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Show Choir Products and News



**RECRUITING
THE SHOW
CHOIR BAND**

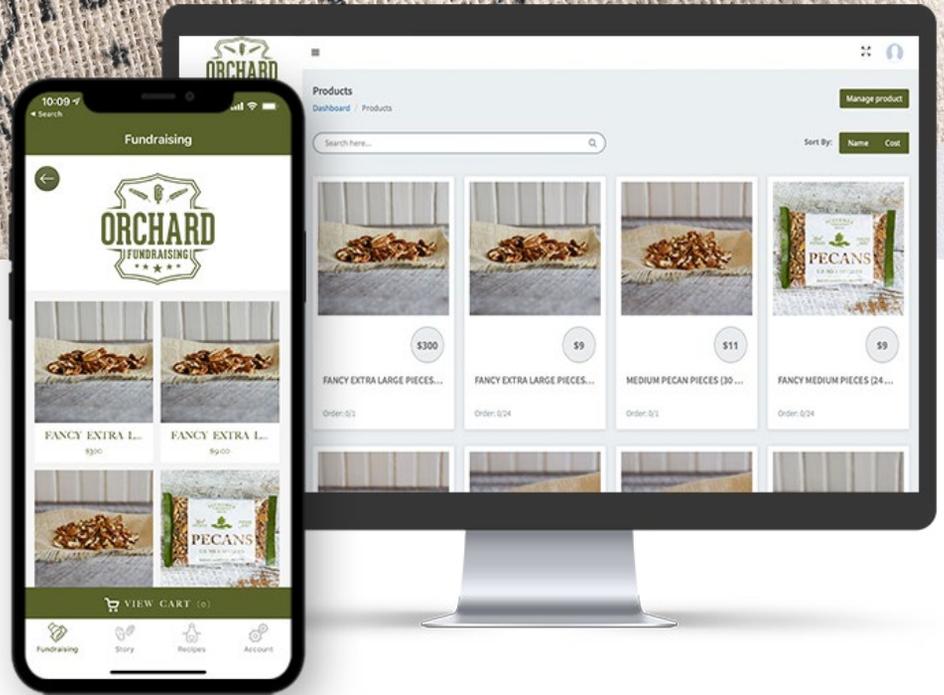
**TIPS FOR
MIKING**

**BACK-TO-
SCHOOL
GUIDE 2022**

**PUTTING
SOME GOOD
INTO THIS WORLD**

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Aron Wimberly can be reached at aron@schmerpecans.com or by calling 1.800.841.3403. Contact Orchard at info@orchardfundraising.com, call 833.850.8324, or visit www.orchardfundraising.com



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PUTTING SOME GOOD INTO THIS WORLD

Homewood High School show choir director Scott Thorne believes that “life seems to put the right people in your path at the right time.” He credits his mother, a home health nurse, for showing him that service to others through the work you choose (or chooses you) allows others to receive the gifts you bring and opens you to receive from others. When you put service before self, amazing things can happen, particularly when the service you bring is what makes your heart sing.



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RECRUITING THE SHOW CHOIR BAND

Some choir programs struggle to recruit band players every year, while other schools have to turn students away. What usually makes the difference is building relationships. There’s no one easy answer, but this article outlines some ideas to get you started.

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TIPS FOR MIKING A SHOW CHOIR

Show choirs come in many sizes and styles, but they all have one thing in common: an audience who wants to hear them. With that reality comes the challenge of overcoming a live band or mixed tracks as well as some not-so-acoustic-friendly rooms.



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BACK-TO-SCHOOL GUIDE 2022

It’s time to return to schools and stages everywhere. Our guide covers fundraising, costuming, stages, music, and technology—all the items that make a show choir award-winning.

editor's letter

Back to School.

The excitement and dread those words bring is second to none. Back to the joy of learning and performing—and the dread of long hours in practice—and the creative process that causes so many sleepless nights. Directors and booster officers know all the behind the scenes moving parts that must come together in flawless fashion so that the live performances look effortless. These are the unsung heroes who many of us forget sometimes when we are sitting in the crowd enthralled by the beauty of the performances we get to see.

I want to take a moment to say thank you to all the behind-the-scenes individuals who really make every performance possible. From the people who measure for costumes, to those who spend hours on set design and construction, you all are the reason we get to enjoy the beauty each year. Then we also need to remember the hours spent coordinating fundraising drives, family concert performances, travel plans, and logistics that make it possible for all the wheels to stay in motion.

Sometimes we focus on the performer and the performances, and we forget about the work that it takes to make all this happen. The stagehands and crew who move sets, place props, get costumes ready in the right order—they also deserve their moment of recognition because they are the reason the performance goes off with flawless (or near-flawless!) precision. We never see all that they do behind the curtains and in the dark that allows the brightness of the show to come through.

These people who are in the trenches are the very reason that each of us can enjoy the upcoming competitions and performances that we will get to see this year. Let us take a moment before we all get started to let them know how much we appreciate all they do to give us these gifts. After the last few years, we all have come to appreciate in an even deeper sense what show choir means to all of us and the joy that we get from participating, contributing, and attending the special performances and competitions across the country.

I am looking forward to another wonderful season, and I know you are as well. Until next time, thank you, one and all, for the part you play—large or small—that allows all of us to enjoy the wonderful gift that show choir is.

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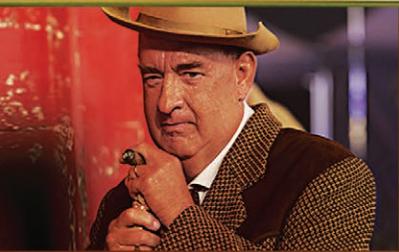
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PHOTO COURTESY HOMEWOOD HIGH SCHOOL SHOW CHOIR

PUTTING SOME GOOD INTO THIS WORLD

by Lisa Gibbs, Ed.D.

Homewood High School show choir director Scott Thorne believes that “life seems to put the right people in your path at the right time.” He credits his mother, a home health nurse, for showing him that service to others through the work you choose (or chooses you) allows others to receive the gifts you bring and opens you to receive from others. When you put service before self, amazing things can happen, particularly when the service you bring is what makes your heart sing.

Scott shared several events in his life that had a profound effect on how he approaches life and why he teaches from the perspective of educating human beings.





PHOTO COURTESY HOMEWOOD HIGH SCHOOL SHOW CHOIR

Q For clarity and context—what are your academic degrees, and when did you earn them?

I earned a Bachelor of Music Education from Auburn University in 1998 and a Master of Education in School Counseling from The University of West Alabama in 2010.

Q In a 2018 article, you relate how a friend suggested you join the junior college choir and it set you off on a pathway into music education and show choir. Was being a singer and teacher really brand new to you? Or is there a story from childhood that may be a clue?

Funny story: while I didn't have choir in the classroom and was not initially active in a church music program, when I was five or six, my older sister would play "voice lessons" with me. She would make me sing a John Travolta song, and she would record it. I would then have to tell her what I had done wrong. I guess she prepared me for the years of voice in college! She was TOUGH. I always loved

music, but it was not something that was readily available in rural Alabama. When I was a senior in high school, I started singing in a youth choir at church. We sang unison and two part songs by rote, but all it took was for my minister of music to compliment my voice and I was like... "ok, this is awesome!" My freshman year of college, I saw a show choir, and it was over at that point! I had found my happy place. I did, however, have to work extremely hard, as I didn't know what a measure of music looked like on my first day of Music Theory! I busted my rear end to catch up and ended up breezing through Theory.

Q Aha! So there was something way back--"voice lessons" with your sister. Good ol' Travolta! And you realized a compliment can really make a difference in how confident you are in yourself. You put that into practice with your students, too. In the same article, you mention a feeling of "home" when you went to Homewood after working in Eufaula. Can you describe what you meant by that?

I grew up in rural Alabama, then started teaching in Eufaula. It was a small quaint town where people knew each other, so that was comforting. When I moved to Homewood twenty years ago, I was scared to death because it was the big city of Birmingham. (I laugh when I say that now.) I loved the thought of city life, but when I drove through Homewood, I saw all these people walking around the city pushing their strollers, walking their dogs, and kids in line at a local ice cream shop, and it just felt like a place I could not only live, but thrive.

It was around 2012 when you merged your academic work in counseling with your work in music, as a response to your mother's colon cancer diagnosis. In the years before that, what was your process for putting together a show for the school year?

I think I always have put myself into the shows I have created. I usually started with a ballad. That leads the way for me. I always wanted to find a great mix of music, but things seemed much more the standard "formula" back then: opener, novelty number, ballad, girls' number, boys' number, closer.

Q Do you have an “aha” anecdote or “lightening moment” for when you realized creating a show around the theme of grief felt right?

I remember sitting in my mother’s hospital room thinking about life in general. I got my master’s in counseling, and I was thinking about whether I was going to pursue counseling or stay with choral music. I thought to myself, why do I have to choose? A student this past year shared a quote of mine, and it pretty much sums up my shift. When he was a freshman, I told him, “I have a platform, so why not put some good into this world with that platform?” Many people think my grief show was about my mother’s passing, but it was actually designed while I was grieving my health, after the December 2014 Multiple Sclerosis (MS) diagnosis. I had never realized how we grieve any loss to an extent.

I love that you found a way to merge the two. Grief is certainly part of life. I

think it is tremendously important and deeply healing to use the arts as a way to work through the emotional realities of being a human. Your work with The Network show choir has since been organized thematically. Talk about some of your most memorable years and their themes.

I have three favorite years. My kids all know it and try to live up to those!

2012 This was my show about my mother’s fight with colon cancer. I never told the kids it was about her because for them it wasn’t. It was more about facing adversity and being determined to fight. I even costumed the whole show in black and white, except the blue sash on the dress, which was the color of colon cancer awareness. Those students have a very special place in my heart. They were the first group that truly “got it.”

2017 This is my grief show. Most people who saw this show just thought I let a girl fall to her death from the back riser! However, it was a metaphor for any

loss. When she fell, every show, there was a collective gasp from the audience. I wanted there to be a feeling of fear, uncertainty, and confusion. That is what you feel like when you lose something. Then we could go on and explain how it is ok to grieve. That particular year, I had five or six students who had lost a parent over the previous two years. I hoped it would be cathartic for them. It was for all of us!

2018 This was the Façade year, a show about not passing by people we see in need. There are so many people who talk a big game about helping others, but do we just walk past that person on the street? We should be careful because that person might just be an angel in your life. I really wanted the kids to understand that service to others is so important. I even spent the summer before that school year volunteering with the homeless. I wanted to walk the walk. It was the most rewarding show with the best group of students.

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PHOTO COURTESY HOMEWOOD HIGH SCHOOL SHOW CHOIR

Facing adversity, dealing with grief, understanding people simply desire to be noticed—such important lessons for everyone. And how deeply impactful for your high school students to be part of the storytelling!

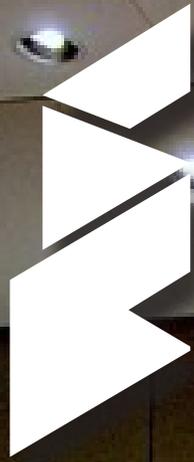
Q Facing adversity, dealing with grief, understanding people simply desire to be noticed—such important lessons for everyone. And how deeply impactful for your high school students to be part of the storytelling! In early January 2015, you came up with the BourbonHam fundraiser for MS. The story reads like it was supposed to happen, like a spirit-led encounter that eventually became a highly successful event. Looking back, what connections do you see that may not have been evident at the time?

In 2014, having just been diagnosed with Multiple Sclerosis, I was scared. However, I am the kind of person that attacks the situation, so I wanted to get involved in the National MS Society. I had this idea for BourbonHam, a fundraiser where people get to taste different bourbons and have some good barbeque. I had lunch with my best friend the day I pitched the idea to MS Society. He had randomly invited

a friend of his who was in the bourbon industry. My friend didn't know I was pitching that idea that day, but by chance or fate, I was sitting across from the person that helped me create this fun event that has now raised nearly \$1,000,000 for the National MS Society. Last year alone, we had 1500 people in attendance and raised \$300,000. That connection was definitely not evident, but life seems to put the right people in your path at the right time.

Q You are a living example of being open to possibilities, and you express that as a value in your teaching. Some people acknowledge they allow God to lead them, some say the Universe or the Spirit. How do you explain bringing your authenticity to your chosen work?

I think it took me a lot of years to be my authentic self in the classroom. So often we get fixated on the trophy and miss out on the experience of teaching HUMANS.



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These kids just want to be a part of something amazing, and that starts with us. God, the Universe, the Spirit...to me they are all the same thing. My amazing mother taught me to put service before self. She was a home health nurse, and I remember as a kid, on her day off, us driving to see several of her patients to bring them a "gift." We didn't have much money, but she would put the needs of others over herself. That is the human spirit that has allowed me to be open to what is in front of me.

Q She sounds like an amazing woman. I have heard you are retiring from your work at HHS. What are your plans going forward?

This will be my last year at Homewood teaching show choir. Multiple Sclerosis is a somewhat manageable disease; however, the schedule we keep in the show choir world is making a lot of my

symptoms get worse. Some of the main triggers for MS are stress and fatigue. Heck--isn't that what we do? Retiring is not something that is going to be easy, but I am thankful for a wonderful fulfilling career.

As of now, I am looking at using the counseling degree to work in substance abuse counseling. I feel like I have to do something that I can make a difference. I have been working with these wonderful kids who have their whole future ahead of them, and I think helping people that might be in a low point of their lives reach their unique potential could be incredibly rewarding. I really hope to do some show choir judging and clinics just to stay in the game I love so much!

Also, I love mentoring young directors, and I would offer this advice up to those out there: This world is about finding mentors, learning from them, but not trying to become them. I learned from John Baker. I learned from Dave

Fehr. I learned from Gail McInnis. I was pre-*YouTube*, so these were the people I watched live, and I had to become Scott Thorne with influences from these people. It goes back to what I said earlier. Be authentic to who you are, and when you stop teaching music and start teaching kids, you will find happiness and success as you define it.

I couldn't agree more! Hats off to you, Scott Thorne, and thank you for sharing your story.

ABOUT THE AUTHOR: *Productions* staff writer Lisa Gibbs earned her Ed.D. in Higher Education Administration in 2018. She is an advocate for arts, particularly dance, in education and for increasing the financial well-being of artists through financial education.

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RECRUITING THE SHOW CHOIR BAND

by Garrett Breeze

Some choir programs struggle to recruit band players every year, while other schools have to turn students away. What usually makes the difference is building relationships. There's no one easy answer, but this article outlines some ideas to get you started.



PHOTO COURTESY HOMEROCK HIGH SCHOOL

Build a Relationship with the Band Department

Show choir directors should do everything possible to build a supportive culture between the school's band and choir departments. You should encourage—or require—your students to attend band concerts, and consider having choral students surprise band students with locker signs before big contests and performances. Choir directors can volunteer to help in band rehearsals or bring their students to watch a dress rehearsal and give positive feedback. When the band directors feel like you understand and appreciate what their program does, they are more likely to be supportive of yours. Also, if band students feel supported by choir students, they are less likely to feel competitive with or jealous of the choir program.

Consult with the Band Directors

Most band directors have no idea what is really involved with show choir. Take the time to educate them about your needs and what their students are going to get out of the experience of working with your choir. Ask if they want to be involved in rehearsal—or if they want to be part of the selection process for the band. They may not want anything to do with it—and that's okay—but a clear conversation will get everyone on the same page.

Emphasize Show Choir's Real-World Significance

Band directors and students alike need to be reminded of this: For instrumentalists, there is no other activity in school that comes even close to providing the same kind of real-world experience that show choir does. If any of your band

students choose to have a career in music, the majority of their gigs are going to be just like show choir: playing with a rhythm section, accompanying singers, working with arrangers, taking the show on tour, dealing with the sound and setup of different venues, working with an arranger or producer, performing in pop/rock styles, and so on. That kind of professional preparation is going to put them way ahead of their competition, since show choir is an activity that so few get to participate in.

Hold Auditions

You can always ask students to be involved if you're missing certain instruments, but holding an open audition can help those who make it feel accomplished. Plus, for some instruments, like guitar, you may find talented students that are not part of any music class at all.

Put Band Students in Charge of Recruiting

Never underestimate the power of positive peer pressure. Your students know who the best players are, and they're more likely to participate if their friends are involved. When I was in high school, I had zero idea what show choir was. Sophomore year, my friend Monica told me there was an opening in show band and since I was first chair in jazz band, that meant the spot was mine. And that was it—I had no idea what I was getting into, but here I am.

It's Okay if You Have to Supplement with Adult Players

Personally, I don't care for rules restricting the number of adults who can play in student bands. The bottom line is that having some students participating in show band is better than having none. And frankly, getting to play alongside experienced adult and professional performers is a great opportunity for students—that's something that should be celebrated and encouraged, not looked down on.

Invite Your Show Choir Band to Social Activities

The members of your show band should be considered full and complete members

of the choir department. They should be invited to social activities, awards, and other events just like any accompanist would. Do everything you can to make them feel included.

Give Your Student Band Members Responsibility

Find ways to hand over responsibility to band students like you do to section leaders and dance captains. Let them be in charge of equipment setup, recruiting, listening to judges' feedback, and even running rehearsal from time to time. The more ownership they have, the better.

Don't Waste the Band's Time

Band kids are busy. The brass players especially are in demand for just about every ensemble in the school. So, make sure that you're utilizing band time effectively. Don't make them come to every rehearsal, and when they are there,

make sure the focus is on them. You can clean choreography or try on costumes at another time.

Having a dedicated student show band is going to make a huge difference to your program. It's a no-brainer—it's an amazing educational opportunity for them, and it's a money and time saver for you. Building up a dedicated show band program takes time just like anything else, but it's definitely worth it.

ABOUT THE AUTHOR: With more than 1,000 show choir arrangements in circulation, Garrett Breeze is a sought-after clinician and adjudicator whose credits include film and television, Broadway stars, and Grammy-winning classical artists. His show choir music is available at breezetunes.com and he recently launched a new catalog of music for concert and church choirs at holidaychoirmusic.com.

Show choir directors should do everything possible to build a supportive culture between the school's band and choir departments. You should encourage—or require—your students to attend band concerts, and consider having choral students surprise band students with locker signs before big contests and performances.

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TIPS FOR MIKING

A SHOW CHOIR

by Gene Houck

Show choirs come in many sizes and styles, but they all have one thing in common: an audience who wants to hear them. With that reality comes the challenge of overcoming a live band or mixed tracks as well as some not-so-acoustic-friendly rooms. It is a shame for a choir to do months of rehearsal only to have the audience not be able to hear their performance. So the question these days is not so much, “Do we need to mike the choir?” but instead, “How do we mike the choir?” The answer to this question can and does vary, so this article looks at some of the common methods as to what works and what doesn’t.



Show choirs are, of course, particularly challenging because of the combination of singing and choreography. Unlike most choral groups or church choirs that are stationary and limited to one area of a stage or platform, show choirs typically make use of the entire stage. When a live band is added, the proper use of microphones can be a mystery.

In fact, at most regional and national competitions, there is live instrumental accompaniment, which is typically louder than recorded tracks. The Show Choir National Championship Series (SCNCS), according to www.showchoirs.org, actually levies a penalty for using recorded accompaniment.

In this environment, one of the first decisions is whether to use wireless or wired microphones or a combination of both. More than likely, it will be a combination of both. Let's examine these options.

Wireless or Wired Microphones?

Many show choirs are taking a page from Broadway and investing in wireless microphones for all or part of the choir. These can be body-worn or handheld microphones; further, body-worn microphones can be headset microphones or miniature lavalier-style microphones clipped to clothing, taped to a cheek, or pinned in a performer's hair. If the choir is small enough, a case can be made that a wireless microphone gives the performer the flexibility to move freely while giving the sound

person the ability to control the sound. It is impractical, however, to consider wireless microphones for each singer for choirs ranging in size larger than sixteen to twenty members. Besides the enormous expense of multiple wireless microphones, having a plethora of live microphones brings with it serious sound mixing challenges.

One of the biggest challenges is trusting the "blend" of the choir to the mixing ability of a sound person. Choirs are made up of basses, baritones, tenors, first and second altos and sopranos, and they each have their unique part to sing. One of the duties of a good show choir director is to teach the performers how to blend their voices, how to listen to each other, how to express dynamics, and how to harmonize. All choirs have some singers who sing soft, some loud, and some, sorry to say, who may not be in perfect pitch. So, rather than relying on massive moves by a sound engineer to balance the mix of voices,

microphones should ideally be utilized to “capture” the choir’s natural blend.

These competing needs are why using wired microphones to mike multiple voices at a distance, along with a couple of wireless microphones on stands for soloists, is highly recommended—and this arrangement is also more affordable.

Which Wired Mike Should You Choose?

There are two types of wired microphones commonly utilized today: dynamic and condenser. The choice between a dynamic or condenser mike is typically dictated by the distance to the sound source. Dynamic microphones are commonly used for wired, handheld vocals. They are also effective on a stand for miking soloists. They are rugged and generally less expensive than condenser microphones.

A condenser microphone, however, is better suited for distance miking or capturing a larger area (such as a show choir) because of their higher sensitivity and output. Condenser microphones require phantom power provided from the mixing board. They are also more delicate and need to be stored properly, away from moisture. To determine if a microphone is a dynamic or condenser, turn off the phantom power at the mixer (there will be a button labeled “phantom” or “48volt”). Make sure that all volume faders are down before doing this! If the mike only works with the phantom power on, it is a condenser. Engaging phantom power will not damage your dynamic microphones.

Which Condenser Microphone Should You Choose?

For many years, theatres have used boundary mikes—low profile flat surface microphones—on the floor, typically positioned downstage by themselves or in tandem with hanging mikes positioned upstage. When using a boundary mike, always use a unilateral direction pattern, either cardioid (heart-shaped) or hypercardioid (tighter pattern on the sides). A unidirectional pattern will help to

Unlike most choral groups or church choirs that are stationary and limited to one area of a stage or platform, show choirs typically can make use of the entire stage. Add a live band and the proper use of microphones can be a mystery. In fact, at most regional and national competitions, there is a live instrumental accompaniment, which is typically louder than recorded tracks.

reduce feedback and restrict audience noise from entering the sound system. Additionally, you should always place foam or a piece of felt beneath the boundary mike to help minimize foot noise from dancers. Be warned that if a show choir has very intense dance routines, there may be too much foot traffic picked up even with foam or felt beneath the mike.

Hanging condenser microphones can also be effective. The biggest mistake when miking a choral group or choir is in using too many mikes, leading to increased feedback. A good condenser mike will be able to cover up to twenty stationary people. However, a show choir of twenty will typically cover twice as much square footage as a stationary choir. Even with a smaller show choir—fifteen singers or fewer—two or more microphones will be needed. Despite this guideline, always use the least number of microphones and maximize their coverage. Imagine a 60-degree cone emitting from the microphone—the best coverage is within the imaginary cone.

When equipping an area with multiple microphones, take care to avoid a phenomenon known as phase cancellation. Since sound travels in a wave, two microphones amplifying the same sound source can be hit by the same sound wave but at different intervals. The positive wave from one signal can cancel out the negative phase of another signal. The usual result is a dropout of

certain frequencies. This situation is referred to as “comb filtering.” To avoid this sound cancellation, always utilize the 3:1 rule: multiply the distance of the sound source (singers) to the microphone by three. Simply put, that is the distance the two microphones need to be from each other.

You will need to determine whether mikes will be hanging from above or placed on the platform. If you are hanging the mikes, you can choose from many manufacturers. Today’s show choirs, however, perform in many different rooms, so hanging microphones are often not an option. A good alternative is to place condenser microphones on stands. Since many show choirs are on risers, one of the biggest challenges is getting the microphones high enough to adequately pick up the higher rows.

Doug Secor, owner of Rockin’ Robin Productions in Ohio, shares some experienced insight for sound engineering a Show Choir. As he says, “For the past six years, we have been hired to do sound for show choirs in our region. It has been difficult to get the vocals out in front of the mix. We have learned from other sound companies that they, too, experienced the same frustrations. Most show choirs we encounter perform with drums, keyboards, amplified bass, and guitar. We recently tried the Audix Microboom utilizing the M1255B high output Micros series condenser with a shotgun capsule. The shotgun capsule has the enhanced ability to capture



PHOTO COURTESY VESTAVIA HILLS HIGH SCHOOL SHOW CHOIR / PHOTO BY ANGEL BAKER

sound from a distance, and it allowed us to place the mike four feet in front of the first row of singers but still capture the back rows. We also have found that the slender low profile look of the MicroBoom actually gets lost from the audience's visual perspective."

Doug continues, "For most show choirs up to twenty-four voices, we typically set up the shotgun mikes 6' in from the edge of the choir on a 24-30' stage and 4' in front. We set the mike height at 7-8', angled in slightly from the sides to capture half the singers with each mike. In short, we have been amazed with the results. We also supply two or three Audix OM3 wireless units on stands for soloists. For larger performances, we are using three or four MicroBooms across the front. In these situations we run every other microphone out of phase to minimize phase cancellation."

A Word About Monitors

Microphones should be placed behind the main speakers. If they are, and feedback occurs, the source of the feedback is most likely the monitors. Rule number one: Do not put the choir in the singers' monitor mix. The monitor mix should only have the recorded track or the instrumental accompaniment. Sound engineers and choir directors need to hold fast to this rule despite requests from the performers to hear themselves in the monitor mix.

Feedback is simply a microphone picking up itself from a speaker. Therefore, if the live mike is not in the monitor mix, the chances for feedback are reduced, and the ability to gain up the mikes in the front of house mix is greatly increased. The goal is to have the singers project as much as possible and to listen to each other. That being said, live musicians must understand that they are team players and that it is important to keep the stage volume down in order for the singers to better hear themselves on stage. Also, unlike the singers, instrumentalists do need some kind of choir mix in their monitors. Make sure that the band monitors are positioned away from the live microphones.

Encourage one of the singers or instrumentalists to go out front during a sound check to hear the positive results of teamwork and compromise.

Parting Shot

Not all venues are created equal; room acoustics can vary greatly. Compromises need to be made at times as performers may not hear exactly what they want in a monitor, or an instrumentalist may want to play louder than is necessary. Make sure that the choir director, singers, and instrumentalists are all on the same page and that everyone is working as a team to achieve the best sound and performance possible.

Let the show begin!

ABOUT THE AUTHOR: Gene Houck, now retired, was the National Sales Manager for Audix Corporation. Celebrating its 35th year, Audix manufactures a broad product line based on high-quality professional microphones. For more information, visit www.audixusa.com.



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Back to School

It's time to return to schools and stages everywhere. Our guide covers fundraising, costuming, stages, music, and technology—all the items that make a show choir award-winning.

BREEZE TUNES

www.breezetunes.com

Garrett Breeze is a media composer and arranger living in Nashville, TN. He is known primarily as an arranger for many of the top competitive show choirs throughout the United States and travels regularly in that role as a clinician and adjudicator. In addition to his choral work, Garrett frequently writes for high profile media projects including film, television, video games, and corporate media. He holds a bachelor's degree in Media Music from Brigham Young University and a master's degree in Commercial Composition and Arranging from Belmont University.

We are proud to have supplied music arrangements to more than 110 choirs throughout the United States and Canada, contributing to over 86 championship wins to date! Breeze Tunes Productions specializes in creating high-quality, competitive arrangements tailored to fit your choir's show design, skill level, and budget! You can search our full catalog of previously arranged titles from our site. To order a new custom arrangement, license a previously arranged title, or to book Garrett for a clinic or workshop with your choir, you can just fill out the contact form on the site, and he will respond within twenty-four hours: <https://breezetunes.com/contact>.

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DORNINK

www.dorninkshowchoir.com

Dornink, a custom design fashion house in Des Moines, Iowa, can create your show choir costumes to perfectly complement your set. Choose from our many styles or design your own and let us make your vision a reality. Dornink styles can be customized to fit your set and your budget.

Dornink has over twenty-three years of experience creating show choir costumes for schools through the Des Moines and surrounding areas. Founder Faythe Dornink began custom sewing costumes for her daughters in show choir in 1992 when she realized their need for a unique look. Since then, designer and daughter Sarah Dornink, educated and trained in New York, has joined the business. Sarah and Faythe will personally work with you to custom design your costumes and create the perfect set. Work with our design team to custom design the perfect look for needs.

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Back to School



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Three essential philosophies are woven into the foundation of each of our events: encourage innovation, inspire creativity, and reward excellence.

The Show Choir National Championship Series was developed to provide a "true" national champion! Six qualifying events take place in Hollywood, Orlando (two weekends), New York, Chicago, and Branson. The top three mixed and top two single-gender show choirs from each world class division at each event will be invited to participate in the National Show Choir Finals the last weekend in April.

In addition, qualified groups that have not competed at one of the qualifying

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www.manhasset-specialty.com

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MUSIC ARRANGEMENT SERVICES

www.showchoirmusic.com

In the late 1980's, Jeffrey Bowen began arranging for competition show choirs as extra work. During the 1990's, the arranging grew into full-time work and was established as Music Arrangement Services. In 2012, the company became incorporated as Music Arrangement Services, Inc. with the same concept of providing high-quality competition arrangements

as well as ensuring the legal licensing of each and every title.

Arrangements have been purchased by schools in over thirty-five states, several European countries, and Australia. Music Arrangement Services, Inc. provides quality Show Choir arrangements to competition Show Choirs all over the country. With hundreds of titles to its credit, directors will be able to see the wide variety of styles created to make your show choir sound the best!

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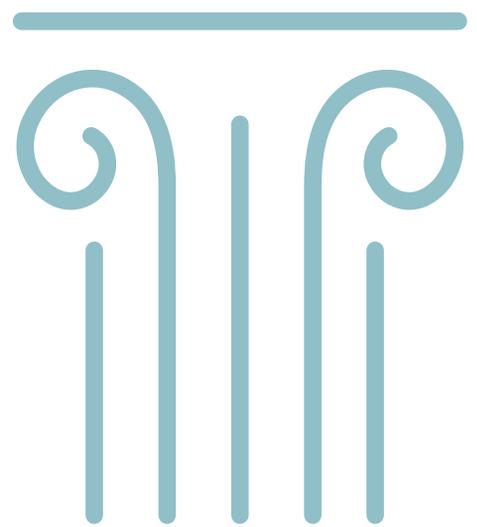
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Staging Concepts is the industry leader in portable staging equipment. Since 1990, we've provided superior staging product solutions for facilities and venues with custom needs. Our company and team of devoted engineers strive to ensure that we produce the most superior and advanced modular, lightweight custom staging systems in the industry.

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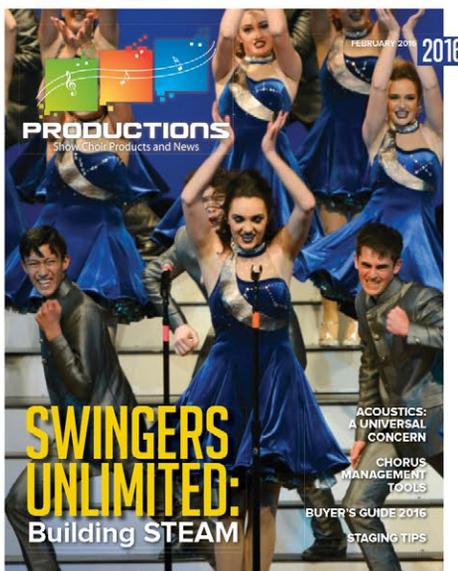
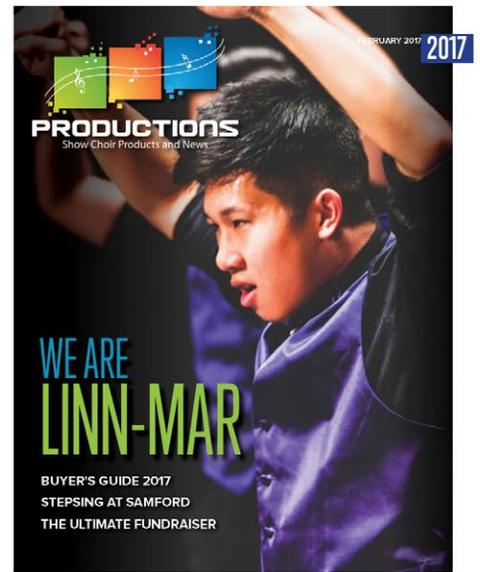
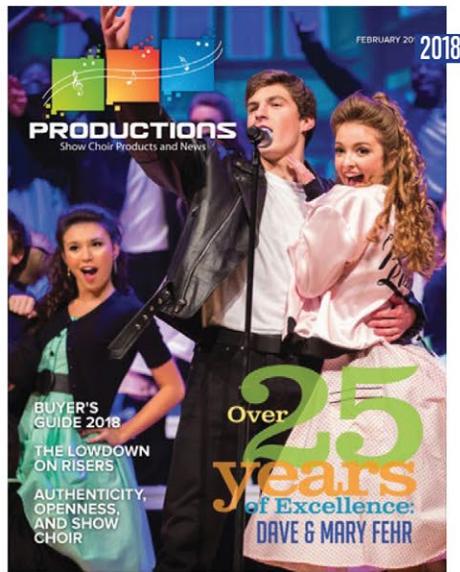
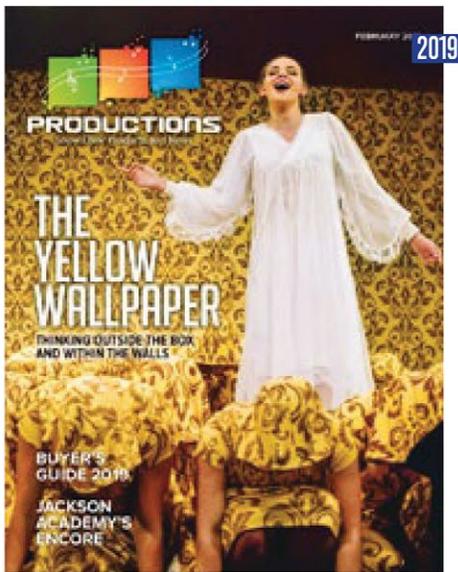
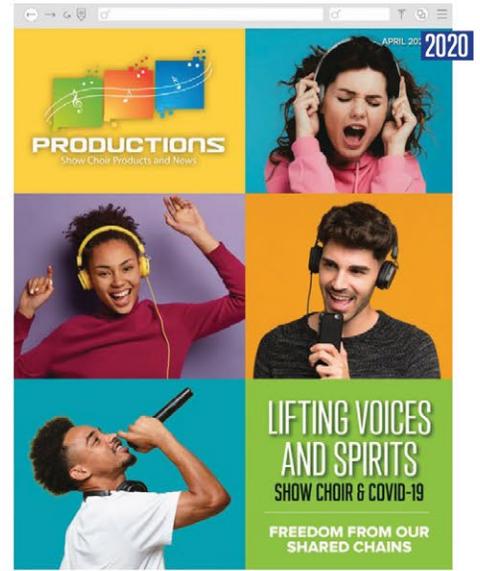
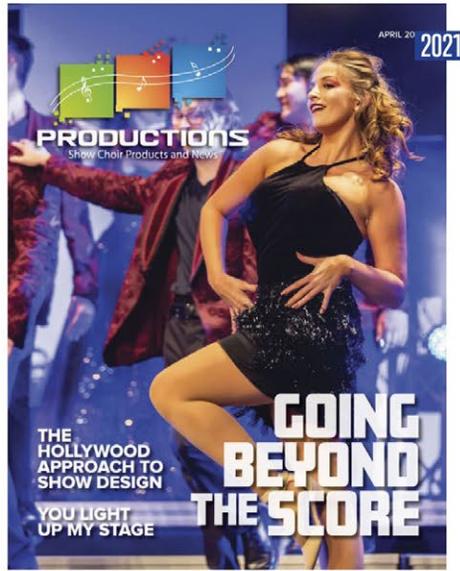
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