



# OCDA News

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

## FROM THE DESK OF OUR PRESIDENT ~David Bell

Winter 2000

Volume XX  
Issue 2

### Make A Joyful Noise: Musical Advocacy

Many of us are reluctant to "toot our own horns" for fear of being seen as immodest or self-promoting. But all too often this reluctance can result in doing our singers and our audiences an injustice by not making the wonderful treasures offered via the fine arts explicit and rewarding, particularly for the musical beginner. Although music is full of hidden treasures and intrinsic rewards, the excruciating beauty of a Mahler melody can easily elude less experienced listeners.

Yet, these very same novice listeners are often crucial partners in sustaining our music programs and choirs. If we want their loyalty, trust, and support, we cannot afford to assume that they feel the same artistic passion we do. It is critical that we provide these board members, administrators, parents, and community members with an explicit understanding of the role music plays in distinguishing between simple day-to-day existence and experiencing a fulfilling life.

We live in a time that provides us with a special opportunity. At no time in the past has there been as much tangible proof of the substantive impact the arts can have upon the quality of our lives and educational growth. New studies are released almost daily, reinforcing the value of the arts in raising student achievement, educating at-risk children, providing meaningful experiences for senior citizens, as well as many other ap-

plications that improve the quality of life. We need to serve a pivotal role in sharing this information with our communities and put copies of this information in the hands of those in decision-making roles.

The arts are a cornerstone of civilization, self-actualization, and can even have a positive affect on the financial well being of a community. Recently, a study was released by a regional planning board in Cincinnati, that found the arts bring in more annual income than America's oldest baseball franchise, the Cincinnati Reds. If the Reds are important to the financial well being of this metropolitan area, then the arts play an even greater role! Share those figures with your business community - dollars and cents is a language they clearly understand.

It simply boils down to this: WE are responsible for helping to shape the perceptions of our supporters. If we wish to heighten community awareness as to the value of the arts, we must assume a leading role in providing others with well-reasoned information and in helping them to share our sense of artistic urgency. Although it's hard to find time for these activities, they can provide a supportive structure, acting as a lifeline during difficult times.

Having recently experienced an educational and financial crisis that threatened my own choral program, I'd like to share a few of the most critical things I learned from the experience.

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### 2000 OCDA Summer Conference

June 26-28  
Ashland University

Hosted By:  
Ronald Blackley

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## Q & A With OCDA

**Q. What techniques would you use to teach jazz stylings without creating habits that carry over into other choral ensembles? And how do you maintain proper vocal technique while effectively teaching vocal jazz?**

What makes vocal jazz so rewarding is not any special technique. Rather, it is the music's demand for impeccable tuning, balance, and a rock-solid sense of time that makes the idiom so powerful.

We must first teach healthy singing, holding our jazz ensembles to the same standards as we do our concert choirs. Within the definition of healthy singing there is a great deal of room for flexibility as called for by the music being performed. What is appropriate for Palestrina might be inappropriate for a large Romantic work.

The "vocal jazz sound" results from the unique combination of using both the God-given acoustic vocal amplifier and a man-made electronic amplifier. The jazz singer uses no different physical technique singing vocal jazz. The tone is open, well supported, vibrant and focused, and produced exactly the same way as in any choral setting. It is simply a small section in the wide spectrum of colors used in the concert choir.

While it's true that jazz choirs tend to limit the use of vibrato for harmonic reasons, note that they generally remain in the *pp-mf* range, stay around an easy *mp* most of the time, and change the proximity of the microphone for many dynamic changes or effects. This low to moderate dynamic level naturally lessens the amount of vibrato present, as vibrato is a physical tension-relaxing device. This ease of physical effort allows for great flexibility and endurance, and lets the singer achieve the precise tuning demanded by jazz literature.

Be warned that one simply cannot replicate "the vocal jazz sound" off microphone and/or at a very loud dynamic. I always encourage directors to rehearse on microphone whenever possible. Another danger is the common "breathy" tone. Not only is it unhealthy, but it is often just a shortcut to avoid the challenges of tuning and balance.

We also must be careful when the "stylings" become more than they are. The common bends, scoops, fall-offs, mordents and trills are just a small part of the whole. Yet singers sometimes come to incorporate them into every note.

I tend to avoid drilling the little inflections and rehearse difficult passages with little or no ornamentation, reinforcing the proper vocal habits acceptable in all styles. Nuances can be addressed after singers are able to habitually and accurately sing the notes and rhythms.

We must always build our foundation first, creating great habits in our vocal jazz ensembles. We must insist on tension-free healthy singing. We must use the microphones, insist on accurate tuning, and nurture in singers a great sense of time. We must find and give them great-recorded role models. We must insist that vocal jazz ensemble members also be leaders in our concert or chamber choirs. And we'll all benefit from the resulting heights of our students' musicianship.

Brad Rees

~ Jazz/Show Choir R&S Chair

## OCDA News

OCDA News, the official publication of the Ohio Choral Directors Association, is published three times annually, from Avon Lake, OH, and is distributed without charge to members of the Association as well as to selected members and officers of the American Choral Directors Association.

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## Competitions and Festivals Revisited

Some years ago I wrote an article for the Triad Magazine of OMEA concerning preparation and participation in solo and ensemble competitions. I feel there are enough "newcomers" to the field that it warrants repetition. As a semi-retired choral director and active voice teacher, I feel that I might be of some assistance to these talented young newcomers.

The experience of attending an adjudicated event should be meaningful and successful for both students and directors without becoming all-consuming and eventually stressful and depressing.

### Choosing Appropriate Literature:

1. Keep foremost in your mind, the students' technical capabilities as relating to articulation, sense of pitch and breath control. Avoid literature with difficult skips and intricate rhythms in the beginning - arrive there later with another festival.
2. Know your students range limitations and choose a comfortable tessitura - know where the voice "breaks" are and check the highest point of the song for comfort level. One bad high note can destroy the students' ability to sell the song.
3. The size and quality of the voice is very important - flute vs. oboe: Belafonti vs. Pavarotti; little or no vibrato vs. big vibrato, etc. Match the literature to the sound of the voice.
4. Try to make the final choice meet the student's personality and even at times his/her physical characteristics. For instance, avoid having an introverted, shy young lady choose "Se Tu M'ami", or an extroverted, vivacious young lady sing a depressing piece of music. Remember, there are other opportunities for performance. Don't make the competition/festival the all-in-all.
5. Choose material which will allow the student to grow musically. Select your goal *with* the student.
6. Try to choose something the student ultimately "likes" and will be able to project to the audience, but don't make that the only criteria.
7. Know the student's ability to react under stress and the emotional pressures of performance. Try it out under performance conditions early and see how things go.
8. Choose literature which available accompanists can handle both technically and sensitively. Rehearse with both the singer and the accompanist.
9. Ultimately, select material from which the student will receive a real sense of accomplishment and some musical satisfaction vs. merely technical achievement. Make it a realistic challenge.
10. Use the class B and C lists! Sell the literature you're performing, not the classification. There is generally literature better suited for high school lists on these two lists as compared with the A classification.
11. Chose a Style of vocal literature with which you as a teacher are familiar and comfortable.
12. If choosing a song in a foreign language, make sure you are familiar with it. If you aren't seek out a foreign language teacher or vocal coach close to your area.
13. Take time with them in making a selection, don't keep performing the same piece with new students just because you know it and it's an easy way out. Make it a learning and growing situation for you as well.
14. Use "comments only" for unprepared, lazy, or ill students who still want to perform. Don't embarrass them by allowing a rating.
15. Try to upgrade and renew your selections. Invest in a few new solos and ensembles each year. This gives more choices to students and widens your own horizons.

### General Problems with Ensemble Performance at Competition/Festivals:

1. Balance - Rehearse often! Once-a-week is not enough to create and become an ensemble.
2. Intonation - Lack of real tuning within chords and in moving from one harmony to another. In a cappella literature, try different keys to help this problem.
3. Blend - Great lack of consistency and unity of ensemble in singing basic vowels and handling of diphthongs.
4. Musicality - Look for sensitivity in singing musical lines, knowing how to develop phrases with < >, stress

(Continued on page 10)

**Presidents Letter**

*(Continued from page 1)*

**Begin with Your Singers**

Shaping critical perception starts with your own singers. They provide the most vivid demonstration of the benefits of the musical arts. They are also your most staunch allies in helping to mold public perception. You have one opinion and one voice, but your singers provide many eloquent examples of the crucial role music has played in their lives and the abundance of ways to share their story. If your singers feel valued as people, valued as musicians, and are proud of their accomplishments, they will provide living examples of the civilizing and actualizing value of music.

**Influence the Influentials**

Above all, you must influence the people who influence the decision-makers. Determine who and what influences the decision-makers and you stand a far greater chance of shaping their perceptions. In many cases, your students and your audience members are among those who influence the decision-makers. If you do your job well with your singers and community members and you are already half of the way home.

**Value Your Audience**

Your audience must also feel valued, just as your singers do. Treat them with respect. The opinions of audience members are often formed by first impressions and can sometimes emerge even before your singers start performing. Visual presentation can also play a particularly important role in shaping the opinions of audience members. Dressing for success is not just a concept for the business workplace.

The musical performance must stimulate the listener, and yet, not compromise artistic merit. Be imaginative and try new things that include musical substance. Leave your audience looking forward to your next presentation, not asking, "Where's the beef?"

**Advocacy Resources**

The most influential organizations for arts advocacy in Ohio include the Ohio Alliance for Arts Education, the Ohio Arts Council and the Ohio Arts Education Advisory Council of the Ohio Department of Education. This year, I have undertaken a role in

several of these organizations as a representative of the Ohio Choral Directors Association so we might serve as a greater partner in helping promote the value of the arts among those who influence public policy and arts policy.

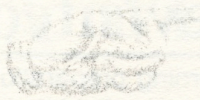
If you are looking for resources in helping to shape public perception at the local or state level, I invite you to visit our web site at <http://members.aol.com/ohiocda/LINKS.HTM> for more information regarding how to share your joy with your community.

*David Bell*  
~OCDA President

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OCDA News



## Vocal Point



Best wishes from the Northwest corner of the state. For me, it has been a busy and productive year despite a few orthopedic kinks. A summer in and out of the office of my good friend and church choir member, Dr. Robert Kalb, has been so enlightening that I have asked him to share his views with the OCDA membership. Bob, a former music major at Capital University, now practices as an Orthopedic Surgeon in Toledo. The following is transcribed from a tape made in his office.

### Conductor's Shoulder

When it comes to conducting, it's a safe bet that at some point in time, most will experience shoulder pain. The usual cause for conductor's shoulder is use of the hands in positions extended for conducting. The problem increases the higher the conductor raises the hands into the air. The use of hands at or above the chest level results in a disorder called "impingement" bursitis in the shoulder. This affects some conductors more than others. Conductors who have a predisposition to this disorder are those with narrowing in the space where rotator cuff muscles function. This space becomes narrowed due to anatomic variations in the shoulder blade acromion process. Some conductors have more acromion process than others, resulting in a narrowing of the outlet through which the muscles must pass to carry out the task of conducting. Repeated overhead use of the arms for conducting puts the shoulders in an unnatural state, resulting in inflammation in the muscle and tendon tissue beneath the acromion process of the shoulder blade. This tendonitis and bursitis results in discomfort.

As we all become older, the blood supply to these muscles becomes less. This results in a predisposition to this disorder with increasing age. The more years one conducts, the higher the hands are raised, and the more vigorous the motions of conducting, the more chance of this occurring. This disorder results in symptoms of discomfort when hands are used at or above the waist line, as this motion requires elevation or the shoulders.

This disorder also occurs in swimmers doing the American crawl stroke, as a result of reaching overhead. It is also referred to as swimmers shoulder. It can also occur in paper hangers,

teachers using chalk boards, painters, and carpenters. It is common among assembly line workers who reach overhead on a repetitive basis. This disorder is especially difficult for patients with diabetes, as it also impairs blood supply to the tissue.

Many find the symptoms to be worse at night, as many sleep with arms up under the pillow in the impingement position. This can be best prevented by wearing a long sleeved shirt to bed, and by pinning the sleeve of the shirt to the chest as is done with a sling.

This disorder may be treated with physical therapy, internal/external rotation strengthening exercises, and anti-inflammatory medication, i.e. aspirin, Motrin, Celebrax, Vioxx, and Relafen. If this is not successful, injection of the subacromion bursa

*(Continued on page 11)*

## ~OCDA Online~

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<http://members.aol.com/ohiocda/>

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Su Tams

2 Wynfield Trace

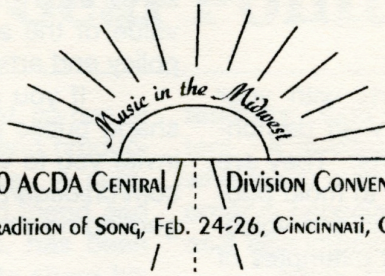
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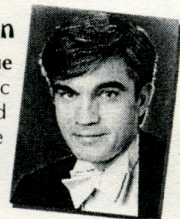
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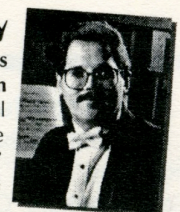
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# 2000 OCDA SUMMER CONFERENCE PERFORMING TAPES

Any ensemble interested in performing at the 2000 OCDA Summer Conference being held June 26 - 28 at Ashland University should submit an audition tape postmarked no later than March 1 to:

**Ronald Blackley, DMA**  
**Director of Choral Activities**  
**Ashland University**  
**Ashland, Ohio 44805**

The tapes should be cassette (preferably stereo and must include three (3) selections representing a variety of styles. Please use new, good quality tapes ( type II or better). All grade levels, types of ensembles, and church and community groups are encouraged to participate. You will be notified by March 30 if your ensemble has been chosen to perform. Your audition tape must be accompanied by the application form below.

## 2000 OCDA SUMMER CONFERENCE PERFORMING ENSEMBLE APPLICATION

The following information, with a copy of your ACDA membership card, must accompany your tape.

NAME OF GROUP \_\_\_\_\_ NUMBER OF MEMBERS \_\_\_\_\_

SCHOOL/COLLEGE/COMMUNITY/CHURCH \_\_\_\_\_

ADDRESS \_\_\_\_\_

HOME TELEPHONE \_\_\_\_\_ BUSINESS PHONE \_\_\_\_\_

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SIGNATURE OF ADMINISTRATOR \_\_\_\_\_

CHECK ONE: \_\_\_\_\_ 2-YEAR COLLEGE

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\_\_\_\_\_ A CLINIC

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# Choral Performances Across the Buckeye State

## **February 6**

Oberlin Choristers  
"A Showcase of Choirs"  
Katherine Plank, Director  
4:00 pm  
Lorain Community College  
Stocker Center

## **February 19**

Marietta College Festival Choir  
4:30 pm  
First Congregational Church  
Marietta, OH  
Free Admission

## **February 25**

Ashland Symphonic Youth Chorus  
Chamber Singers  
ACDA Central Division Convention  
Sandra Brown, Director  
2:15 PM  
Cincinnati, OH

## **March 1**

Winton Woods High School  
"Tune-Up" Choir Concert  
David Bell, Director  
7:00 pm

## **March 11**

Ashland Symphonic Youth Chorus  
Ashland Regional Ballet  
8:00 pm  
Ashland University  
Hugo Young Theater

## **March 12**

Clark State Community College  
Clark State Chorale  
Carol J. Todd, Director  
3:00 pm  
Koss Auditorium

## **March 18**

Cecilian Singers of Columbus  
James Myers, Conductor  
8:00 pm  
Central Presbyterian Church  
132 S. Third St., Columbus, OH

## **March 19**

Riverside Children's Choirs  
Showcase of Choirs Concert  
Sevilla Morse, Director  
4:00 pm  
Rocky River Presbyterian Church  
25415 Lake Rd., Bay Village, OH

Marietta College Concert Choir  
Gayle Walker, Conductor  
4:00 pm  
First Congregational Church  
Marietta, OH  
Free Admission

## **March 24**

Tiffin University Vocal Jazz Ensembles  
Brad Rees, Director  
Franks Hall, Tiffin Campus  
8:00 pm  
Free Admission  
Call 419/448-3317 for Information

## **March 26**

Church of the Saviour  
Bach Anniversary Concert  
Featuring: *Cantata #131, Aus der Tiefe*  
Judith Higbee Director  
7:00 pm  
2537 Lee Road  
Cleveland Heights, OH

Springfield Children's Chorus  
10th Anniversary Concert  
3:00 pm  
Covenant Presbyterian Church  
201 N. Limestone, Springfield, OH

## **March 31**

Bowling State University Chorale  
Mark Munson, Director  
8:00 pm  
Kobacker Hall, BGSU

## **April 4**

Tiffin University Choirs  
Brad Rees, Director  
7:30 pm  
Ritz Theatre  
30 S. Washington St., Tiffin, OH  
Call 419/448-3317 for Information

## **April 7**

Hiram College  
College Choir and Madrigal Singers  
John Drotleff, Conductor  
8:00 pm  
Hayden Auditorium  
Free Admission

## **April 9**

Oberlin Choristers  
Youth Chorale Spring Concert  
7:30 pm  
Location TBA  
Call 440/774-4079 for Information

Ashland Symphonic Youth Chorus  
Spring Concert  
"A Chorus of Angels"  
Sandra Brown, Director  
3:00 pm  
McDowell Auditorium  
Ashland, OH

Bowling Green State University  
Choral Society  
Edward Maclary, Conductor  
Durufle: *Requiem*  
3:00 pm  
St. Aloysius Church, Bowling Green

## **April 14**

Ashland Symphonic Youth Chorus  
Chamber Singers  
Child Assault Prevention Dinner  
8:00 pm  
Ashland University  
Convocation Center

The Ohio Jazz Summit  
Featuring the Vocal Group "Impact"  
Student Ensembles perform all day  
8:00 pm  
Ritz Theatre  
30 S. Washington St., Tiffin, OH  
Call 419/448-3317 for Information

(Continued on page 9)



(Continued from page 8)

**April 15**

Bowling Green State University  
Men's Chorus  
Richard Mathey, Conductor  
4:00 and 8:00 pm  
Kobacker Hall, BGSU

Bowling Green Children's Chorus  
Mark Munson, Director  
11:00 am  
First Presbyterian Church  
Bowling Green, OH

**April 21**

Bowling Green State University  
Women's Chorus  
Edward Maclary, Conductor  
8:00 pm  
Kobacker Hall, BGSU

**April 30**

The West Shore Chorale  
John Drotleff, Conductor  
7:00 pm  
Holy Family Church  
Poland, OH

**May 3**

Winton Woods High School  
Senior Recognition Concert  
David Bell, Director  
7:00 pm

**May 7**

The West Shore Chorale  
and Orchestra  
Beethoven: *Mass in C* and  
*Choral Fantasy*  
John Drotleff, Conductor  
Randall Fusco, Piano  
Rocky River United Methodist  
Rocky River, OH

**May 21**

Riverside Children's Choirs'  
10th Anniversary Concert  
Sevilla Morse, Artistic Director  
4:00 pm  
Bay Presbyterian Church  
25415 Lake Rd., Bay Village, OH

**May 25**

Kettering Children's Choir  
Spring Concert  
Natalie DeHorn, Director  
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Dayton Convention Center  
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## Competitions...

*(Continued from page 3)*

- and release, and syllabic and word accents.
5. I don't recommend choosing four-part ensemble selections for the SA ensemble. Too many problems can occur from placing too much pressure on too few people.
  6. Rationale for choosing and selecting your ensemble members:
    - a) interest
    - b) matching voice quality and size
    - c) use auditions to sharpen students' awareness in the selection process - even those not selected learn in the process.
  7. Rehearse the ensemble! It takes time and patience. Practice! Practice! Practice!

The literature one uses for solo and ensemble competition/festival, and choral competition/festival should, above all, be good teaching literature, not just performing literature. A good performance is the result of good teaching during the learning process. Choose material, not because it is "great" literature students need to be "exposed" to, but for its accessi-

bility, pedagogical value, and realistic performance goals for the soloist or ensemble. Consider the fragile ego of the teenager. Try to reinforce the positives and play down the negatives within the young performers.

The rating has not been mentioned. Make the realization of individual goals the most important aspect of the experience, *not* the rating. Inform the students early on as to the wide range of musical taste and sensitivity within adjudicators—they're not infallible and ultimately judge by their own set of standards and musical experiences. As long as students and teachers are prepared for this phenomenon and understand that the accomplishment of goals far outshine the onetime only performance rating, a positive learning and teaching experience will be achieved. The balance is in the system—the good breaks far outshine the bad ones. Keep your cool over ratings—don't overreact, let everything become a teaching tool. As hard as it is for some people to accept, life is not always fair. Talent-wise, God did not create everyone equal.

*B. Neil Davis*  
~ Retired Members Chairperson

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### ***Vocal Point***

*(Continued from page 4)*

with Celestone and Xylocane usually brings relief.

If symptoms do not resolve after six months of non-operative treatment, out-patient arthroscopic decompression to open the space will cure the problem. If this problem is left untreated, the end result will be a rotator cuff tear, shoulder disuse, and adhesive capsulitis (frozen shoulder). Pain spots in the shoulder typically occur in the front and outer side of the shoulder itself, since this is the location of the impingement. Conductors who experience shoulder impingement need to recognize that they have limitations in using the involved hand in any over the head activity.

After a period of time, the swelling, soreness, bursitis, tendonitis, and inflammation can resolve. Full function may then be allowed, often without recurrent difficulty, providing anti-inflammation medication is continued during lengthy conducting sessions requiring use of the hands above the head. With musicians, there is a remarkably low degree of attention to pain and to signs of injury. The musicians often do not consider their own health during a performance and ignore discomfort in exchange for the production of a quality program.

When musicians come up against an injury and realize they may lose their vocation, they become willing to stop and give themselves time to heal. It is unfortunate, however, that some musicians wait too long to begin treatment for these problems.

Many times, simple modification of a task can prevent problems. In the instance of a flute player, for example, in-line fingering can lead to tendonitis. Off-set fingering is more practical and is now what most students learn. This method does not affect the sound and it decreases the chance of injury.

Conductor's shoulder is best treated with conducting techniques that limit use of the painful shoulder in an elevated manner. This combined with an altered sleeping position plus anti-inflammatory medication, physical therapy, and shoulder injections can prevent the need for surgical intervention in most conductors.

It is a true wonder to create and make music. Musicians, however, need to learn to take care of themselves and deal with early symptoms in order to prevent a more difficult problem later.

In general, the "intrusion" of managed health care systems into the health arena has interfered with treatment in some situations by delaying or limiting physical therapy, and/or other treatment measures. Performing arts medicine needs to gain the

same emphasis as sports medicine. This would result in a treatment program that would meet the intense needs of the musical community.

The San Jose Symphony Orchestra has begun a health preservation program. Members have invited health professionals to lecture on overuse injuries among musicians, and reimburse members for chairs and equipment that fills their needs in an ergonomic manner to prevent injuries. Some symphonies are looking into the establishment of a medical advisory committee for this purpose.

Conductor's shoulder is an overuse syndrome that is work related. It is, therefore, to be treated under the Workers Compensation Benefit program. Overuse problems in the American industrial setting have been addressed in a cost effective manner. It is time that attention be given to musicians in this manner as well.

Overuse syndromes can be very devastating. It can take a long time to get a musician back on track. Early intervention and prevention of overuse syndromes can stop problems before they become too serious.

*Robert Kalb, MD*

*~ Orthopedic Surgeon; Toledo, OH*

*Annelle Donaldson*

*~ Northwest Region Chairperson*

### **ACDA Advocacy Resolution**

***Whereas*** the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and

***Whereas*** serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout the country;

***Be it resolved*** that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of the arts programs for this and future generations.

## News from BGSU . . .

The music education faculty of the College of Musical Arts at Bowling Green State University is pleased to announce a new degree specialization:

### Master of Music in Choral Music Education

The program may be completed on a traditional year-round academic schedule or during summers. To learn more about the new specialization, the M.M. in Choral Conducting, and/or choral graduate assistantships, contact Mark Munson at [munson@bgnnet.bgsu.edu](mailto:munson@bgnnet.bgsu.edu) or 419-372-8733.

### 2000 Choral Music Reading Workshop

Mark your calendars now for the second annual choral music reading workshop which will be held at BGSU on Friday, July 21. Co-sponsored by Musical Resources and the College of Musical Arts of BGSU, there will be reading sessions for directors of senior high choruses, junior high/middle school choruses, and church choirs.

Details and a registration form will be included in the Spring issue of OCDA News.

# Musical Resources

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**Application for Membership in the  
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*Please print, fill out, and mail this application to Robert Hartigan, 8770 Landen Drive, Maineville, OH 45039.*

PLEASE ACCEPT MY APPLICATION FOR MEMBERSHIP AS INDICATED BELOW:

<input type="checkbox"/> New	<input type="checkbox"/> Renewal	
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Make check or money order payable to *Ohio Choral Directors Association.*

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As an OCDA/ACDA member, I will comply with the copyright laws of the United States America. Compliance with these laws is also a condition of participation by clinici and performing ensembles appearing at any OCDA/ACDA-sponsored event or convention.

# The Ohio Jazz Summit

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## Miami University

### CHORAL CONDUCTING WORKSHOP AND FESTIVAL JULY 2000

Monday, July 10 through Friday, July 14

- 3:00-5:00pm and
- 7:00-10:00pm

Saturday, July 15

- 6:00-10:00pm

Workshop Directors: **William Bausano**  
**Stephanie Nash**

This Workshop will focus on conducting technique in respect to choral/orchestral literature. Also included are sessions on mixed-meter and irregular meter, string bowings, recitative, score study, etc. In addition to classroom participation, participants will attend rehearsals each evening in preparation for performance on the final evening. Literature for the choral performance includes Handel's *Zadok the Priest*, Rutter's *Gloria*, and Britten's *Rejoice in the Lamb*.

#### **MUS 499.S/ MUS 599.S**

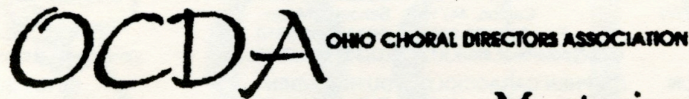
1 semester undergraduate or graduate credit

Fee: \$243 Ohio undergraduate, \$263 Ohio Graduate  
\$520 out-of-state undergraduate  
\$540 out-of-state graduate

Participation as a chorus member in the Choral Festival,  
without credit, is also available. Evening rehearsals only.

#### For further information contact:

Dr. William Albin  
Director of Graduate Studies  
Department of Music  
Miami University  
Oxford, OH 45056  
OFFICE: 513/529-3094  
FAX: 513/529-3027  
E-mail: [music@muohio.edu](mailto:music@muohio.edu)



### Mentoring Program

#### New Teachers

- Yes, I could use assistance from an experienced teacher.
- I would like to be entered into the program for future reference.

Name \_\_\_\_\_

Address \_\_\_\_\_ Home Phone \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

School Address \_\_\_\_\_ OMEA District \_\_\_\_\_

- Assistance needed  Elementary  Middle School  High School  Collegiate
- Categories: *(please check)*  Finding and choosing good literature  Classroom management
- Choral techniques  Program building and improvement  Working with administrators
- Other concerns: \_\_\_\_\_

Mail to: Eric Richardson, 26735 E. Oviatt, Bay Village, OH 44140

#### Experienced Teachers

Yes, I would like to offer my experience and services to young teachers in need of assistance.  
 No, not at this time, but please keep my name for future reference.

Name \_\_\_\_\_

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