



OCDA *news*

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

FROM YOUR PRESIDENT



Hello choral friends! I write this as the holiday season is winding down. It is a time of dismantling decorations, bidding farewell to holiday celebrations...and wondering how to get motivated for the next 5 months. OCDA is fortunate to have a team of choral leaders who are positioned to help us get through the post-holiday doldrums with fresh choral repertoire and new ideas that help us stay motivated. **Thank you, OCDA Repertoire and Standards Chairs!**

Who are Repertoire and Standards Chairs (R & S Chairs)?

- 14 out of 32 members of the OCDA Board are Repertoire & Standards Chairs. The OCDA President invites them to serve on the Board due to their proven record of excellence in the choral field.
- OCDA R & S Chairs represent the following kinds of choirs: Children, Elementary, Boys, Jr. High, Senior High, Women's, Male, Community, Vocal Jazz and Show, 2-year College, College and University; and these interest areas: Music in Worship, Multicultural Music, Youth and Student Activities.
- The goal of R & S Chairs is to "provide resources that promote excellence in all aspects of the performance of choral music." (ACDA Repertoire and Standards Procedural Guide)

What can R & S Chairs offer Ohio choral directors?

- R & S Chairs select quality repertoire for reading session packets in two important conferences:
 - OMEA Conference (Feb. 7-9, 2008 in Cincinnati)
 - OCDA Summer Conference – June 23-25, 2008 at Otterbein College in Westerville. Specific reading sessions will be outlined in the registration brochure available Spring, 2008.
- R & S Chairs facilitate roundtable sessions at the OCDA Summer Conference. Perhaps you would like to suggest a topic for this year's OCDA Summer Conference Roundtable. Contact your R & S Chair.
- R & S Chairs plan special events in their assigned interest areas. Watch for announcements in this newsletter and OCDA fliers.
- R & S Chairs share teaching and conducting ideas. Need advice on difficult issues you are encountering in choral rehearsals, teaching, repertoire, or administration? Contact your R & S Chair.

How can directors get in touch with their R & S Chair?

- R & S Chairs are listed by interest area (Elementary, Music/Worship, Male Choirs, etc.) on the back page of this newsletter.
- Attend conference reading sessions. The R & S Chair of your interest area will introduce and lead the music of that area, so you can meet them in person at those events.

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In the Spring 2008 issue you can look forward to articles from your:

President
 Junior High/Middle School R&S Chair
 Elementary Choirs Interest Area
 Children's Choirs R&S Chair
 Southwest Regional Chair



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2008 OCDA Summer Conference Preview

by *Brian and Sara Potts, Conference Coordinators*

This year's OCDA summer conference is June 23-25, 2008, again on the Otterbein College campus in Westerville, Ohio. Headliner clinicians are: Joe Miller, Randy Pagel, Sharon Rodkey Smith, and Raymond Wise. Featured ensembles include the OCDA Children's Honor Choir, conducted by Sharon Smith; the First Church Adult Choir, conducted by Ronald Jenkins; and the Columbus Children's Choir under the direction of Sandra Mathias.

Joe Miller is the director of choral activities at Westminster Choir College of Rider University. He oversees an extensive choral program that includes eight ensembles, two of which are conducted by Dr. Miller. Prior to Westminster, Dr. Miller was director of choral activities at Western Michigan University School of Music. With the Western Michigan Chorale Dr. Miller has received a number of awards including the Silver Medal at the 2005 European Grand Prix for singing in Varna, Bulgaria and the Grand Prize at the 2002 Robert Schumann International Choral Competition in Zwickau, Germany. Dr. Miller has served as a guest conductor for numerous all-state honor choirs.

Randy Pagel is the author of the book *The Choral Director's Guide to Sanity...and Success!* A middle school specialist and frequent guest clinician, Mr. Pagel has conducted at Carnegie Hall in New York City, Orchestra Hall in Chicago, and several honor choirs throughout the country. Mr. Pagel has released several recordings, a music video, and received various state and national teaching awards. He was named the University of Wisconsin-Oshkosh "Outstanding Young Alumni," and was inducted into the Hall of Fame for both Oshkosh North High School and Clark County School District.

Sharon Rodkey Smith has recently returned to Spokane after a teaching career in Tacoma, Washington and Omaha, Nebraska. In Omaha, she taught vocal music at all grade levels, finishing her tenure at Omaha Central High School as a choral conductor there where she was a recipient of the Alice Buffet Award for Outstanding Teachers in the Omaha Public Schools. For many years, Ms. Smith directed one of the Nebraska Children's Choruses. She is past President of the Nebraska Choral Directors Association, and served as the Repertoire and Standards Chair for Children's Choirs for the North Central Division of ACDA.

Raymond Wise is founder and President of Raise Productions, a gospel music production company in Columbus, Ohio. Raymond also serves as a part-time member of the Music Department at Denison, where he conducts the college's Gospel choir. In addition, he teaches at The Ohio State University and the Columbus School for Girls. A prolific composer, Raymond has penned more than 490 compositions and wrote the musical score for an opera entitled "Barefoot," which is based upon a children's book focusing on the Underground Railroad. Raymond also has established a Center for the Gospel Arts in Columbus in 1992, which provides educational training for gospel artists and the community.



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

OCDA reserves the right to edit any application for appearance and to edit all materials proposed for distribution on the basis of content and length.

Copy and Ad Deadlines

Fall Issue	September 15
Winter Issue	January 15
Spring Issue	April 15

Advertising Rates

Full Page 7.5"x 9.25"	\$130.00
1/2 Page 7.5"x 4.625"	\$75.00
1/4 Page 3.75"x 4.625"	\$40.00

10% discount for the advance purchase of three consecutive ads.

Prices above are for copy ready materials submitted on or before the specified deadline.

Advance payment must accompany materials. Please make checks out to: Ohio Choral Directors Association.

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REGISTRATION INFORMATION

The registration fee for members is \$140. Included in this fee are parking, the Tuesday business luncheon, and reading session music (guaranteed only for workshop participants registering in advance).

Fill-out the registration form and return as indicated below. The registration must be postmarked by June 7, 2008, in order for the pre-registration fees to apply. After June 7, 2008, a higher fee structure is in place (see below). Reading session packets cannot be guaranteed for those who do not pre-register by the June 7 deadline.

A refund will be made if a written cancellation is received by June 7, 2008. After that date a deduction of \$80.00 will be made.

The option to earn graduate credit through Otterbein College is available. If you would like to receive a graduate credit registration packet, please indicate this in the appropriate space on the registration form below.

Mail payment and Registration Form to Brian and Sara Potts, OCDA Summer Conference Coordinators, 8409 Beech Avenue, Cincinnati, Ohio 45236. Call Sara at 513-532-4785 or Email Brian at pottsb@wyomingcityschools.org with questions. Make checks payable to the Ohio Choral Directors Association.

REGISTRATION FORM

Name _____ County _____

ACDA Membership # _____ Email address _____

Address _____
Street City State Zip

Home or cell phone _____ Business phone _____

Pre-registration (postmarked by June 7, 2008)

- _____ \$140 ACDA member
- _____ \$215 non-member (includes membership)
- _____ \$60 retired member
- _____ \$85 retired non-member (includes membership)
- _____ \$75 non-member spouse (does not include membership)
- _____ \$45 student member/1st year teacher
- _____ \$65 student non-member (includes membership)

Pre-registration (postmarked by June 7, 2008)

- _____ \$170 ACDA member
- _____ \$245 non-member (includes membership)
- _____ \$90 retired member
- _____ \$115 retired non-member (includes membership)
- _____ \$105 non-member spouse (does not include membership)
- _____ \$75 student member/1st year teacher
- _____ \$95 student non-member (includes membership)

Other Items of Interest

- _____ \$10.29 I am interested in purchasing a box dinner for the Dinner Roundtable Discussions.
Circle interest area: College/University High School/Jazz/Show
MS/Jr. High Elementary/Childrens/Boys Church/Community

- _____ I am interested in the following complimentary reading packets (CIRCLE ALL THAT APPLY – not guaranteed after June 7): College/University High School/Jazz/Show
MS/Jr. High Elementary/Childrens/Boys Church/Community

- _____ I am interested in receiving a graduate credit registration/information packet.

ON-CAMPUS RESIDENCE HALL LODGING

The college will provide a pillow. Rooms are air conditioned. Linens will not be provided.

- Select date(s): _____ June 23 _____ June 24
- Select room: _____ single occupancy \$38.40 per person, per night
_____ double occupancy \$27.40 per person, per night

LODGING CLOSE TO CAMPUS

Bed and Breakfast

The following bed and breakfast inn is a one-block walk from Riley Auditorium, the main conference site. A group of three rooms have been reserved on a first-come-first-served basis until June 7; call early. Please refer to the Ohio Choral Directors Association when placing your reservation. All bed and breakfast rooms must be reserved by June 7.



THE WESTERVILLE INN

5 S. West St. • 614-882-3910

\$85 per night. Two rooms have a queen size bed and one is a large room with a king size bed. Each has a private bath.

OFF CAMPUS LODGING

Extended Stay America at I-71 and Polaris Parkway (formerly the Wellesley Inn)

A block of 40 rooms is reserved for this conference on a first-come-first-served basis until June 7. Please refer to the Ohio Choral Directors Association when placing your reservation. A “queen suite” with one queen size bed is \$69.99 (+ 12.7% tax) per night; a “double suite” with two double beds and a pull-out sofa is \$79.99 (+ 12.6% tax) per night. A “king suite” with one king size bed is \$79.99. A continental breakfast is included with the room. Extended Stay America is 3.4 miles from campus, across the street from the Polaris Fashion Place shopping mall, Polaris Town Center plaza, and a wide array of restaurants. Call 614-431-5522 to reserve your room.

OTHER WESTERVILLE ACCOMODATIONS INCLUDE

Signature Inn • (614) 890-8111 or (800) 522-5252

Embassy Suites • (614) 890-8600 or (800) 362-2779

Camping

Tree Haven Campground, Inc. • 4855 Miller-Paul Rd., Westerville • (740) 965-3469

DIRECTIONS TO OTTERBEIN COLLEGE

- If traveling from the north or south on I-71, Rt. 315, or Rt. 23, take I-270 East (Wheeling)
- If traveling from the east or west on I-70, take I-270 North (Cleveland) Then follow I-270 to the Cleveland Ave. North exit. Drive north on Cleveland Ave. approximately 1 mile to Main St. and turn right. Otterbein College is immediately after the second traffic light. Follow signs to the Battelle Fine Arts Center and parking.

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President's Message

(continued from page 1)

- Attend the OCDA Summer Conference. There you will have the time to become acquainted with your area R & S Chair, as well as the rest of the OCDA Board. We will all enjoy getting to know you at the Summer Conference June 23-25!

IMPORTANT OCDA NEWS:

JOIN US AT THE SUMMER CONFERENCE 2008. Our fabulous clinicians Joe Miller, Randy Pagal, Sharon Smith, and Raymond Wise are prepared to lead us on the path of choral enlightenment. These are amazing choral musicians who you won't want to miss! Turn to p. XX for more conference information.

This fall, the **OCDA Board met with Roger Hall**, Executive Director of OMEA, and discussed ways the two organizations might collaborate to enrich the professional education of choral directors in Ohio schools. In addition to the OMEA Conference choral reading sessions, which OCDA already sponsors, both organizations are looking forward to future collaboration on conference presentations, beginning with the 2009 OMEA Conference. Stay tuned for more information about this exciting collaboration.

Gayle

The Evolution of Two Resolutions

by *Eric L. Richardson, Northeast Region Chair*

MAKE THEM HEAR YOU

Thirty-something years ago, when I started the “game” of trying to have children sing wonderfully, I was fortunate to be around several directors who suggested I get involved in the American Choral Directors Association. I truly owe them a debt of thanks, especially John Wrabel of Olmsted Falls, Dallas Young of Berea, and my hometown of Silver Creek, N.Y. director, Karl Hawes. In 1972, I put my Life Membership payment down as an “ante,” and have yet to stop collecting from the pot. How can we get others to enjoy this game?

WE GATHER TOGETHER

The greatest experiences I have received, and thus be able to share with thousands of students, has been as a result of my learning from “the Masters” - choral directors that have surrounded me. It really is all about imitation, and a positive transfer of learning, isn't it?

I have learned from the best:

From Wade Raridon I learned at my first year that the summer conferences were a ‘no miss.’

From Bill Zurkey I learned that ‘Right of Passage’ goes a long way, and that friendship knows no boundaries.

From Vickie Eicher I learned that the power of staying positive wins every time, no matter what the situation.

From Fred Locker I learned that balancing school with your family is vital for your mental well-being.

From Bill Skoog I learned that big shoes can be filled, especially when you wear a size 18.

From Candace Haack I learned that it's really about the kids, and not the administration.

From John Jacobs I learned that it is okay to do a Bach chorale one minute and laugh the next.

From Frank Bianchi, I learned to see things through my students' eyes, and to smile when I conduct.

From Rosalie Nehls I learned that videos after a concert are a necessity.

From John Drotleff I learned there are only three things that matter: literature, literature, literature.

From Mike Seredick I learned to laugh at myself. Life is short – start with dessert.

From Ann Usher I learned to be gracious, humble and always professional, even when life gives you lemons.

From Larry Griffin I learned that an emotional judge is the best judge, and that faith is a good thing.

From Bob Godfrey I learned not to take my show choir too seriously. “It's only a show choir camp.”

From Lucinda Houck I learned that more time in the office doesn't equal good tone. Knowing how to fix it does.

From Ron Muth I learned that generosity is hard to match.

From Jim Gallagher I learned that it's all about the small stuff...and that you need to tend to it daily.

From Ben Ayling I learned that hard work and perseverance are eventually rewarded.

From William and Nancy Davis I learned that your health is the important thing; in fact, the only thing.

From Dave Curtiss I learned that show choir is only 20% of your schedule, but takes 95% of the time and resources.

From Peter Jarjisian I learned that the musical score, like golf, must be studied first. It's worth the time.

From Dick Mathey I learned that a simple anacrusis can make or break a piece.

From Joe Thrower I learned that a quick wit may save your life in the rehearsal, and that kids are amazing.

I could literally go on and on with this list and I apologize for its brevity (!). It was typed without pause. But the idea is important: we owe others – Master Teachers and OCDA. Are you resolved this New Year to thank them?

But what if the music stops? What if we don't continue to have good, solid directors coming out of colleges, or even kids who want to GO to college in music? What if we continue to lower the standards? Perhaps our best enemy is our own apathy. We need to recruit new, young blood into OCDA. We need to encourage the Class “B” and “C” directors to submit tapes/CD's to conferences. We need to get our noses lower and realize that solid singing can happen on all levels, and from schools and ensembles of all sizes and design. We need to in-service others by inviting them into OCDA, just like someone did for us.

How about getting involved in OCDA? Email five colleagues and get them to join and attend the conference, and attach a membership form. Get in touch with five OTHER colleagues and share the website with them. Become a member of the State Board. Email the officers and ask what you can do to help. There are jobs for everyone!

I thank God for those who went before me: those who are my colleagues and friends. And I worry about the many “untapped” choral directors who should be in OCDA.

OCDA website: www.ohiocda.org

Distinguished Service Award

by Mark Munson

(presented at the 2007 OCDA Conference business luncheon via cell phone!)

This year's recipient of the OCDA Distinguished Service Award is a Professor Emeritus of Bowling Green State University. He is a graduate of Capital University and of Bowling Green State University. Choruses under his direction have appeared on state, regional, and national conventions of OMEA, MENC, and ACDA. He has conducted all-state choruses in Alabama, Colorado, Indiana, Michigan and Ohio, and over 400 county, district, regional and state choral festivals. For more than 30 years he has been an adjudicator for OMEA, and he has received awards for service to music education from both MENC and SPEBSQSA. He has served this organization, the Ohio Choral Directors Association, as President.

He made his New York singing debut in 1971 at Alice Tully Hall in Lincoln Center. He has performed 17 leading operatic tenor roles, and has soloed with symphony orchestras throughout the Midwest.

Still active after his retirement from BGSU, he served as an adjunct professor at Ohio University in 2001, where he taught voice and directed The Singing Men of Ohio. He is director of the BGSU Alumni Men's Chorus and of a barbershop chorus in Bowling Green. This fall he will assume a temporary leadership position at Ball State University in Muncie, Indiana, as the interim director of choral activities.

They say that you really get to know a person when you live with him or her. As the guy who occupied the office next to Richard Mathey's for seven years, I suppose that I know him professionally as well as anyone. In addition to his vocal prowess and his ability to quickly effect change in the sound of a chorus, I have always admired the passion that he has for his work and his commitment to it. During the seven years that we worked together, "RD" and I didn't see eye-to-eye on everything, but as those of you who have had your choirs adjudicated by him know, "he says what he thinks and he thinks what he says." At the risk of being further cliché, I have always thought of Dick as a "what you see is what you get" kind of guy, and in my book, that sort of professional directness and honesty go a long way.

Dick, I have read to those assembled here today a lengthy list of professional accomplishments that you have made. Having watched you work during the 17 years that I have known you, I have seen you guest conduct, present clinics, win awards, and lead the University Men's Chorus on tour after tour after tour. Of all of your professional accomplishments, it is my opinion that the most significant is the love of singing that you have instilled in so many young men in this state. Thank you for that incredible and important contribution.

Your professional accomplishments and the service that you have given to this organization more than justify your receiving this award. I knew when the award was established that one day you would be a recipient, and I am pleased that it is during my term as president that you have been nominated and elected by the Board of Directors to receive the OCDA Distinguished Service Award.

Friends, please join me in congratulating Richard Mathey.



Dates to Remember

OCDA Summer Conferences

June 23-25, 2008

June 22-24, 2009

June 21-23, 2010

National Collegiate Choral Organization NCCO

Oct. 30-Nov. 1, 2008

at CCM in Cincinnati

There is a call for proposals for the conference.

www.ncco-usa.org

ACDA National Convention

March 4-7, 2009

Oklahoma City, Oklahoma

ACDA's 50th Anniversary

Celebration

A Self-Diagnostic Checkup for Conductors: Part One

by Melvin P. Unger, Youth/Student Interest Area Chair

This article is based on a paper presented at the conference “Preparation of Tomorrow’s Conductors IV,” held at the State University of New York at Buffalo, February 12, 1993. It first appeared in the *Choral Journal* 35 (October 1994): 23–30 and is re-printed with the permission of *Choral Journal*.

Teaching choral conducting and rehearsal techniques with self-diagnostic checklists is based on four fundamental premises:

1. The conducting art can be systematically learned and taught; it is only partly a function of artistic intuition. In short, it is a science and an art.
2. The particulars of the conducting discipline can be sorted under abstracted elements and principles. The “dos” and “don’ts” of rehearsal and performance procedures remain an undifferentiated mass to all but the most analytical students unless instructors organize and categorize them into hierarchical structures.
3. Students learn most efficiently when they apprehend particulars through the framework of these topical divisions. If teachers help students organize the data they amass from listening, observing, and experimenting, they will progress more quickly and learn more thoroughly.
4. If students can recall these outlines easily, they will possess the diagnostic tools for continuous, self-directed growth. Regular self-evaluation is especially important once students leave the college classroom. Constructing an acrostic aphorism for each checklist is a practical way of making the elements of conducting and rehearsing unforgettable. Preoccupation with certain elements to the neglect of others becomes less likely.

A Pyramid of Skills

The conducting discipline is made up of specific skills, each with a particular role. When we order them according to function, a pyramid is formed (Figure 1) in which immediately apparent skills represent the tip of the structure, while strata of more hidden skills undergird these. Such background skills may not be evident to the casual or short-term observer, yet they are indispensable to successful conducting.

Learned and apparent in short term	
GESTURES	Communicating music through gesture
SETTING AURAL GOALS	Preparing concert repertoire
REHEARSAL TECHNIQUES	Rehearsing the choral instrument
WELL-BALANCED, ONGOING CONDUCTOR PREPARATION	Building a choral program
Learned and apparent in long term	

Most obvious are the skills constituting a conductor’s gestural language—the “beating technique.” They form the peak of the pyramid and are the basis on which conductors are initially judged. Proficiency in these matters is obvious in the short term: conductors with poor baton technique are judged inept within minutes of climbing onto the podium.

The most elegant visual gestures are ineffective, however, if the conductor has no clear aural shape of the piece in mind. Without a mental picture of the ideal rendition, the conductor has no “template” against which

to judge the choirs performance, and, as a result, rehearsals become directionless and inefficient. Developing one’s own mental soundscape of a musical work takes considerable effort. The inexperienced conductor is often tempted to imitate the interpretations of others or to avoid unfamiliar repertoire or repertoire not available on commercial recordings. It is imperative, however, that conductors become independent in forming aural goals: only then will their beating technique become purposeful, their rehearsal technique authoritative, and their interpretations convincing.

Even great artistic ideas do not guarantee success in the long term, however. The conductor must develop a comprehensive rehearsal methodology supported by ongoing, systematic, and balanced preparation to sustain singer interest and ensure steady, long-term musical growth. Unfortunately, many of the skills required for long-term growth can be practiced only in the long term. Although they can be taught in the conducting class, they cannot be fully experienced or evaluated there. By contrast, gestural skills are much better suited to classroom instruction. Because the impact of these skills is immediate, students soon realize what technical adjustments they should make for greater effectiveness. Though students may not perfect their beating technique until years later, they nevertheless can “learn” it within the span of several semesters.

Because the less apparent skills in the lower three strata of the pyramid model are difficult to teach in the short term, this article will provide outlines that systematize them for the student. These outlines can then become tools for ongoing, self-directed growth after students leave the classroom. To help students remember the outlines, an acrostic aphorism has been created for each of them.

Setting Aural Goals

“Now that the notes are correct, what do I do next?” It is common for a student conductor to flounder indecisively in a choral rehearsal after establishing the basic pitches and rhythms. Instructors may ask at this point, “Well, do you like it? Is it ready for performance?” Often the student will answer with a hesitant “no,” unsatisfied, yet unsure how to proceed. Helping students set independent aural goals is the objective of the following outline.

The first aural goal for any new piece is to establish correct rhythms, pitches, and pronunciation. Although students may have difficulty implementing this goal (their ability to detect errors usually decreases when they begin to conduct), they have no difficulty in recognizing this as the first objective. Since our focus here is on goal-setting strategies, the following outline assumes rhythms, pitches, and pronunciation are already essentially correct. For each element, a series of typical questions that the conductor should consider in preparing for the choral rehearsal is listed.

The first three elements of the outline form the “interpretive triumvirate.” Indeed, some conductors reduce all interpretation to these three aspects: How fast should it be? How loud should it be? How should the notes be articulated? All nine elements, however, contribute in varying degrees (depending on the repertoire) to the final interpretation of a given piece.

1. **Tempo.** Am I performing at the speed indicated? Do I agree with this tempo? Does this tempo suggestion come from the composer or an editor? What mood is implied by the indicated tempo? Should I be using rubato? What interpretive license with regard to tempo is allowable or desirable in this piece? Should the tempo be adjusted for acoustic reasons?
2. **Dynamics.** Am I conducting the dynamics indicated? Do I agree with the dynamics given? How loud should the performers be at any

given moment? What mood is implied by the indicated dynamics?

3. **Articulation.** Am I observing the articulation indicated? Could I vary the articulation more without sounding mannered? Are the performers unified in their style of articulation? In a fugal piece, should I differentiate the articulation of the countersubject from that of the subject? What do tempo and dynamic indications tell me about appropriate articulation? For example, in a passage marked *f*, does this mean it should be aggressively loud, buoyantly loud, rhapsodically loud, or regally loud? Each of these moods imply slightly different articulation. By applying an emotional tag to dynamic markings, choosing an appropriate articulation becomes easier.
4. **Phrasing.** Should this piece be in two-, four-, or eight-bar phrases? Are performers breathing or lifting at the same points? Where is the peak of each phrase? Does it coincide in all parts? In contrapuntal textures, do parts give way to each other, or are the lines competing with each other? Do phrases collapse after their peaks? Does the energy continue to grow during long notes? Do I want growth, or do I want decay? Do all rests imply cessation of energy, or should some be spanned?
5. **Diction.** Can I understand the words? Are the vowels uniform and the consonants synchronized? What adjustments should I make to synchronize consonants when breathing spots among parts do not correspond? Are diphthongs migrating? Are lengthened consonants making the rhythm mushy? Conversely, should some important words be caressed by starting initial consonants sooner? Are vowels generally on the beat preceded by initial consonants? In staccato passages, do I want exploded or imploded consonants?
6. **Timbre.** To what extent might I vary timbre for expressive purposes? For example, does a passage marked/ mean “innocently soft,” “eerily soft,” or something else? How might such concepts affect timbre? Is the timbre suitable to the musical style? How much vibrato do I want?
7. **Blend.** Does the voice of any particular performer stick out because of timbral or dynamic differences? Should performers be positioned differently to produce a better blend? Are vowel formations unified?
8. **Balance.** Which parts are intended as foreground, which ones as background? Who has the melody? Do the acoustics of the performing venue favor certain areas of the frequency spectrum? Do I like chords with richer low notes? If I insist on the balance that I think would be ideal, will this adversely affect performers’ technique? Do tessituras require that dynamics be adjusted so that proper balance can be achieved? Conversely, do differing dynamics really mean that one part is to be louder, or is the composer attempting to compensate for tessituras of unequal strength? What effect is divisi writing having on balance? Is the balance adversely affected by the performers’ positions? Should soloists be brought forward? Should instrumentalists be repositioned or turned? In contrapuntal textures are entries equal in strength? Should they be?
9. **Pitch.** Are the pitches accurate? Could I use pitch as an expressive variable (bending, scooping, sliding, dropping off), or would that be inappropriate in this piece? Are voiced consonants pitched accurately? In syllable connections involving two different pitches, on which pitch should the voiced consonant come?

Admittedly, novice conductors may not be able to remember all these questions; however, if they remember the basic outline, they are much more likely to remember the particulars. An acrostic aphorism is a simple tool for making such an outline unforgettable. The one at the top left column reminds students that developing an aural template for a piece of music is a sequential process.

TO	DIRECT	A	PIECE	DO	TRY TO	BUILD	BY	POINTS
e	y	r	h	i	i	l	a	i
m	n	t	r	c	m	e	l	t
p	a	i	a	t	b	n	a	c
o	m	c	s	i	r	d	n	h
	i	u	i	o	e		c	
	c	l	n	n			e	
	s	a	g					
		t						
		i						
		o						
		n						

Women’s Choir Festival:
Saturday, March 1 • 9:00 a.m. – 4:00 p.m.

Hill Auditorium, University of Michigan
Host – Dr. Julie Skadsem
Guest Clinician - Dr. Pearl Shangkuan, Calvin College
Come perform and listen to women’s choirs from Michigan and Ohio

All Day Fee Per Choir: ACDA Member: \$150
Non-member (includes membership): \$235

Questions and application, please contact
Ginny Kerwin kerwin@msvma.org
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Motivation In Spite of Desperation

By Dara A. Gillis, East Central Region Chair

I must admit it: I am a people watcher. I also must be honest and say I do my fair share of lip reading in public. You can learn the most interesting things about people by simply sitting back and observing. I did so recently at a music teacher's workshop I attended. I arrived a little early and picked up my workshop materials and then sat back and just watched. As I looked about the growing crowd in the room and watched my colleagues greet friends they hadn't seen for a while, it dawned on me that the content from one conversation to another was pretty much the same: program cuts, reductions in funding, scheduling disasters, etc. These are all the standard frustrations confronting teachers in the arts everywhere and at every level. After about ten minutes I found myself wondering if it was too late to change careers, to return to my original dream (from when I was about six) and become a veterinarian that didn't treat birds or snakes. But, instead of rushing home to complete an application for vet school, I asked myself a very important question: "Is it really helpful for us to commiserate when things get tough?"

Don't get me wrong, sometimes, nothing feels better than a good gripe session. I have been party to and, quite honestly, initiated my fair share. But, as a person who believes in finding solutions rather than wallowing in the problem, I thought this article might be a great opportunity to share just a few things that have helped me maintain a tremendous love for my profession, or at the very least, kept me from going to vet school for the last 14 years! Although I in no way consider myself an expert in motivating people (or in anything else for that matter), I hope you find them useful in some way.

1. Volunteer! This advice was given to me by my predecessor and it has been some of the best I've ever received. The idea is simple: get on every committee you can. It is much harder to impact changes and decisions around you after they've been made but if you are there when they are being discussed you might have a fighting chance. Go to the principal, the minister, the dean and ask to get on whatever committees you feel most impact your position. Let's face it, no one likes committees, but they rule almost every facet of our professional lives.

2. Make yourself as visible as possible. Take every opportunity you possibly can to put yourself and your performers out in public. I rarely turn down a gig unless I absolutely have to. This past year, it quite literally paid off. My choir was selected as the featured performing ensemble for the National Youth Choral Festival at Carnegie Hall. The trip would prove to be very expensive and my entire year was spent fund raising.

However, one of the simplest things we did was to send letters to community organizations and businesses asking for financial contributions. The response was wonderful and I feel very strongly that it was because almost everyone in the community has had an opportunity to see our groups perform somewhere: senior centers, retirement homes, business luncheons, churches. You name it, we've sung there, and will continue to do so. This can also be a tremendous help should your public school program arrive on the financial chopping block. Communities remember the young people who took time to come and sing or play for them. Also, for your own well-being, nothing makes a choral conductor feel better than hearing the phrase "Your children are wonderful" from someone who truly means it.

3. Take time for yourself! During my recent lip-reading and eaves dropping, I learned something else about the folks in our profession. We're all a little compulsive! Every minute of every hour of every day does not have to be consumed with work! I strongly encourage all of us to take time to relax with our families. Save one night a week for yourself (once a month is not enough). I do my very best to have "date night" with my spouse every week although he may dispute this statement between March and June. If you enjoy a hobby, find time for it. Play golf, go to the movies, walk your dog, go out to eat, read, whatever. Why is once a month not enough? Because a lot of negative thought can build up throughout the course of a month. Once a week gives you something to look forward to in the short term and may be quite helpful in preventing a long term case of the blues.

4. Accentuate the positive. Before you begin that conversation with a colleague about how tough things are in our profession, share with them something great that is happening. It may be as simple as a beautiful sound your singers made or a really cute kindergartner with a runny nose. You never know what impact your positive story may have on their day and it will certainly make you feel better about yours.

Finally, we must remember that most of the time, people will do exactly what we expect them to, regardless of their age, race, religion or profession. If we expect positive outcomes, we are likely to get them. If we do not, we will probably get that, too. A positive outcome requires that we begin with a positive attitude about ourselves, our colleagues and our profession. Have a great year!

Diversity of Repertoire

Bonnie Borshay Sneed, R&S Chair for Women's Choirs

A recent job posting included the phrase “diversity of repertoire” as part of the job description. Whether it is diversity in hiring teachers, admitting students, or programming a choral concert, diversity seems to be the term of the moment. For the choral musician, though, diversity is hardly a new concept. We have heard it in many guises for years: non-western music, world musics, multicultural, diverse repertoire.

I have always been amazed that we even need to highlight this part of our choral curriculum. Choral directors whose choirs present a balanced curriculum of repertoire always have been at the forefront of diversity. When the Berlin Wall came down, we were finally able to sing music from Eastern Europe ; our holiday concerts have featured Jewish songs (often in Hebrew); spirituals and gospel have long been part of our “standard” repertoire; and ACDA has been presenting “world music” at our conferences at least as long as I have been a conductor (never mind how long that actually is!). At last count I had over fourteen languages in my repertoire thanks to great publishing companies, composers and editors who include pronunciation guides and translations in their editions. When that has not been provided, I have enlisted help from foreign exchange students, language teachers, voice teachers and community experts to help us increase our language proficiency. I do not regard myself as unusual in this respect; it has been my experience that most choral directors perform varied repertoire in order to educate their choirs and their audiences. We constantly are on the hunt for new music that will challenge, inspire and touch our singers and our audiences.

The explosion of repertoire for Women's Choir, as well as Children's Choir (and they were doing world music before most of us), make it possible for us to sing great music from many

countries. The question is: do we as conductors push ourselves to tackle something new for ourselves, as well as our singers, each year? There really is no excuse any longer for us to have only Latin and English on our concerts. Percussion instruments of Latin America and Africa have become more inexpensive (or we can borrow them from the band director), and music from these parts of our planet is a joy to learn. In many ways, our students are more aware of these particular cultures than we are, as they encounter students in their classes from a wide variety of cultures, many of whom do not speak English at home. Utilize those students to help you with a new language, for they are an invaluable resource. Your singers will enjoy the challenge of working with you to tackle something new and fun.

An additional note: By the time you read this article, the first-ever OCDA High School Women's Honor Choir workshop will have taken place at First Presbyterian, Granville, on Monday, January 21st. Twelve high schools and their directors were expected to participate in this day-long workshop which culminated in an afternoon performance. Thanks to Colla Voce, Earthsongs, ECS Publishing, Oxford, and Musical Resources for providing music complimentary or at a reduced cost for this inaugural event. Our repertoire included:

Donati: Non vos relinquam (Latin) - OUP 40.024

Aguiar: Sine nomine et sine sensu (Nonsense Syllables)- Earthsongs

arr. Afonso: Rosa Amarela (Brazilian Folk Song in Portuguese) - Colla Voce 20-96170

Walker: I Thank You God - ECS 5331

Eschelman: All Day Long – manuscript (GOSPEL)

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A Change of Spirit

by Robert Ward, Men's Chorus R&S Chair

As the new year unfolds there will be opportunities for continuing education. In the first three months of 2008 music teachers can choose from regional ACDA conventions, a national MENC convention, a national OAKE convention, the national convention of the Intercollegiate Male Choruses, Inc., and probably one or two others that have not made their way onto my radar screen. Professional conferences afford us opportunities to learn, study, and be inspired. Hired clinicians have much to offer, and getting a perspective from someone who is outside of one's regular circle of operation is helpful. But in our admiration of the headliners let's not forget where the magic of ACDA and MENC truly resides.

Consider the following parable: A monastery had fallen on hard times. It was once part of a great order, which, as a result of religious persecution in the seventeenth and eighteenth centuries, lost all its branches. It was decimated to the extent that there were only five monks left in the motherhouse: the Abbot and four others, all of whom were over seventy. Clearly it was a dying order.

Deep in the woods surrounding the monastery was a little hut that the Rabbi from a nearby town occasionally used for a hermitage. One day, it occurred to the Abbot to visit the hermitage to see if the Rabbi could offer any advice that might save the monastery. The Rabbi welcomed the Abbot and commiserated.

"I know how hard it is," he said, "the spirit has gone out of people. Almost no one comes to the synagogue anymore." So the old Rabbi and the Abbot wept together, and they read parts of the Torah and spoke quietly of deep things.

The time came when the Abbot had to leave. They embraced. "It has been wonderful being with you," said the Abbot, "but I have failed in my purpose for coming. Have you no piece of advice that might save the monastery?" "No, I am sorry," the Rabbi responded, "I have no advice to give. The only thing I can tell you is that the Messiah is one of you."

The spirit of the monastery began to change. Believing that one of them might be the Messiah the monks changed in their daily countenance and in their attitude towards each other. Their energy became one of hope versus despair, and their vision for the future was contagious to those visitors who came to the monastery to picnic and visit. Word quickly spread about this special place and more visitors came to the monastery. The monks began visiting with people, and after several years a few men asked if they could join.

The moral to this story is that the Abbot came to the Rabbi seeking advice – a clear set of objectives that would set the monastery on a course of prosperity. What the Rabbi offered was not an easy answer but rather wisdom. He gave the Abbot permission and encouragement to believe that the power to change the situation was alive in each of them. And when each of the monks began to think that they themselves might be the Messiah they changed who they were, how they interacted, and how they looked at the future.

ACDA and MENC – the power of these organizations to impact the future does not reside in the hired clinicians. The magic of these organizations is in the teacher who sits next to you at the convention: the conductor who shares your day-to-day mission, your daily challenges, and your ongoing frustrations. The wise Rabbi shared the belief that the Messiah is one of us – the teacher who enters the classroom or rehearsal room every day filled with light, hopeful energy, and a belief that we can make the world a better place – one day and one rehearsal at a time.

ACDA ADVOCACY RESOLUTION

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Creating and Maintaining A Vocal Enrichment Program within Your Choral Department

by Russell R. Raber, High School R&S Chair

A vocal enrichment program specifically designed to meet the individual needs of private voice students within your choral ensembles can benefit your choral department as a whole, and each of the participating students as an individual. As music students ourselves, the vast majority of us enjoyed the benefits of private voice lessons with a master voice teacher. Yet for most of us, it is simply unrealistic to think that we could also fulfill the needs of private voice lessons for the students that fill our high school choirs.

The Benton-Carroll-Salem Vocal Enrichment program, begun by my predecessor, Paula Norwine, gives students in grades 7 through 12 (plus community members when space is available) the opportunity to study individually with a qualified private voice teacher. The qualified voice teacher in most cases is a graduate level music student from an area college or university. For those directors who teach in areas far removed from an institution of higher education, websites such as the ACDA choral job site (<http://acdaonline.org>) and the OMEA jobs bulletin (<http://www.omea-ohio.org>) provide healthy networking opportunities. Enrichment lessons are given during a student's study hall period when available, after school, or in evenings on Monday through Friday, as schedules require. Make up lessons may be taught on Saturday. Student lesson fees fund the program with assistance from our music booster organization. The program is coordinated by the high school choir director, who may or may not be employed to teach in the program. All lessons are taught in the choral music rooms. The benefits accrued have motivated our instrumental colleagues to begin creating a similar program.

Responsibilities of the coordinator of the Vocal Enrichment program include:

- Setting a schedule of five sessions in six-week blocks for each session during the school year. (Schedule should consider school holidays and vacations.)
- Sending a letter during the first week of school to all music students 7-12 through the class music teachers. This schedule should contain the dates for each session during the school year and the cost of each session. (Currently the program runs 6 week sessions @ \$65.00 per session. Each lesson is 1/2 hour = \$10.83 per lesson)
- Collecting all registration forms and money. Repeat this process for each session.
- Securing the necessary number of qualified staff and send names and addresses to the Superintendent's office for appropriate paper work. Repeat this process for each session, if additional staff is needed.
- Securing a building use permit for the space needed for the entire school year.
- Banking money each day and keep the required logs for payments. (Repeat this process for each session)
- Setting the daily lesson schedule for each teacher and supply the teacher with a spreadsheet for attendance. (Repeat this process for each session)
- Arranging for necessary music to be supplied for students' use and study. Teacher should leave a complete list of each student's music needs in the Enrichment office.
- Buying books and single copies of music as the need arises and keeping the "standard books" in good repair. The choir budget generally reserves about 9%-12% of total budget for Solo and Ensemble music.
- Sending out notices two weeks prior to the end of each session for new sign-up and renewal of students who are continuing.
- Working with the private teachers in scheduling students who wish to participate in Solo and Ensemble. (The private teacher should be aware that they are expected to attend the competition with their students)
- Providing a copy of the complete schedule for the security person and

night janitor. Arrange for doors to be open during the lesson times and locked when the teacher leaves the building. (Repeat this process for each session)

- This same process should be followed for the Summer Enrichment program, but it is advertised in the Summer Enrichment brochure. Occasionally special arrangements need to be made for room usage because of summer cleaning schedules.

The Vocal Enrichment Program maintains the Ottawa County/BCS philosophy that the music curriculum should include basic performance skills and develop individual talent. The program adheres to the Program Goals found in the County Course of Study. (OC / Adopted 2006)

In a recent survey students listed as their reasons to "take private lessons":

- ◆ ...To become a better singer.
- ◆ ...To overcome my nervousness in front of a crowd.
- ◆ ...To become a stronger singer so that I could be more of a leader.
- ◆ ...To feel better about my singing voice.
- ◆ ...To prepare for solo and ensemble contest.
- ◆ ...To prepare for college entrance because I knew I wanted to be a music major.
- ◆ ...Because I enjoy singing and wished to better myself.
- ◆ ...Wanted to try to make my voice stronger.

Some of these same students responded as follows to the question "What have you learned?"

- ◆ ...How to control my breath - better breath support.
- ◆ ...Anything can be accomplished if you believe in yourself.
- ◆ ...To better appreciate my singing ability and myself.
- ◆ ...Achieved a more confident sound and felt more confident in choir and in life.
- ◆ ...Correct vowel placement.
- ◆ ...Better tone quality and control of my vocal break.
- ◆ ...Better understanding of music symbols.
- ◆ ...Better understanding of the importance of the text and dynamics.
- ◆ ...How to make a more mature sound.
- ◆ ...How to sing in many different languages.

Responsibilities of the vocal enrichment instructor include (but are not limited to):

- Correct singing posture (standing and seated)
- Correct diaphragmatic breathing
- Correct exhalation
- Correct vowel formation
- Correct sound placement
- Correct phonation
- Correct pronunciation
- Appropriate listening skills
- Appropriate reading skills
- Appropriate range extension

Music to be covered should include (but not limited to):

- 2 to 3 selections of range appropriate solo literature
- selected pieces from large group choir rehearsals
- at least one solo selection should be in a foreign language
- Freshmen should be studying at least one selection from the OMEA solo & ensemble list in classes C to B

(continued on page 15)



Calendar of Events: Spring 2008



To have your concert included here in the next issue of the OCDA News, please email the editor, Ron Blackley, at: rblackle@ashland.edu

Sunday, March 2, 4:00 pm

Our Lady of Mount Carmel Church. Ashtabula
Ashtabula County Choral Music Society Chorale + KSU-A
University Chorus
Lakeside High School Concert Choir, ACCMS Youth/Children
Rutter: Requiem

Saturday, March 1, 8:00 pm

Kulas Musical Arts Building Baldwin-Wallace College
B-W Singers and Women's Choir

Saturday, March 8, 7:00 pm

Kulas Musical Arts Building Baldwin-Wallace College
Honors Chorale Concert

Saturday, March 8, 7:30 pm

Stocker Arts Center, Elyria
Lorain County Community College Choir
Masterwork Concert, including John Rutter's Requiem

Wednesday, March 19, 7:30 pm

St. Peter in Chains Cathedral, Cincinnati
Ancient Office of Tenebrae

Monday, April 7, 7:30 pm

St. Peter in Chains Cathedral, Cincinnati
Choir of King's College, Cambridge

April 18-20

Kulas Musical Arts Building Baldwin-Wallace College
76th Annual Bach Festival

Saturday, April 19, 7:30 pm

First United Methodist Church of Troy
MUSICA! Spring Concert

Sunday, April 20, 3:00 pm

Dayton Art Institute
MUSICA! Spring Concert

Sunday, April 20, 4:00 pm

Westlake United Methodist Church
Westlake UMC Choirs with Jocelyn Chang, harp and Michael
Leese, flute,

Saturday, May 3, 7:30 pm

Stocker Arts Center, Elyria
Lorain County Community College Choir
Choral Spring Pops Spectacular

Saturday, May 3, 8:00 pm

Kulas Musical Arts Building Baldwin-Wallace College
Women's Choir

Sunday, May 4, 3:00 pm

Faith Memorial Church, Lancaster
Lancaster Chorale: ONE WORLD – ONE SONG!

Sunday, May 4, 3:00 pm

Kulas Musical Arts Building Baldwin-Wallace College
Men's Chorus Showcase

Friday, May 9, 7:00 pm

Kulas Musical Arts Building Baldwin-Wallace College
Honors Chorale

Friday, May 9, 7:30 pm

Westlake United Methodist Church
Oberlin Choristers Touring Choir

Sunday, June 1, 7:00 pm

Bethel Lutheran Church, Grove City, Columbus
The Magpie Consort : Dances and Lullabies

Friday, June 6, 7:00 pm

First Congregational Church, Columbus
Columbus Arts Festival gala performance by church and community choirs and orchestra
with Missa Luba (sponsored by OCDA)

Sunday, June 8, 4:00 pm

First Congregational Church, Columbus
The Magpie Consort : Dances and Lullabies

Saturday, June 14 & Sunday, June 15

25th anniversary concerts of MUSE Women's Choir, Cincinnati

Wednesday, June 25, 7:00 pm

Kent State University Ashtabula Auditorium
ACCMS Children/Youth: Summer POPS Concert

Vocal Enrichment Program

(continued from page 14)

- Sophomores should be studying at least one selection from the OMEA solo & ensemble list in classes B to A
- Upperclassmen should be studying at least two selections from the OMEA solo & ensemble list in class A

The final year-end performance for the enrichment program includes a fully staged voice recital. Invitations are sent, parents and community members fill the hall, and students present one of their pieces in a recital

setting. It gives our audience and community members a more intimate look at the full spectrum of our music department. It also gives our enrichment students a feeling of finality and accomplishment as they showcase their progress.

If you would like to find out more about the BCS Vocal Enrichment program or have questions about how a vocal enrichment program could benefit your school and choral music program, I welcome your questions. Wishing you the best in choral excellence!

OCDA LEADERSHIP ROSTER 2008-2009

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Columbus Children's Choir

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