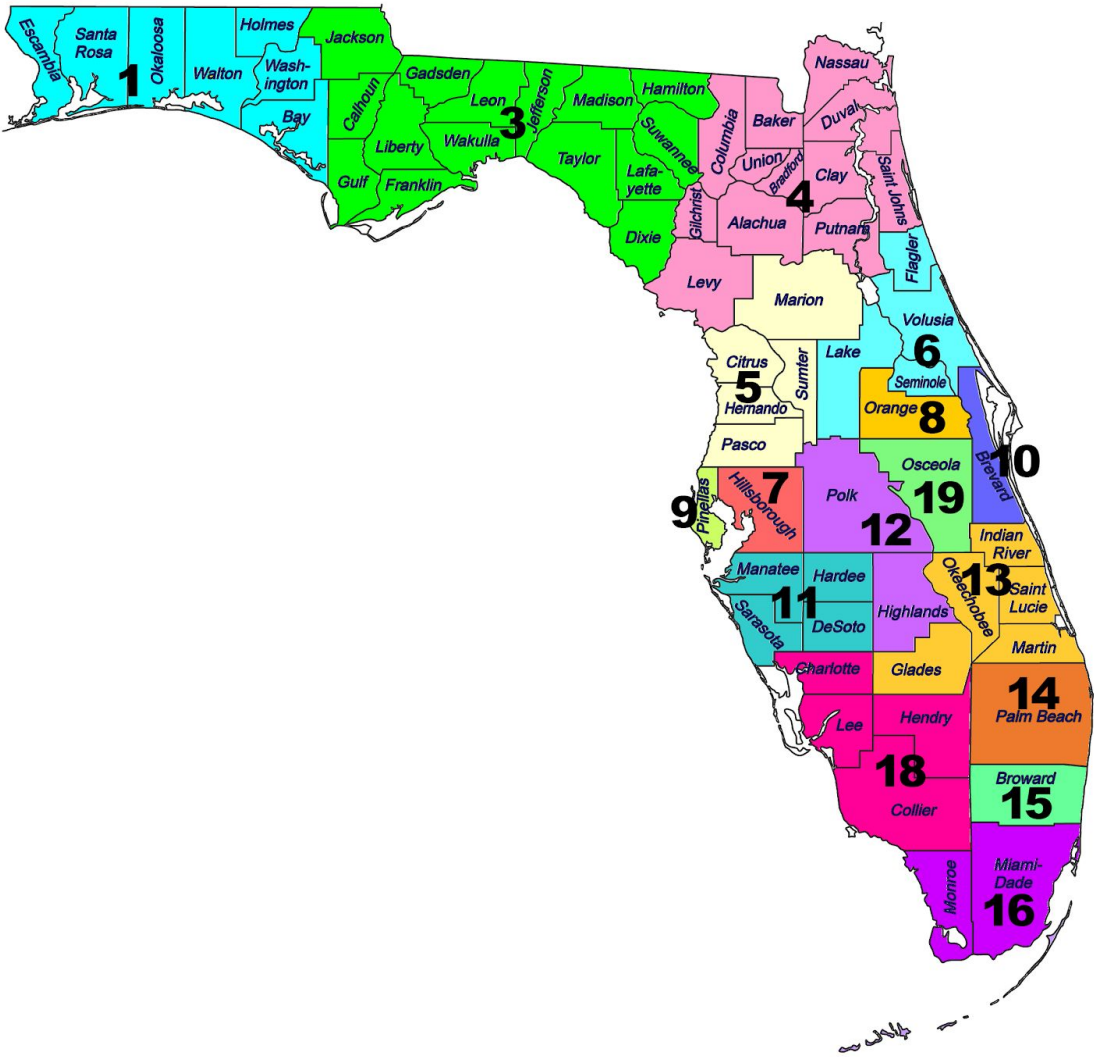
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It is the member-director's responsibility to know and adhere to the rules and procedures of all FVA activities, and ensure that all participating students (and parents) do the same.

Mission Statement

The mission of the Florida Vocal Association is to provide opportunities that support comprehensive secondary vocal music education in the State of Florida.

District Map



Summer Conference

Prior to the start of classes, FVA holds its Summer Conference. At this time, teachers are afforded an excellent opportunity to renew professional acquaintances, meet new people and to participate in enlightening workshops and music-reading sessions.

This conference is designed to address concerns and discuss ideas that are immediately applicable to teaching in the upcoming year. Some of the topics covered in-depth at previous conventions have included recruiting techniques, vocal production, sight-reading methods, legal responsibilities of teaching, repertoire selection, FVA event procedures, community involvement, musical theatre, vocal blend, and government relations. All-State music is previewed as well.

One of the two annual General Membership meetings will be held at the Summer Conference, as well as FVA's annual awards ceremony. If you wish to suggest topics or clinicians for future sessions, call or write the Clinics Committee Chair.

Visit fva.net for the most current information and registration.

FMEA Professional Development Conference

The annual FMEA Professional Development Conference is held on Thursday, Friday and Saturday early in January. All component and affiliate organizations of FMEA (including FVA) conduct their own meetings, but also meet together. Concerts by the All-State student performing groups are presented on the closing days.

The purposes and benefits of the Conference include:

1. The rehearsal and performances of the Florida All State ensembles
2. The exchange of ideas through contacts with fellow members: An opportunity to become better acquainted with one another and profit from the various new ideas that are always advanced and the discussions that result.
3. The observing of outstanding guest clinicians: Choral techniques and methods can be observed, studied, and evaluated in an actual teacher/class relationship.
4. An opportunity to increase knowledge of repertoire through reading sessions and exhibits
5. An opportunity to examine teaching aids, materials, and equipment, and talk to representatives of music and equipment sources
6. An overview of the entire musical education program of the state through observance of all clinicians and performing groups and through attendance at special sessions

All-State Choruses

FVA's **All-State Chorus** program is now regulated by the information in the **All-State Omnibus** document which is updated each school year.

The Omnibus can be found on FVA's [Governing Documents](#) page.

Music Performance Assessments (MPA)

Music Performance Assessments are now regulated by the information in the **MPA Omnibus** document, which is updated each school year.

The Omnibus can be found on FVA's [Governing Documents](#) page.

FVA Choral Composition Award

See fva.net/composition for up-to-date information.

The FVA Choral Composition Contest was established to encourage efforts in original composition and to give recognition to students for outstanding achievement.

Entry Requirements

- The applicant must be a secondary school music student under the direction of an active member of FVA.
- All materials should be submitted electronically to the FVA Music Chair by September 15. Current contact information for the Music Chair is on the website under the Leadership Directory ([found here](#)).
- Items to be submitted:
 - Entry form
 - A PDF file of the music score
 - A letter of sponsorship from the director and
 - A letter from the student stating that the student is a member of their choral program
 - A letter from the student stating that the composition is original
 - An audio file of the composition, or a recording of a choral group performing the work

Composition Guidelines

- The composition must be SATB (optional divisi) of a traditional choral style (this does not include pop, Broadway, vocal jazz, etc.).
- Allow one staff for each voice part. If a voice part divides, the two may remain on the same staff. The accompaniment must be on two staves below the voice parts.
- If the composition is a cappella a piano reduction must be provided for rehearsal.
- The time duration of the composition must be at least two minutes and long enough to be consistent with good form and taste. The musical form need not be complicated or extensive.
- The manuscript must be legible and marked for complete understanding.
- The composition needs to be created using music notation software. No handwritten submissions will be accepted.

Adjudication

- Compositions are adjudicated by a committee appointed by the FVA Music Chair.
- The FVA Music Chair will communicate with the winner and submit the entry to the FVA President and Executive Director. The student winner and their director will be notified ASAP.

Recognition

- The composer of the winning composition will receive a plaque and a check for \$250.
- The winner will be recognized at the Reading Choir Concert where the piece will be performed by the All State Reading Choir.
- Each participant shall receive written critiques of the entry from the Music Chair.

FVA Music Education Scholarship

See fva.net/scholarships for up-to-date information.

FVA bestows the \$500 **Elaine C. McNamara Scholarship** annually to an applicant who meets the following criteria:

- first year freshman in college
- majoring in Music Education with a choral emphasis
- has participated in a high school chorus for 3 years
- has maintained a 3.5 GPA in music for 3 years
- has participated in FVA events

Applications are available on fva.net and should be sent to the FVA Executive Director, see website for deadlines. The winner is announced at the FMEA Professional Development Conference in January.

FVA Awards: Hall of Fame & Roll of Distinction

See fva.net/awards for up-to-date information.

FVA has established the Hall of Fame and Roll of Distinction Awards to honor music educators who have distinguished themselves as outstanding in the areas of vocal and choral music. See fva.net/awards for deadlines, criteria, and nomination forms. These awards are presented during the FVA Summer Conference.

Executive Board Meetings

Meetings of the Executive Board are open to members who wish to observe. Anyone having business items, or who wishes to appear before the board, should contact the President or their District Chair. General agenda items for each meeting are listed below. Check the FVA Calendar for exact dates.

- **July/August:** in conjunction with FVA Summer Conference
- **January:** held during the FMEA Professional Development Conference
- **May:** held mid- to late month

Board members and District Chairs who will take office on July 1 should attend the May board meeting along with the outgoing board member.

Notes on the Copyright Law

In drafting the 1976 revision of the law (P.L. 94-553), Congress sought to achieve an equitable balance between the need for educators to have reasonable access to copyrighted material and the need to properly compensate creators and publishers with economic incentives so as to not inhibit the creation and publication of new materials.

Section 106 of the law deals with certain exclusive rights of copyright owners. Among them are:

- to reproduce the copyrighted work in copies and recordings;
- to prepare derivative works based upon the copyrighted work;
- to distribute copies to the public by sale, rental, lease or lending; and,
- to perform and/or display the copyrighted work.

According to the law then, only the copyright owner can grant permission to copy or reproduce his copyrighted work.

Music stores and distributors are sales agents only and, in most cases, do not have a legal right to grant any copying permission. Sections 107 and 108 deal with "Fair Use" and "Library Copying" and place some limitations on these exclusive rights for the purposes of "criticism, comment, news reporting, teaching, scholarship or research." In determining "fair use" it directs four factors be considered - the purpose and character of the use, the nature of the work, the amount and substantiality of the portion used, and the effect on the potential market value of the work.

Congress then directed that guidelines be drawn up to clarify certain sections of the law. Based upon these guidelines - which were formulated jointly by publishers and music teachers' professional associations - it appears that, without obtaining permission, **music educators may do the following:**

- Make a copy of a lost part in an emergency (such as an imminent performance) if it is replaced with a purchased copy in due course.
- Make one copy per student of up to 10% of musical works for class study so long as the 10% does not constitute a performable unit.
- Edit or simplify purchased copies provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.
- Make a single recording of a student performance for study and for the archives.

The following are expressly prohibited:

- copying to avoid purchase
- copying music for any kind of performance (except as noted above for emergency situations)
- copying to create anthologies or compilations
- copying without including the copyright notice
- reproducing material designed to be consumable such as workbooks, standardized tests and answer sheets.

Based upon the law and guidelines, FVA will disqualify all entries using duplications of copyrighted music unless prior permission is secured. When purchasing downloadable music, there should be a stamp of purchase on each page. Legal copies from CPDL or other public domain sources should contain source information.