



OCDA News

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

FROM THE DESK OF OUR PRESIDENT

~David Bell

With Summer rapidly approaching, it's time to think about opportunities to relax, take a deep breath and recharge your professional batteries. Members of the Ohio Choral Directors Association look forward, annually, to what has become one of the most valuable professional development opportunities in the region—The OCDA Summer Conference.

The highlight of the three-day conference will be three of the world's finest choral clinicians leading sessions in ensemble building, motivation, diction, score preparation, vocal skill building in a choral setting, working with children's voices, and teaching multi-cultural music using aural models. This year's clinicians will include James M. Jordan of Westminster Choir College, Mary Goetze of Indiana University, and Paul Oakley of East Carolina University. We feel fortunate to have landed three of the clinicians in great demand today.

Every participant will leave the three-day conference with over \$250 worth of free music and a wealth of new ideas. The summer conference includes over fourteen specialized reading sessions covering all choral areas from children's music to church and community choirs. Graduate credit is also available for participants.

The chance to exchange ideas and repertoire is a wonderful, invigorating opportunity that has become the favorite OCDA activity of choral professionals. The mood is embracing and the *gemuetlichkeit* is legendary. Join Us!

OCDA 2000 SUMMER CONFERENCE

~Dr. Rowland Blackley

The 2000 Summer Conference at Ashland University, June 26-28, will build on the historic excellence of past conferences. We have secured impressive headliners around whose presentations our conference is based.

James Jordan, Associate Professor of Conducting and conductor of the Westminster Chapel Choir, is the author of several books and articles in the choral field. A clinician in great demand, Dr. Jordan will focus on group vocal technique, a topic which describes, perhaps, the most important aspect of our jobs.

Mary Goetze, Professor of Music, Indiana University, is renowned for her work as clinician and conductor. A prolific arranger, composer, and author, she has her own choral series with Boosey & Hawkes and has publications ranging from articles to textbook series. Her specialty is children's choirs. She will lead us through literature and techniques in that area, plus a session on teaching multi-cultural music through aural models.

Paul Oakley is Director of Choral Activities at East Carolina University. Known for his unique level of versatility, he is in demand as a conductor, organist, collaborative pianist, clinician, and adjudicator. He will speak on choral unifiers, inspiration, and "microwave score preparation".

Reserve your motel or dormitory room soon for the best selection. We look forward to having you all here for a visit this Summer to help you recharge your professional batteries.

Spring 2000

Volume XX Issue 3

Food For Thought 2
~Elementary R&S

Two Uses of Recording 3
That Will Improve Teaching

Vocal Point 4

Internet Choral Resources 5
~ChoralNet

Choral Performances 8
Across the State

Music for the 9
Beginning Middle School Mixed Choir

2000 OCDA Summer Conference

June 26-28
Ashland University

(Registration Form
on page 7)

Two Uses of Recording That Will Improve Teaching

Here are two uses for recording your singers that will improve the quality and efficiency of your teaching a great deal.

1. Record all rehearsal sessions

Listening to tapes of previous rehearsals may seem like a formidable undertaking, but it doesn't have to be. All kinds of things happen during your time together with your singers which you may or may not have the time to deal with during a typical rehearsal. You can play the tapes in your car as you drive around, or play them on a headset as you workout at the fitness center or accomplish jobs at home.

2. Individual Student Tapes

At least once-per-semester have your students record him or herself. This will facilitate individual accountability for learning the literature. I have them go into another room or nearby hallway close to the classroom. In that area I have a small glockenspiel or xylophone and mallet, a tape recorder, pencil, a piece of paper on which to write their full name, the score(s) they will sing from marked with "start" and "stop", and written directions to follow. Before singing, they announce their full name, their chorus, their section and the title, composer, or arranger of the music. In addition to the repertoire they have been studying, they may have to sing a major or minor scale and do various canons used in choir each rehearsal.

The use of recording with both, the group rehearsals and individual singers will you as well as your singers. The product will speak volumes about the students and the progress they will make. Give it a try!

Sandra Brown
~ Children's Choir R&S Chair



MIAMI UNIVERSITY
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Summer 2000



CHORAL CONDUCTING WORKSHOP AND CHORAL FESTIVAL MUS 499.S/599.S

Monday, July 10, through Friday, July 14, 3:00-5:00 and
7:00-10:00 p.m.; Saturday, July 15, 6:00-10:00 P.M.

**WORKSHOP DIRECTORS: William Bausano and
Stephanle Nash**

This workshop will focus on conducting technique with respect to choral/orchestral literature. Also included are sessions on mixed-meter and irregular meter, instrumental bowings, recitative, score study, etc. Daily rehearsals will take place in preparation for a concert on the final evening. Literature for the performance includes Handel's "Zadok the Priest," Rutter's "Gloria" and Britten's "Rejoice in the Lamb."

1 semester undergraduate or graduate credit
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out-of-state undergraduate; \$540 out-of-state graduate]

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Dr. William Albin
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Oxford, Ohio 45056
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FAX: (513) 529-3027
E-MAIL ADDRESS: music@muohio.edu



Vocal Point



This past summer, we had the opportunity to work with Jean Ashworth-Bartel, conductor of the renowned Toronto Children's Choir, at the 1999 Summer OCDA Conference, hosted at Cleveland State University. She shared many tips for building musicianship through vocal warm-up exercises. Here are just a few of the memorable tips she shared that will work with all ages:

- Teach concepts in isolation and then ask your singers to find the concept in the piece you are working on.
- Find something in the piece that you can vocalize on and turn it into a vocal warm-up.
- Develop a system of apprentices and apprentice trainers - the learning will be more memorable and pervasive.
- Try singing a song, leaving out beats of a measure (for instance, sing only beats one, two, and three of each bar).

She also shared several warm-ups she uses to build aural skills:

- Beginning with the upper octave, sing - Do Ti La, Ti La Sol, La Sol Fa, So Fa Mi, Fa Mi Re, Mi Re Do, and Re Do Ti Do.
- Repeat the same exercise as a canon up to four parts.
- Beginning with the upper octave, sing - Do La, Ti Sol, La Fa, Sol Mi, Fa Re, Mi Do, Re Ti Do (tuning thirds along the way).
- Place one section of your choir on a descending scale as the other section sings an ascending scale.
- Repeat the same exercise with Curwen hand signs to promote inner hearing (audiation).

The final exercise Ms. Ashworth-Bartel shared was borrowed from the American Boychoir:

- Sing and tune these scale intervals - M2, M3, P4, P5, M6, M7, OCT - on the following solfège exercise: Do Do, Re Re, Do Do Mi, Do Do Fa, Do Do Sol, Do Do La, Do Do Ti Ti, Do Do.
- Then sing the inverse of the exercise beginning with the upper tonic and descending - m2, m3, P4, P5, m6, m7, OCT.

These exercises are effective with singers of all ages. I have used them this year with my high school singers and they have become some of my students favorite drills.

Undoubtedly, there will be similar opportunities for all that attend the 2000 OCDA Summer Conference, June 26-28 at Ashland University, to gain such useful information from the clinicians and through fellowship with other members.

Don't Miss It!!

~David Bell
OCDA President

~OCDA Online~

Check Us Out On the Web

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

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Su Tams

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Share our website address
with a colleague!

Internet Choral Resources

The focus of this issue of OCDA News is Youth and Children. While it may be a stretch, I would like to provide those of you who are unfamiliar with ChoralNet, an introduction to its many offerings. The web address is www.choralnet.org.

ChoralNet is the Internet Center for Choral Music. It consists of:

- Three open e-mail lists dedicated to the choral art - Choralist, ChoralTalk, and ChoralAcademe.
- Two e-mail lists for operational management- CAG (for members of the ChoralNet Advisory Group) and MUSICA (for developers of and partners of MUSICA, the international choral music databank).
- A gateway link from ChoralTalk to the USENET newsgroup - rec.music.makers.choral, and this ChoralNet Web Site.

ChoralNet's mission is to be the one place on the Internet where choral musicians can go to begin any activity. There are well over 1000 links from the ChoralNet website to other web pages on the Internet having to do with choral music and related fields. It is an officially sanctioned activity of the International Federation for Choral Music, and so attempts to encompass more than regional or national efforts.

You will also find links to ACDA, Chorus America, and many other choral organizations. There are links to repertoire pages, concert and job announcements, student forums, and much more.

I currently serve as an Executive Vice President for ChoralNet, and moderate both, ChoralTalk and Choralist traffic. Both of these lists are invaluable for beginning conductors, advanced professionals and everyone in between. Instructions on how to become a member of one of these lists are found on the ChoralNet website.

This valuable resource is funded by private donations, ACDA, IFCM, and through limited advertising revenues. The service is free and well worth investigating. If you have any questions about ChoralNet, please feel free to email me.

Tom Merrill
 ~Senior High School R&S Chairperson
tmerrill@cinci.rr.com

Food For Thought

(Continued from page 2)

prescribed music every day? First of all, I know children well enough to know that if I gave my students tapes of choral selections to listen to at home, some of them would listen, some would not and "none" of them would do it for 3 hours each day. That's why the Suzuki parent is in charge of turning on the tapes, not the students. But sending tapes home (along with an explanation for parents) could be a place to start. Beyond that, I think that our best chance to provide a musical environment for our students might be to take advantage of the one common environment we share - the elementary school itself. Are there times throughout the school day that quiet vocal/choral music could be played on a daily basis (perhaps as the buses arrive in the morning.. In the lunchroom)? Would classroom teachers be willing to keep a tape at hand to play softly while the children do *seat work*? Would the art teacher? The media specialist? Could we help a group of our more advanced students prepare a tape of a patriotic song to be played over the intercom after the student body says "The Pledge" in the morning? Perhaps you have other ideas. Each school is different. But with some creative thinking and staff cooperation, we could surely see to it that our children have a more musical environment. And if we couple increased listening opportunities with solid teaching, perhaps we will begin to see more confident, young singers and more musical choirs as well...it's just an idea; just "food for thought".

Cynthia Gray
 ~Elementary Choir R&S Chairperson

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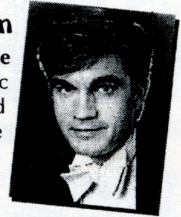
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Director of Choral Activities
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(419) 289-5114
rblackle@ashland.edu

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— Stephen Caracciolo



Mary Goetze

Children's Voices and Literature

Aural Modeling in Multicultural Music

"Mary Goetze is one of the top conductors of young voices. Her expertise in children's voices and multi-cultural music has been a driving force in the renaissance of children's choral singing."

— David Bell



Paul Oakley

Diction and Choral Unifiers

Microwave Score Preparation

"We laughed more and learned more in Paul Oakley's presentation than at any other conference session. A clinician most worth seeing!"

— Craig Johnson



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OCDA 2000 Summer Conference

Registration

The \$100 registration fee includes conference materials and participation; parking on campus; the Tuesday business luncheon, continental breakfast on Tuesday and Wednesday mornings, social hours; reading session music.

1. Fill out the registration form and return it as indicated; the registration must be postmarked by June 15 in order for the \$100 pre-registration fee to apply. After June 15, 2000, a higher fee structure is in place. It is possible to register at the conference. Make all checks payable to the Ohio Choral Directors Association.

2. A refund less \$30 will be made if a written cancellation is received by June 15, 2000.

3. The option to earn one graduate credit hour through Ashland University is available. You must register for such credit at the conference and pay Ashland University directly by check, Visa, or Mastercard at that time. The tuition is \$189.

4. If you have special health, mobility, or dietary needs, please attach a note to your registration form.

5. For further information, contact:

Rowland Blackley, OCDA Conference Chair
 Department of Music, Ashland University
 401 College Avenue
 Ashland, Ohio 44805
 office: (419) 289-5114
 fax: (419) 289-5329
 e-mail: rblackle@ashland.edu



Registration Form

Name: _____ ACDA Membership # _____

Address: _____

Home Phone: _____

Business Phone: _____

Fees

Registration before June 15 postmark:

- _____ \$100 ACDA Member
- _____ \$155 Non-Member (includes membership)
- _____ \$35 Retired Member
- _____ \$60 Retired Non-Member
- _____ \$60 Non-Member Spouse
- _____ \$35 Student Member
- _____ \$55 Student Non-Member (includes membership)

Dormitory Lodging (fee is inclusive for both Monday and Tuesday nights and includes nothing beyond a bed and a shower: bring your own linens, pillow, towels, etc.):

- _____ \$35 Single Room
- _____ \$25 Double Room
- (Roommate: _____)

Registration after June 15 postmark:

- _____ \$120 ACDA Member
- _____ \$175 Non-Member

_____ TOTAL

*All other fees remain the same

Please make check or money order made payable to the **Ohio Choral Directors Association** and mail to:

Rowland Blackley
 Department of Music, Ashland University
 401 College Avenue
 Ashland, OH 44805

Choral Performances Across the Buckeye State

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

Bowling Green State University
Collegiate Chorale
Mark Munson, Director
7:30 pm
Westwood United Methodist Church
Epworth at Urwiler Avenue
Cincinnati, OH

May 16

Lakota East High School
Eastside Music Co. & Jazz Band
7:30 pm
Liberty Theater

May 18

Amherst Marion Steele High School
Choral Pop Showcase
Mark Skladan, Director
7:30 pm

May 20

Summit Children's Choir
"Concert For Spring"
Arlene Jacobs, Director
7:30 pm
Central Hower HS Auditorium

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 22

Learwood Middle School
7th Grade Spring Choral Concert
Michael Lisi, Director
7:30 pm
Avon Lake, OH

Lakota East High School
Spring Choral Concert
Malana Turner, Director
7:30 pm
Liberty Theater

May 23

Learwood Middle School
8th Grade Spring Choral Concert
Michael Lisi, Director
7:30 pm
Avon Lake, OH

May 25

Kettering Children's Choir
Spring Concert
Natalie DeHorn, Director
8:00 pm
Dayton Convention Center
Dayton, OH

Avon Lake High School
Spring Choral Concert
William Zurkey, Director
7:30 pm
Avon Lake, OH

June 17

Summit Choral Society
Masterworks Chorale
"A Night in Vienna"
Music of Brahms and Strauss
Frank Jacobs, Conductor
7:30 pm

June 22

Winton Woods HS w/Cincinnati Pops
"Concert On the Green"
8:00 pm
Union Central Life Insurance Building

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One to four hours of graduate credit is offered through Otterbein College.

The 2000 Kinderchor Children's Choir Institute, "Innocent Sounds of Summer," welcomes Marie Stultz, author of *Innocent Sounds* and Founder/Artistic Director of the Treble Chorus of New England.

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July 24 - July 28, 2000

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Music For the Beginning Middle School Mixed Choir

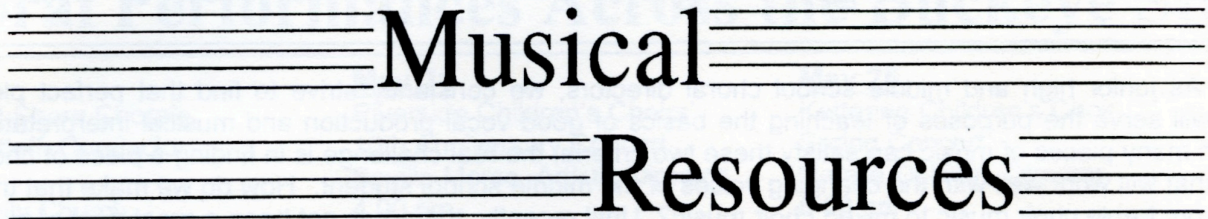
As junior high and middle school choral directors, we constantly strive to find that perfect piece which will serve the purposes of teaching the basics of good vocal production and musical interpretation. Though many pieces of music can satisfy these two criteria, the real challenge is in finding a piece of choral music that will work well with the changing voices of the middle school student. How do we make that transition from treble choir music to mixed choir music? Until recently, there has not been a great deal of music written to accommodate the changing boy voice. But during the last 10 to 15 years, there has been an increase in the amount of music publishers are releasing for the beginning middle school mixed choir.

Below is a list of music appropriate for the beginning mixed choir. It is all 3-part mixed or SAB with a very high baritone part. The boys part (part III) does not fall lower than f below middle-c and remains in the fifth or sixth above that. If the third part is still too low for some of your boys, place half of the boys on part 3, the other half on part 2 and have all girls sing part 1. Or just mix some boys and girls together on part 2. The boys' most recent experience will have been with treble music, so mixing girls and boys on a part should not be a threat to their masculinity. You will find that the limited tessitura of each part will allow for a flexibility in voicing.

If you have any questions or would like further repertoire suggestions, please feel free to call, email, or write me.

Michael Lisi
~OCDA Newsletter Editor

Title	Composer/Arranger	Publisher #
American Folk Songs for 3-part (Vol. 2)	Linda Spevacek	Hal Leonard 08756900
Cindy	Neil Johnson	Lorenz 15/1249H
Dreams	Audrey Snyder	CPP/Belwin SV9125
Gloria Hodie	Emily Crocker	Jenson 471-07020
Inscription of Hope	Z. Randall Stroope	Lorenz 15/1316H
Ma Bella Bimba	Donald Moore	Alfred 17727
River Sing Your Song	Eugene Butler	Richmond 15/1565LA
Sing A Joyful Song	Cynthia Gray	Lorenz 15/1273H
Sing To The Lord With A Joyful Sound	Jill Gallina	Shawnee D5356
Soon I Will Be Done	Roger Emerson	Hal Leonard 08551201
Still, Still, Still	Joyce Eilers Bacak	Jenson 41219170
Three Contemporary Latin Settings	Jerry Estes	Shawnee D-450
Wade In The Water	Catherine Bennett	Kimmel K028323



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BGSU Summer 2000

Choral Music Reading Workshop

Friday, July 21, 2000 at BGSU

Sponsored by Musical Resources of Toledo, Ohio, and
the College of Musical Arts at Bowling Green State University

9:00 a.m.	Registration Opens
9:30-10:30	Senior High School Reading Session with Mark Munson
10:45-11:30	Voice Master Class with Christopher Scholl
11:45-12:30	Choral Warm-ups with Sandra Frey Stegman
12:30 p.m.	Lunch (on your own)
2:00-2:45	Conducting Master Class with Edward Maclary
3:00-4:00	J.H./Middle School Reading Session with Sandra Stegman
	Church Reading Session with Jay Mann and Dennis Blubaugh

Workshop Registration Fee: \$30 if postmarked on or before July 1; \$40 after July 1. Includes two packets of new choral publications, and morning and afternoon refreshments. Lunch is on your own. To assure that you will receive complete packets, please submit your registration form and fee (check payable to BGSU College of Musical Arts) by July 1. Questions? Please e-mail munson@bgnet.bgsu.edu or call 419.372.8733.

BGSU Summer 2000 • Choral Music Reading Workshop

Check the two reading sessions that you will attend:

- High School
 Junior High/Middle
 Church Music

Name _____

Address _____

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Mail to: Summer 2000 Choral Workshop
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 Bowling Green State University
 Bowling Green, OH 43403

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