



# Ohio Choral Directors Association

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

Fall 2008, Volume 29, Issue 1

## FROM YOUR PRESIDENT

Things are shaping up for the 2009 OCDA Summer Conference, held June 22-24 at Otterbein College. **Weston Noble, Sigrid Johnson, and Vijay Singh** are currently being scheduled as headliner clinicians. The OCDA Children's Honor Choir will again be a high point of the conference, this year with **Lynne Gackle** as conductor. We will soon post information on the OCDA website about the conference and honor choir, as well as registration forms. Stay tuned to the website at [www.ohiocda.org](http://www.ohiocda.org) for more information.

You will notice that we have included a call for choirs and presenters on the front page of this newsletter. I invite you to submit a recording of your choir or a description of your presentation to the 2009 Conference Planning Committee. A conference performance is a wonderful way to share your excellent choral work with others, and to acknowledge your singers for their hard work. If your ensemble isn't ready this year, bring this invitation to the attention of a choral colleague whose group you think should be showcased at the 2009 Summer Conference!

I am delighted to share news of a newly formed partnership between OCDA and the Ohio Music Education Association (OMEA). Both organizations care a great deal about the needs of choral music educators in the state of Ohio, and this past year the two organizations have been working together to bring outstanding choral clinicians to the 2009 OMEA Conference, to be held January 15-17 in Columbus. An exciting choral event will open this year's OMEA Conference; *Chanticleer* will perform the *First Night Concert!* Additionally, OCDA members who are not currently members of OMEA may register for the 2009 OMEA Conference at the member price, which includes *Chanticleer* and all conference-sponsored performances and clinics. It is going to be a great year for choral music in Ohio.

I would like to take this opportunity to announce the availability of OCDA Mentors. If you are like me, there have been times in your career that you wish you had a mini-mentor in your pocket as you go to work each day to help you get through a difficult period. OCDA Mentors are here for you, whether you are a new teacher, a seasoned teacher who could use support, or a conductor who is in need of a new outlook. We all benefit from hearing others' suggestions for dealing with difficult issues in our field. OCDA board member Jim Gallagher has compiled a list of retired choral professionals who are ready to respond to your needs. If you would like to be connected with a mentor, please contact Jim at [jgall0444@yahoo.com](mailto:jgall0444@yahoo.com).

OCDA is here to serve you. Through conferences, mentorship, and networking we hope to help make your job easier and more rewarding. One of the most helpful clinics I have attended in recent years was the roundtable of my interest area at last summer's conference; that hour stimulated many ideas for my recruiting and teaching this year and helped me to feel less alone in my job. We share similar joys, challenges, and goals – plan for OCDA to be a regular part of your professional life!

Gayle



## Call for Choral Performances OCDA Summer Conference 2009

The OCDA Summer Conference Committee is issuing a call for choral ensembles of all types interested in performing at the OCDA Summer Conference to be held in Westerville, OH from June 22-24, 2009. Interested directors should submit:

1. a quality tape or compact disc recording of their group performing three contrasting selections from the 2007-8 academic year or most recent season.
2. a listing of the selections on the recording
3. a description of the group, including type of choir, age group, and size.
4. complete contact information of the director

Recording must be postmarked by December 8, 2008 and mailed to Gayle Walker, OCDA Recordings, Department of Music, Otterbein College, Westerville, OH 43081.

## Call for Conference Interest Sessions

OCDA is also issuing a call for interest sessions at the 2009 Summer Conference. Interested presenters should mail a paragraph description of the session along with a session title and contact information by December 8, 2008 to Gayle Walker, OCDA President, Department of Music, Otterbein College, Westerville, OH 43081.

## Call for Nominations:

### President-elect and Secretary

Members of OCDA are invited to make nominations for the President-elect and Secretary positions that will be open on July 1, 2009. If you would like to nominate someone, please contact Mark Munson at [munson@bgsu.edu](mailto:munson@bgsu.edu) by December 8. The nominations committee will review suggestions that have come from the membership and then will create a slate of candidates.

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## 2008 Distinguished Service Award

*By Bill Zurkey, OCDA Historian*



This year's recipient of the OCDA Distinguished Service Award is Professor of Choral Studies and Director of Choral Activities at The Ohio State University, Dr. Hilary Apfelstadt.

How proud we all must be to open *Choral Journal* each month and see our own Hilary Apfelstadt's picture and article. That's the first article that I read each month. We haven't had a national president from Ohio since the 80's with Maurice Casey, who was also from The Ohio State University. Here's how I got to know Hilary.

It was the summer of 2000 when a choral director friend convinced me to attend the Choral Artistry Workshop at Ohio State. I had always heard good things about Hilary and was excited to attend. Up to that to that point, fully by coincidence, I had never been in a group with a female director. Also, it has been said by those who know me well that my other life as a football coach is often seen at the podium. It was Bob Page who once physically bent my wrists so I would conduct a madrigal with a staccato style when I was directing his singers. So I was eager to see what I could learn from Hilary.

The first rehearsal began and I discovered an amazing choral technician with a calming control and discipline that motivated me to rediscover the sensitive side of the music, and the composer's use of the text. To borrow a quote from an old chick flick, she had me at "open your score to page 8, bar 53." To this day, I keep that Choral Artistry notebook on my bookshelf next to my desk and refer to it often. Many of my students have had the opportunity to sing in her choirs at OSU and have been inspired by her wonderful music making. Her students love her because she is a caring and giving person and a wonderful role model. The truth is, Apfelstadt stands out because she is an accomplished musician, teacher and performer.

Her many professional accomplishments and service to our organization make her a worthy recipient of this award. Let us all join to congratulate Hilary Apfelstadt!

Dr. Hilary Apfelstadt is Professor of Choral Studies and Director of Choral Activities. She conducts the OSU Chorale, the Women's Glee Club, teaches conducting and choral repertory, and coordinates the graduate conducting program. Her choirs have performed at regional and national conventions of the American Choral Directors Association (ACDA) and at state and regional conferences of the National Association of Music Education (MENC). She has conducted many honor choirs and all-state choruses in Canada, the United States and in Cuba, and guest conducted in England. A prolific author, she has published over seventy articles on choral music in various refereed journals. She is a contributor to a forthcoming ACDA monograph on women conductors.

Currently national President of ACDA, Dr. Apfelstadt was a member of the Robert Shaw Festival Singers for several years and recorded two CD's for Telarc with the Singers in France. Her degrees are from the University of Toronto, the University of Illinois and the University of Wisconsin-Madison. She also has a diploma in piano performance from the Royal Conservatory of Music in Toronto. In addition to her duties at the Ohio State University, Dr. Apfelstadt is Director of Music at Linworth United Methodist Church in Columbus.

## If I Knew Then What I Know Now

*Chris Aspaas, Youth and Student Activities R & S Chair for Minnesota*

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Representing the Youth and Student Activities area, I felt the best way to respond to the theme of this article was to vault past those early teaching experiences and tap into life as a student. I loved school, and had unbelievable experiences as both an undergraduate and graduate student. For me, the following three ideas encapsulate all of the things that I would love to “do over” as a student . . .

1. **Practice.** My piano teacher had the patience of Job with my half-baked work at the keys. I remember trying to cram in all of the scales, fingerings, and Hanon exercises I could into a couple hours on Monday evening before my Tuesday lesson. Of course, it would all fall out of my head overnight. Now, being on the other side of the desk, I can see what amazing progress happens when a student takes time every day to thoughtfully practice and prepare, and I know I would create fewer “involuntary nuances” in rehearsal today had I done the same.
2. **Stop judging and start observing.** It is so easy as a student to call something good or bad and not pay any attention to the “why.” Understanding now that the real key to progress as a musician and educator is discovering what is going on rather than simply calling it right or wrong – good or bad – has made a difference in my own development as an educator. Watching our three All-State conductors this summer at Dialogue solidified this more than ever. Anyone sit-

ting in on one of their rehearsals witnessed the specificity with which they attacked challenges rather than just telling the singers what the problem was. I spent a lot of time as a student judging those around me (other singers, other conductors, other schools) and missed out on the tremendous opportunities to learn from those around me. We can only really teach when we observe what is truly going on.

3. **Take charge of my life.** This is one of the hallmark statements of Dr. Charles Madsen at The Florida State University, and I saw the huge difference it made in the lives of students in that program. As students, we are being observed, taught, and graded. We are given schedules, syllabi, rubrics, and (hopefully) replicable behaviors and must produce daily results. Then we wait for someone else to tell us how we are doing. What professors tell students is invaluable, but ultimately, we each must become our own best teacher. Each and every great musician eventually discovers for herself/himself “how” they’re doing and stops worrying about what everyone else thinks. Imagine an anxiety-free senior recital, history final, or field experience! We each need to choose our “audience” – those colleagues who we trust implicitly to tell us the truth – and stop dwelling on the opinions of the entire world. Take charge of your life: work hard, learn everything you can from everyone around you, and trust yourself!

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### Call for Nominations: Northeast, South Central, and Southwest Region Chairs

*(continued from page 1)*

#### **Northeast, South Central, and Southwest Region Chairs**

Members of OCDA are invited to make nominations for the Northeast, South Central, and Southwest Region Chair positions that will be open on July 1, 2009. If you would like to nominate someone, please contact Mark Munson at munson@bgsu.edu by December 8. The nominations committee will review suggestions that have come from the membership and then will create a slate of candidates. Interested members are welcome to nominate themselves.

The Northeast Region consists of Ashtabula, Cuyahoga, Geauga, Lake, Lorain, Mahoning, Medina, Portage, Summit, Trumbull, and Wayne Counties.

The South Central Region consists of Adams, Athens, Brown, Fairfield, Fayette, Franklin, Gallia, Highland, Hocking, Jackson, Lawrence, Madison, Meigs, Perry, Pickaway, Pike, Ross, Scioto, Union, and Vinton Counties.

The Southwest Region consists of Butler, Champaign, Clark, Clermont, Clinton, Darke, Greene, Hamilton, Logan, Miami, Montgomery, Preble, Shelby, and Warren Counties.

Region Chairs are elected for two-year terms and are voting members of the OCDA Board of Directors. According to Article VI, Section 6 of the Bylaws, each Regional Chairperson shall attend meetings of the Board of Directors, promote activities in his/her region related to OCDA, act as a coordinator for OCDA activities in his/her region, act as a liaison between his/her membership and the organization, promote the continuing recruitment of members and act as an advisor to the Nominating Committee in selecting a successor to his/her position.

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For more information about the Master of Music Teaching Program at the Oberlin Conservatory of Music, please visit [www.oberlin.edu/musiced/mmt](http://www.oberlin.edu/musiced/mmt).

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### *Dates to Remember*

**Ohio Music Education  
Association Conference:**  
January 15-17, 2009  
Columbus

**MENC North Central Division  
Conference**  
January 22-24, 2009  
Indianapolis, IND

**OCDA Summer Conferences:**  
June 22-24, 2009  
June 21-23, 2010

**ACDA National Convention:**  
March 4-7, 2009  
Oklahoma City, Oklahoma:  
ACDA's - 50th Anniversary  
Celebration

**ACDA Central Division  
Convention**  
February 24-27, 2010  
Cincinnati, OH

## 2008 Summer Conference Wrap-Up

*Brian and Sara Potts*

### *2008-2009 OCDA Summer Conference Coordinators*

The 2008 OCDA Summer Conference proved once again to be a great success for choral directors from the state of Ohio and beyond. Over 150 participants from Ohio and surrounding states came together June 23-25 at Otterbein College and enjoyed inspiring and informative presentations, invigorating performances, and time for camaraderie and sharing with fellow choral conductors. Thank you to all who came and for the energy and excitement you brought with you!

Looking back on the conference, there are many wonderful highlights: Joe Miller taught us about singer's formant, reminded us to teach from the score, and inspired us to remember our inner musician; Randy Pagel led energetic sessions with many practical ideas for our middle school choirs; Raymond Wise put us in touch with great Gospel repertoire and taught us how to sing it while maintaining vocal health; Bonnie Sneed, Judith Nicosia, and Brett Scott all gave us helpful tools and new ideas to use in our classrooms and choirs; and Sharon Rodkey Smith gave us great ideas to stay motivated. We were also able to enjoy stirring performances by the Masterworks Chorale of Toledo under the direction of Donna Wipfli, the First Community Church Chancel Choir directed by Ronald Jenkins, Oak Harbor High School directed by Russell Raber, The Cleveland Orchestra Youth Chorus directed by Frank Bianchi, and the OCDA Children's Honor Choir under the direction of Sharon Rodkey Smith. Many thanks to all of the presenters and performers for your hard work and preparation, and for sharing your ideas and music with us.

In addition to the many exciting sessions, this year's OCDA Summer Conference also gave participants a chance to rejuvenate through small-group discussions during our lunch roundtables, network with other choral directors, and enjoy each other's company at our Tuesday evening social event. Thank you to everyone who made this conference a success: Gayle Walker for all of her guidance and ideas, Robyn Lana and Emily Gil for running a wonderful children's honor choir, and student workers and volunteers for helping everything run smoothly.

If you were unable to attend this year's conference, we hope you will be able to join us next year! If you did attend, we hope you will join us again June 22-24, 2009 at Otterbein College. We are excited to announce that our headliners for the 2009 conference include Weston Noble, Vijay Singh, and Sigrid Johnson. We are still looking for performers and presenters, so please see the call for performers and presenters elsewhere in this issue. We look forward to seeing you all next summer!

## 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 arts programs for this and future generations.



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# Preaching To The Choir:

## Right-brained thinkers and the need for more arts education

*Tina L. Groom, SW Region Chair*

Recently, I have been hearing more and more about “right-brained” learners and arts education. There have been a number of recent studies to indicate that the world is changing from left-brain dominance to right-brain dominance, and that schools are scrambling to keep up with this shift. Heads of companies and heads of organizations are asking for people who can think “outside the box”. The problem is that our schools are still emphasizing drill, repetition and filling in the blanks of standardized tests. Our schools were designed at a time when left-brained functions and teaching methods were the norm, but we are now seeing a new generation of visual, right-brained kids who are finding it more and more difficult to learn that way. As the arts are being removed from the schools in favor of more and more testing, the chasm widens between right-brained children and the creative activities that keep them excited about school and open to learning. To serve and affirm our children, schools need to give greater weight to the arts and creative ways of teaching. This is something that we, as music educators, have long known and practiced.

### RIGHT BRAIN vs. LEFT BRAIN

Advances in Magnetic Resonance Imaging (MRI) technology have lead researchers to identify more precisely how the two hemispheres are responsible for different manners of thinking. The following table illustrates the difference between right-brain and left-brain thinking:

Right Brain	Left Brain
Random and Spontaneous	Logical and Structured
Intuitive, led by feelings	Analytical, led by logic
Emotional	Rational
Subjective	Objective
Context (focuses on how something is said)	Text (focuses on what is being said)
Looks at big picture	Detail oriented
Prefers open-ended questions	Prefers multiple choice questions
Prefers demonstrated instruction	Prefers verbal instruction
Visual, focuses on images	Verbal, focuses on word, symbols, numbers
Talks with hands	Rarely uses gestures

Though most people tend to prefer one of these styles of thinking, we all use both sides of

the brain for everything we do. (You couldn’t read this article if you weren’t using both sides of the brain, and while my left brain wrote this article, my right brain made me do it.) The right side of the brain controls the left side of the body and the left side

of the brain controls the right side of the body, though it doesn’t necessarily coincide with hand dominance. In general, schools tend to favor and teach to such left-brain styles of thinking as logic, analysis and accuracy, while downplaying the right-brain subjects that reflect creativity, feeling, and aesthetics.

### THE IMPORTANCE OF RIGHT-BRAINED THINKERS

“We are currently preparing students for jobs that don’t yet exist using technologies that haven’t been invented to solve problems that we don’t yet know are problems.” So claims Karl Fisch, a public high school teacher in Denver, who created a PowerPoint presentation call SHIFT HAPPENS that, as adapted by Scott McLeod from the University of Minnesota, became viral on the Internet in early 2007. There was a time, not so long ago, when the world was dominated by jobs that required such left-brained skills as linear, logical and analytical thinking, which were measured by SAT scores, and employed by CPAs, MBAs and CEOs. But the future belongs to people with a different way of thinking.

In Daniel H.Pink’s book, *A Whole New Mind: Moving from the Information Age to the Conceptual Age*, Pink suggests the causes of this shift: Asia, automation, and abundance.

**ASIA:** Pink goes on to explain his theory concerning Asia. “Few issues today spark more controversy than outsourcing. According to Forrester Research, 1 in 9 jobs in the US information technology industry will move overseas by 2010. And it’s not just tech work. Visit India’s office parks and you’ll see chartered accountants preparing American tax returns, lawyers researching American lawsuits, and radiologists reading CAT scans for US hospitals. If number crunching, chart reading, and code writing can be done for a lot less overseas and delivered to clients instantly via fiber-optic cable, that’s where the work will go. Now that foreigners can do left-brain work cheaper, we in the US must do right-brain work better.”

**AUTOMATION:** The previous century saw machines replace the work of human muscle, and this century is witnessing computers replacing the work of the left hemisphere functions of the human brain. As Pink states, “Any job that can be reduced to a set of rules is at risk. If a \$500-a-month accountant in India doesn’t swipe your accounting job, TurboTax will. Now that computers can emulate left-hemisphere skills, we’ll have to rely ever more on our right hemispheres.”

**ABUNDANCE:** The lives of our parents or grandparents were shaped and defined by scarcity, while ours has been loaded with abundance. We need only to hop in one of our cars, drive to the local big box Sam’s Club or Costco and take a look around to see the dizzying array of goods within our reach. If we run out of room for our many purchases, we rent a Self Storage unit—a 17 billion dollar a year industry that does nothing more than house our excess stuff. Again, Pink

weighs in. "In an age of abundance, consumers demand something more. Liberated by this prosperity but not fulfilled by it, more people are searching for meaning." With the advent of the megachurch, the rise of pop culture evangelism, and the increase in the once exotic practices of yoga and meditation, it is clear that we, as a society, are searching for more meaning in our lives.

## THE IMPORTANCE OF ARTS EDUCATION FOR RIGHT-BRAINED THINKERS

In an excerpt from "Right-Brained Children in a Left-Brained World: Unlocking the Potential of Your ADD Child", Jeffery Freed and Laurie Parsons ask, "Why are we facing such a crisis in education? I would argue that our left-brained American schools have rarely placed an emphasis on creative, critical thinking. Our schools have historically churned our graduates who, while strong on regurgitating information, lack problem-solving skills."

If you have not yet heard of the TED conference, it is an annual conference that brings together the world's most fascinating thinkers and doers, who are challenged to give the talk of their lives (in 18 minutes). Sir Ken Robinson gave a talk in 2006 called, "Do Schools Kill Creativity?" and it is an absolute must-see for educators, particularly those in the arts. Here is the link to the talk. Do not delay. ["http://www.ted.com/index.php/talks/ken\\_robinson\\_says\\_schools\\_kill\\_creativity.html"](http://www.ted.com/index.php/talks/ken_robinson_says_schools_kill_creativity.html)

In his speech, Sir Ken Robinson states, "Our whole public education system was invented around the world to meet the needs of industrialism. The most useful subjects for work are at the top. You were probably steered benignly away from things at school when you were a kid that you liked, on the grounds that you would never get a job doing that. Don't do music, you are not going to be a musician. Don't do art, you won't be an artist. Benign advice. Now, profoundly mistaken. The whole world is engulfed in a revolution".

Robinson goes on to state, "Academic ability has really come to dominate our view of intelligence, because the universities designed the system in their image. The whole system of public education around the world is a protracted process of university entrance. And the consequence is that many highly talented, brilliant, creative people think they're not, because the thing they are good at wasn't valued, and was actually stigmatized."

## SUMMARY

As a society, we have progressed from agricultural workers, to industrial workers, to technology workers. And change is upon us yet again. With computers able to emulate left-brained functions faster than our own left brains, the phenomenon of outsourcing, and the ever-present quest for meaning in our lives, we are evolving into a more right-brained society. I may be preaching to the choir (literally!), but it is our duty as music educators to take the lead in sharing this information with the people who can make the most difference to the future of our children. We must advocate for arts education to our parents, administrators, school boards and state legislators. The future is upon us, and we have the power to help our students develop the creative problem solving skills, critical thinking, effective communication, and team-

work skills needed by the 21st century workforce, and needed to enrich the minds and souls of our children and ourselves.

For more information about Arts Advocacy, and links to state legislators, see [HYPERLINK "http://www.americansforthearts.org"](http://www.americansforthearts.org) [www.americansforthearts.org](http://www.americansforthearts.org)

## Reading/Listening:

Campbell, D. (1997). *The Mozart Effect: Tapping the Power of Music to Heal the Body, Strengthen the Mind, and Unlock the Creative Spirit*. New York: William Morrow & Company

Freed, J., & Parsons, L. (1998). *Right-Brained Children in a Left-Brained World: Unlocking the Potential of Your ADD Child*. New York: Simon & Schuster .

Pink, D. (2005). *A Whole New Mind: Moving from the Information Age to the Conceptual Age*. New York: Riverhead Hardcover.

SHIFT HAPPENS: [HYPERLINK "http://www.youtube.com/watch?v=pMcfrLYDm2U"](http://www.youtube.com/watch?v=pMcfrLYDm2U) <http://www.youtube.com/watch?v=pMcfrLYDm2U>

TED TALKS: [HYPERLINK "http://www.ted.com/index.php/pages/view/id/5"](http://www.ted.com/index.php/pages/view/id/5) <http://www.ted.com/index.php/pages/view/id/5>

**In the Winter 2009 issue you can look forward to articles from your:**

President

Summer Conference Coordinator

Retired Members Representative

College & University R & S Chair

Show Choir R & S Chair

Northwest Regional Chair

Student Chapter Representative

## 2008 OCDA Treasurer's Report - YTD 1/1/2007 through 9/11/2008

Category Description	1/1/2007- 12/31/2007	1/1/2008- 9/11/2008	Amount Difference
<b>INCOME</b>			
Advertising	1,102.00	202.50	-899.50
Children's Choir Income	22,490.71	29,995.55	7,504.84
Community Children's Honor Choir Income	6,315.00	0.00	-6,315.00
Int Inc	1,375.57	457.58	-917.99
Invest Inc	3.36	0.00	-3.36
Member Deposits	22,308.00	13,273.00	-9,035.00
Summer Conference Income	23,317.20	25,458.06	2,140.86
<b>TOTAL INCOME</b>	<b>76,911.84</b>	<b>69,386.69</b>	<b>-7,525.15</b>
<b>EXPENSES</b>			
ACDA Membership Dues Transfer	16,605.00	10,342.00	6,263.00
Awards	802.91	802.75	0.16
Bank Charge	26.70	90.99	-64.29
Board Meetings	498.40	297.70	200.70
Children's Choir Expenses	18,331.44	25,552.86	-7,221.42
Community Children's Honor Choir Expense	5,683.28	0.00	5,683.28
Convention	500.00	0.00	500.00
Elections	292.46	216.31	76.15
Misc	0.00	51.90	-51.90
Newsletter	1,520.92	1,219.68	301.24
Office	380.58	101.33	279.25
OMEA	1,805.82	3,407.67	-1,601.85
R & S Area	0.00	79.79	-79.79
Sponsorships	0.00	1,590.00	-1,590.00
State Officer Travel	1,048.95	0.00	1,048.95
Summer Conference Expenses	21,935.17	25,347.21	-3,412.04
Taxes	1,450.00	0.00	1,450.00
Travel	2,891.10	2,025.97	865.13
<b>TOTAL EXPENSES</b>	<b>73,772.73</b>	<b>71,126.16</b>	<b>2,646.57</b>
<b>OVERALL TOTAL</b>	<b>3,139.11</b>	<b>-1,739.47</b>	<b>-4,878.58</b>

## Inspiring a Lifelong Endeavor

Anna Hamre

College & University R&S Chair for California

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Assessment, in our teaching business, is often quick and easy. It might be quite a challenge for the history instructor to determine if the student has a good grasp of concepts (e.g., the causes of World War I). The choir director however, knows pretty quickly if the altos know the right notes. We constantly assess what we are doing. We mount concerts, we enter competitions, we participate in festivals. We evaluate recordings, we seek ratings, we teach new literature.

James McCray, composer and choir director with many successes to his credit, suggested another tool. "Evaluate yourself," he said, "by whether or not your students continue singing when they leave you." Do we give our students the inspiration to see choir as a life-long activity? Do we teach them the skills that will allow them to do it?

Choir directors can "do" inspiration as well as anyone. We know the literature that raises the roof, the events that challenge the singers, and the trips that excite the populace. However, inspiring the singers to perform well at an immediate event is one thing. Inspiring them to see choir participation as a lifelong endeavor is much more challenging for all of us in the choral business.

One of the great difficulties involves imparting the skills that equip our singers to participate successfully at the next level. At least on occasion we all rely on lining out singers' parts.

We sometimes distribute part recordings, which will ensure we can perform any desired work this semester. But will our teaching allow our students to walk out the door with the skills to be successful at the next level? Can our choristers sight-sing a successful honor-choir audition? Earn a scholarship to college? Secure an opportunity to sing in a professional ensemble or a good community choir? After all, what singer even wants to join a community chorus to sing a Bach motet when she or he can only learn by rote?

The excitement of successful sight-singing infuses an entire ensemble with incomparable momentum. There are many methods and resources available to the choir director dedicated to teaching students to read music and to grow through the many stages of musical literacy. More than anything, we teachers need to set aside rehearsal time to create consistent practice and frequent individual assessment. How hard that is, but how great the rewards!

Our singers want to present today's awesome performance. Taking the time and effort to teach them necessary skills will ensure they have awesome singing experiences for the rest of their lives.



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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## CALENDAR OF EVENTS: FALL/WINTER 2008

### **Saturday, November 15, 7:30 pm**

Westlake United Methodist Church (27650 Center Ridge Rd)  
MUSICA!

### **Friday, November 21, 8:00 pm**

### **Sunday, November 23, 3:00 pm**

Knox Presbyterian Church  
CCM Chamber Choir, Philharmonia Orchestra  
J.S. Bach Mass in B Minor

### **Sunday, November 23, 4:00 pm**

Trinity Episcopal Church, Columbus  
"Traveling Together:" Columbus Women's Chorus and  
Windsong of Cleveland

### **Sunday, November 23, 7:00 pm**

Ashland University Memorial Chapel  
Festival of Lights: Advent/Christmas Concert

### **Wednesday, December 3-Sunday, December 7, 6:30 pm**

Ashland University - Redwood Hall  
Thirty-third annual Madrigal Feaste

### **Friday, December 5, 8:00 pm**

### **Saturday, December 6, 7:30 pm**

St Leo's Church, Merion Village, Columbus  
"Noel, Noel!" - Magpie Consort with Tim Smith, organist

### **Saturday, December 6, 2008, 8:00 pm**

### **Sunday, December 7, 2008, 4:00 pm**

Epworth United Methodist Church, Toledo  
Masterworks Chorale: Ancient and Modern (Annual Christmas  
Concert)

### **Saturday, December 6, 5:00 pm**

### **Sunday, December 7, 2:00 & 5:00 pm**

CA  
CCM Feast of Carols: Chamber Choir, Chorale, University  
Choruses, CCC, Concert Orchestra

### **Sunday, December 7, 10:30 am**

Westlake United Methodist Church (27650 Center Ridge Rd)  
Bach Magnificat

### **Friday, December 12, 8:00 pm**

St James' Episcopal Church, Clintonville, Columbus

### **Sunday, December 14, 6:00 pm**

St Francis of Assisi Church, Columbus  
"Noel, Noel!" - Magpie Consort with Tim Smith, organist

### **Friday, December 12, 8:00 pm**

St. Timothy Episcopal (8101 Beechmont, Anderson)

### **Saturday, December 13, 8:00 pm**

St. Boniface Catholic (1750 Chase Ave., Northside)

### **Sunday, December 14, 3:00 pm**

St Peter in Chains Cathedral, Cincinnati  
Vocal Arts Ensemble Holiday Concert

### **Sunday, December 14, 3:00 pm**

St Peter in Chains Cathedral (8th & Plum Sts, Cincinnati)  
Vocal Arts Ensemble of Cincinnati Holiday Concert

### **Sunday, December 14, 3:00 pm**

St. Aloysius Church, Bowling Green  
Opus 181: "Run with Torches"

### **Sunday, January 25, 7:00 pm**

Westlake United Methodist Church (27650 Center Ridge Rd)  
Music of Kevin Foster: WUMC Chancel Choir and Olmsted Falls  
HS Chorale

### **Sunday, February 8, 4:00 pm**

Westlake United Methodist Church (27650 Center Ridge Rd)  
Valentine Concert

### **Sunday, February 15, 3:00 pm**

St Peter in Chains Cathedral (8th & Plum Sts, Cincinnati)  
Cathedral Choir and Orchestra

### **Saturday, February 21, 8:00 pm**

CA  
CCM ensembles: Elgar The Music Makers

### **Tuesday, March 3, 8:00 pm**

CA  
CCM University Choruses

“

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Choral Director  
Mentor High School  
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## CONFERENCE HIGHLIGHTS



## Serving All God's People

### *Carol Ann Bradley, Music in Worship R&S Chair*

Traditional - contemporary - blended - contemplative. These labels for worship styles continue to profoundly affect congregations (how they worship) and church musicians (how they provide music). How can we satisfy everyone? Should we? There are no answers. And I do not intend to be the definitive expert. I only share my journey with my congregation.

I serve North Broadway United Methodist Church in Columbus. (My God-language comes from the Protestant tradition.) North Broadway, as part of its rich history, has understood and celebrated worship as the focal point of congregational life. This congregation has had a deep and abiding appreciation of the compatibility and power of preaching, music, the sacraments, and the visual arts. And that rich history continues.

In recent years, the churches have been experimenting with various styles: traditional, contemporary, blended, contemplative (Taizé). During the last decade, this congregation (through the Worship Ministry Team), has looked at a number of possibilities, implemented some, and retained some of what was already in place. We continue to discern the worship needs of our diverse congregation and to be open to offering additional worship opportunities that will be welcoming to those in our neighborhood who are seeking a church home.

When I arrived at North Broadway 33 years ago, a young musician classically trained as an organist and choir director (for all ages), I found a congregation that was mainly grounded in traditional worship. Yet there was a small group of families that supported an informal service (at 8:00 a.m.) where the pastors did not wear robes, the worship leaders stood on the main floor (not in the pulpit or at the lectern), the songs were mostly Avery and Marsh pieces accompanied by an electric keyboard, and most of the worship planning was done jointly by those who attended the service and the pastors. This surely was not covered in my graduate studies in New York City!

When I was hired it was very clear that I was the Minister of Music for the entire congregation, not just for the 2 traditional services. And this small group of 8:00 a.m. worshipers embraced me. I learned their songs, worked with their planning groups, and organized an intergenerational singing group called "Joyful Noise". It was joyful and sometimes noise, but I enjoyed that group as much as any that I directed. A whole new way of worshiping was opened to me. Some of the songs and liturgy were a stretch for me and did not touch my soul. But around me were those for whom it was exactly what spoke to them. Carlton Young, editor of the *United Methodist Hymnal* and my treasured mentor and friend, quoted this phrase in a workshop on global music: "I may not pray your prayer, but I can pray with you." He modified it to: "I may not sing your song, but I can sing with you." That has stuck with me. I am called to serve as the Minister of Worship and Music for all who worship. I believe that my willingness to be engaged in the wonderfully diverse styles of music for worship has helped our congregation avoid much of the painful alienation that so often occurs between those who

worship at separate services.

The electric keyboard is now part of a band with guitar and drums. And I am the keyboard player. I grew up with rock and really didn't "get into" classical music until college. So I actually like playing in the group. I also direct the six singers. I bring my training as a choral teacher and some expertise as an arranger/transposer/composer, and this has helped all of us to work hard to be and give our best musically. Most of the time my soul is fed by the traditional service, yet my role as musician/music leader for the entire congregation has opened new worship experiences that have touched me deeply.

Worship brings us together to praise and encounter God through the risen Christ and by the power of the Holy Spirit. The focus of worship is not on us - the worshipers - but on God. We gather to center on the Word of God through music and prayer, to hear the gospel proclaimed, and to respond by modeling our lives after the One who claims us.

Whether the style of worship is labeled traditional, contemporary, or blended, the hallmarks of worship at North Broadway will continue:

- 1) Sacraments of communion and baptism - the visible signs of God's presence and our commitment to being disciples of Jesus Christ.
- 2) Preaching that teaches, challenges, and empowers.
- 3) Music for congregation, choir, and instruments that praises God in traditional, global, contemporary, and contemplative styles.
- 4) Liturgy that guides our worship.
- 5) Visual arts that focus us on God, who is at the center of worship.

# OCDA LEADERSHIP ROSTER 2008-2009

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