

Office of Human Resources
Cheyney University of Pennsylvania
1837 University Circle, P.O. Box 200
Cheyney, PA 19319-0200

June 5, 2015

Dear Search Committee,

I am writing in application to the Director of Choral Activities position at Cheyney University of Pennsylvania. I am an educator and performer in the fields of conducting and singing (baritone), as well as a passionate researcher, collaborator, and servant to the community. I recently ended my term contract as a Lecturer of Choral Music and Voice at Southern Illinois University-Carbondale (SIUC), where I conducted the masterworks chorus and taught choral conducting, choral methods, lyric diction, and applied voice. I hold a Bachelor of Music in Voice Performance (Moody Bible Institute) and a Master of Music in Choral Conducting (Emory University) and Doctor of Musical Arts in Choral Conducting with a Music Education cognate (University of Washington). Given these degrees and my experience, I am equipped to conduct/coordinate the choral ensembles and to teach conducting, choral methods, applied voice, and/or general music courses. Additionally, my ability to recruit the highest caliber students would be an asset to the music and choral programs at Cheyney University of Pennsylvania.

I have been teaching in post-secondary institutions since fall of 2005. I served as adjunct faculty at Moody Bible Institute for a year, where I conducted the Women's Concert Choir and Bell Ensemble and toured and recorded with them. At Emory University, concurrent with my master degree, I was the instructor of record for Emory Women's Choir and assisted in teaching repertoire, music history, and choral courses. At the University of Washington, I was instructor of record for the Men's Glee Club and the Summer Chorale, and I assisted with directing the two top SATB choirs and teaching both undergraduate and graduate conducting, methods, and repertoire courses. While directing the Community Music School in Oakland, I taught adults applied voice and piano, as well as music theory and history courses. My knowledge of choral repertoire is broad, and I believe in representing a full choral experience of cultures and styles throughout an undergraduate student's tenure. I also reinforce musicianship skills through the ensemble and private educational experiences, and I view the performance of choral and vocal music as the consummate application of musicianship and artistry for each student.

I believe in building programs as a team. In my most recent position, I participated in every major on-campus and most off-campus events of which the choral and vocal program was a part. Despite only a one-year contract with SIUC, I demonstrated my commitment to serving the School of Music. I served on several committees; actively participated in discussions around vision, re-structuring curriculum, and recruitment activities; and engaged in active recruitment of individuals, not only to the choral/vocal programs, but also to the orchestral conducting and instrumental programs. I played an active role in attracting 3 master students to SIUC for the fall of 2015, a program that has not seen a single student for the past two years. Demonstrating my commitment to undergraduate recruitment as well, I regularly find myself in local high schools, and I even fly across country to clinic choirs. When I taught at Moody Bible Institute in Chicago, I performed multiple concerts around the Chicagoland area and performed two tours as a form of recruitment. Each concert included a short, entertaining "PR" segment, and we always connected with alumni in the area. By building these connections, I was instrumental in influencing many students to apply to the school and to the music program. I would bring this same level of presence, commitment, collaboration, and enthusiasm to Cheyney University of Pennsylvania. Programs I lead grow in number and caliber under my leadership.

My performing and research activities not only contribute to my own professional development and to my fields of expertise, but also support my recruitment efforts. I have performed two world premieres as a soloist, in addition to performing nationally and internationally numerous solo recitals and many master class performances. I am currently preparing a solo voice recital of contemporary music for the fall of 2015. For the last 18 years, I have conducted outstanding single-gender and mixed community choruses throughout the United States, performing a wide variety of choral repertoire, including multiple commissions and new

works, and I have prepared and/or conducted multiple masterworks in world-class venues in Seattle, the San Francisco Bay Area, Atlanta, Chicago, and Southern Illinois. I co-founded Chorosynthesis, a choral organization that engages professional musicians in community life and culture. Under my baton, Chorosynthesis Singers' performance of Brahms's *Ein deutsches Requiem* in Seattle's St. Mark's Cathedral was, according to Dr. Geoffrey Boers, "the highlight of my Brahms experiences." Through this professional-level project choir, I recently put out a call for new scores in an effort to put together a program of all new music with a theme of social justice. On June 14, Chorosynthesis is hosting a reading session of some of these works in preparation for a 2016 performance, which will include several premieres.

My passion in conducting, singing, and teaching is developing expressivity, thus the recent focus of my research. Using both quantitative and qualitative methodologies, my recently published doctoral dissertation explored how we perceive musical performances by way of what we not only hear, but also see. The Model of Choral Expressivity that emerged in the dissertation resulted in a plethora of directions for future research and has changed the way that I teach music performance and conducting. In addition to the dissertation, the Winter 2014 edition of the *Bulletin of the Council for Research in Music Education* published my co-authored research study "The effect of conductor expressivity on choral ensemble evaluation," which had been presented previously all over the world, including Greece, Barcelona, and Taiwan. My choral and solo performances have been included in three separately published CD albums. In April, I presented on "What They See Is What They Get: The Power of Visual Suggestion" for the Connecticut Music Educators Association. In October, I will present at the national conference of the NAFME in Nashville, Tennessee, where I will be helping teachers from around the nation understand how to unlock the visual aspects of performing as a means to empowering creativity in performers and in the minds of the audience. Over the past few years, I have also presented at the national and/or regional conferences of the National Association for Music Education (NAfME), Chorus America, the Gay and Lesbian Association of Choruses, and American Choral Directors Association on topics of transgender voice transitions, networking for emerging leaders, vocal coach programs for community choruses, and transforming choral culture.

I also contribute as a practitioner throughout the United States for the advancement of education in the choral art. In February, I conducted a regional high-school honor choir (Heartland Honor Choir), and in March I served as a clinician for a collegiate choir festival for community colleges in southern Illinois. Recently I conducted clinics for the choirs at Connecticut College. I also contribute to the field of choral repertoire by way of compositions, commissioned by community and collegiate choirs. I believe my research and creative activity profile demonstrates a trajectory worthy of a position at Cheyney University of Pennsylvania—and perhaps more importantly, demonstrate that I put my quality work and the institution I represent "out there." I would bring my dedication to and passion for teaching, performing/researching, and serving the university and community to Cheyney, while recruiting and building a flourishing choral program.

In closing, as an undergraduate, I became fascinated with gospel music for its viscerally expressive possibilities. I have spent two decades exploring gospel music, and I have recently reintroduced some of the canonic choral literature into my performances. In addition to my passion for the other aspects of the position, I am truly excited the possibility of founding a gospel choir at Cheyney. Please view the website where all my application materials may be found: www.jselvey.com/cheyney-director-of-choral-activities. I look forward to discussing this position in the near future.

Respectfully,



Jeremiah Selvey, DMA
Lecturer, Choral/Vocal Music, Southern Illinois University-Carbondale
Co-Founder & Artistic Director, Chorosynthesis
Artistic Director, CHARIS, the Saint Louis Women's Chorus

4261 Old US Hwy 51 • Makanda, IL 62958
404-242-4195 (cell) • jselvey@me.com • www.jselvey.com