

From Your President

Christmas in June!

That's right, we are going to have a celebration of friends, cheer, and gift giving this June 21-23 at our summer conference on the campus of Otterbein College. As I mentioned at last year's conference, we are looking to have a celebration of sharing at our 2010 meeting. As a member of our fine organization, you already know the value of networking and resources that come with an ACDA/OCDA membership. Apparently, so does Tim Sharp, Executive Director of our national organization, ACDA. **He has sent me ten certificates that are good for a one-year free membership to ACDA.** We are offering these full memberships (both State and National dues) to the first ten individuals who 1) apply; 2) are first time ACDA/OCDA members; and 3) register for the 2010 OCDA Summer Conference. Candidates for this "full membership" offer will be accepted in the order they are received until all ten are taken.



For this specific offer only, I ask that you have your candidate complete the summer conference registration form on our conference page: <http://ohiocda.org/conferences/> and fill out the ACDA Membership form: <http://acda.org/files/ACDA-membership%20form.pdf> numbers 1 – 4 only. Place a check for the conference registration (\$145) and the above forms in an envelope and send to:

Dara Gillis, OCDA Membership Chair
320 Amber Light Circle
Delaware, OH 43015

The first ten applicants will be awarded a full one-year membership to ACDA/OCDA. All applicants will be notified by email as to the status of their application. Those whose application arrives after the cut off (first ten applicants) will be notified that they will receive a waiver of their Ohio dues but will need to pay the National dues (\$64) upon arrival at the summer conference in June. Those who want to come to the conference and register on site will still receive the Ohio dues waiver as first-time members. By sponsoring a new member in this way, we will also give you a \$10 reduction in your conference registration fee.

This is truly a gift that, with your help, can be shared with other fellow choral directors. The OCDA is a special organization filled with caring professionals representing every possible type of choral music who are both approachable and eager to share. Get into the spirit of giving and spread the word about our wonderful organization. Choral music, the best of gifts for a **holiday celebration** ... in June!

Summer 2010 Volume 30, Issue 3

From Your President. 1

OCDA Summer Conference
Headliners. 2

Planting Seeds of Success 3-4

Why do I need to learn this?
I am going to teach music! . . . 6-7

Separate and Successful:
Split Gender Choirs for Middle
School Singers. 8

OCDA Calendar of Events 9

OCDA Board Candidates 9

South African Choral Music
Traditions 10

Registration Form:
OCDA 2010 Summer
Conference. 11

OCDA Leadership Roster
2009-2010. 13

OCDA:News

OCDA News, the official publication of the Ohio Choral Directors Association, is published three times annually, from Dayton, 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.

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

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

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

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Important Message to All Newsletter Recipients:

This is the first issue of the OCDA News to be distributed electronically, both by email and available by download on the OCDA website. This change represents a better use of OCDA resources and helps the environment. Please be certain that your email address remains current with the ACDA office in Oklahoma City. Thank you.

Sharon Davis Gratto, Editor

Summer Conference Otterbein College June 21st - 23rd



Anton Armstrong –
Harry R. And Thora
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University



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of Akron



Robert J. Ward –
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University and Conductor of
the Men's Glee Club and
Symphonic Choir

Planting Seeds of Success

Tracy Gabrielsen

Elementary R & S Chair

This time of year many of us have been busy preparing for our final concerts, putting the final touches on our Spring programs, and coordinating district concert tours for our young singers. Why not think ahead to next year and plant some seeds of success for your singers? The greatest gift we can give to our youngest singers is simply more opportunities to sing and sing well.

Elementary school choir is typically quite limited in contact time; although we do our best, our singers need more. An additional fantastic opportunity for our singers is the OCDA Children's Honor Choir, held each year at the OCDA Summer Conference. In addition to this experience, a choir that meets on a more regular basis would also benefit our students. Fortunately, Ohio is filled with many fine extra-curricular community choirs, presenting opportunities for us to help our singers grow. Some programs have choirs for children as young as preschool. Many of these choirs are setting up audition times right now in preparation for their 2010-2011 season. While most choirs do have a tuition, many offer partial or full scholarships.

If you have a few students who sing in another ensemble, invite them to talk to the choir about their experience and about the audition. Knowing what to expect can help your timid singers find the nerve to audition. Ask their parents if it is ok for other parents to contact them if they have questions. While you are the one to let your choir know about these additional singing opportunities, it is the parents who make it happen for this age.

Below is a short list of choirs around Ohio. By no means is this a complete list! Hopefully one is located close enough to your program.

Ashland Children's Chorus

www.ashlandsync.org

419.289.2487

Audition information available on the website or by phone.

Ashtabula County Choral Society Youth Choir

www.accms.org

For information call 440.224.2681

Beck Center Children's Choirs

www.beckcenter.org

Placement auditions for 2010-2011 take place during the month of August. Please contact the Music Office after July 1st at 216.521.2540 x37 for specific dates and times.

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Children's Choir of NW Ohio

www.ccofnwo.org

419.377.7710

Submit an information request on the website for audition information

Cincinnati Children's Choir

www.cincinnati choir.org

513.556.0338

Auditions held in May, July, and September.

Cleveland BoyChoir

www.clevelandboychoir.org

Auditions for boys third grade and up can be arranged by calling 440.356.3936.

Cleveland Orchestra Children's and Preparatory Choruses

www.clevelandorchestra.com

Auditions for 2010-11 season on May 24, June 5, and June 7. For more information call 216.231.7374 or email ysiry@clevelandorchestra.com.

Columbus Children's Choir

www.columbuschildrenschoir.org

614.220.5555

Audition information available on the website or by phone.

Con Brio (Columbus)

www.conbrio.cc

614.315.6312

Auditions in May and June. Call administrative assistant Barb White

Oberlin Choristers

www.ochoristers.org

440.774.4079

Auditions for grades 5 and higher in May and August, no audition necessary for K-4th.

Summit Children's Choir (Akron)

www.summitchoralsociety.org

330.434.SING

Audition information available by calling the Summit Choral Society.

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 The American Choral Directors Association and for
 the Ohio Choral Directors Summer Conference at
 Otterbein College June 21-23 and pay no dues to
 OCDA for one year!

ACDA 1 Year Membership	\$85
OCDA Summer Conference	\$145
OCDA 1 Year State Dues	-\$21
Total Cost	\$209

A SAVINGS OF \$21!!

Simply complete the ACDA Application and OCDA Summer
 Conference Registration forms found on the OCDA web site and
 mail both with check payable to OCDA to:

Brian and Sara Potts
 8409 Beech Ave.
 Cincinnati, OH 45236

(this offer must be accompanied by check only, no credit card payments please)

Current ACDA members who help a new member register for Summer
 Conference will receive \$10.00 off their conference registration fee!
 (Membership referrals must be notated on conference registration form for new members.)

“Why do I need to learn this? I am going to teach music!”

Dr. Linda Busarow

OCDA Southwest Regional Chair

Assistant Professor of Music – Xavier University, Cincinnati

My former office was in the basement of an old house on the edge of campus. I loved my space. It was large, had its own entrance, and even had a private bathroom. It was not near academic buildings, and students had to seek me out intentionally. For the most part, I only saw them when they needed something from me. My new office is adjacent to the student lounge in the music building. My first thought when I was informed of this fact was - wonderful; I will see the students more often. I will not only be available, but I will be accessible. My second thought was - oh no, I will not get anything done, and the noise will drive me crazy. As it turns out, the students do drop in to talk or ask questions more often. Since they are busy with classes and rehearsals most of the day, though, it is usually not until lunch time. It has turned out to be a terrific arrangement. I have plenty of time to get my work done, and since I leave my door open, I also get to interact with my students much more often. I do not mind, or even notice, the lunch-time chatter, and occasionally I am invited to participate in the conversations. Recently, the topic centered on the value of certain “regular classes,” as opposed to courses in the music department. Some thoughts motivated by this question follow.

“It might turn out to be good for you.”

Just the other day I received a journal essay from a student, which made this point. The student wrote, “*I think doing these exercises is silly and not very important to my conducting progress, but I am doing them anyway, in case they turn out to be good for me.*” I am not at all offended by this remark. The student is open to the possibility that some things will reveal themselves to be useful at a later date. This attitude is one that must be encouraged and nurtured in all of our students, but it is particularly important for future music educators. Children instinctively want to know more. Young children especially continually ask the question, “*why.*” Our natural desire to have a reason for what we do can be a powerful motivator, but being humble enough to consider that we do not always know what is best at a given moment frees us to listen and learn. As a result, we study some things whose applications we may not understand because we might find them necessary or helpful in the future.

“What you know is part of who you are.”

Students sometimes ask, “*Why do I need to study things that are not in my major?*” At most colleges and universities there is a required core curriculum. General studies in languages other than English, history, literature, mathematics, sciences, social sciences, and, in some cases, philosophy and theology are a part of a broad-based liberal education. At the university where I

teach, students are encouraged to “explore the world through multiple avenues to truth which reflect the complexity of the human spirit. This learning process involves experience and discovery, individual and collective problem solving, affectivity, intuition, and active engagement in this world. This is the beginning of a life-long personal integration leading to practical, wise and sensitive action in a continuously changing, culturally diverse world.” What one reads, studies, and learns contributes to the person he or she becomes. A musician must continually grow intellectually, spiritually, and emotionally, because everything we do and experience molds us and is a part of our core being. An excellent music teacher, for example, should be both a performer and a scholar.

“What you know informs how and what you teach.”

The teacher as a performer studies and practices a particular instrument or voice and works toward excellence in technique. This is necessary because we teach best what we have struggled ourselves to learn. The music teacher also needs to be a scholar, in the sense that he researches, studies and learns about the music itself, its structure and its historical and cultural context. For example, *All Ye Who Music Love* (Chi la gagliarda) is a villanella from the late Renaissance. The composer, Baldassare Donato, was a choir boy at St. Mark's in Venice and later became the head singing instructor. His music is characterized by beautiful melodies and clear melodic and rhythmic patterns. The English text is by Thomas Oliphant, a Scottish music editor, author, and cataloguer. He wrote the text, *All Ye Who Music Love* in 1837. It is not a translation of the original Italian, but it is written in the same way, with words repeated in the same places as the original. It follows the structure typical of a villanella, which is strophic with an expanded refrain section. Since instruments sometimes substituted for or doubled voice parts in music of the Renaissance, adding melody or rhythm instruments then is historically informed, and practical for young singers. Further study of Renaissance dance styles and performance practice, as well as analysis of form, rhythm, melody, texture, and harmony will enhance and inform the teaching of this or any piece. A teacher who knows something about the historical period in which a particular selection was written and who can analyze harmonic and melodic structure will approach teaching in a very different manner than one who does not or can not.

Continued on page 7

**“Why do I need to learn this?
I am going to teach music!”**

Continued from page 6

“It is good for your students.”

Finally, I ask future teachers to consider this. If what you are doing in the music classroom can be accomplished by a person who is not a professional music teacher, why is it necessary to hire one? The perspective brought to an elementary music lesson or one at the secondary level by a well-read, well-rounded and educated musician will be quite different than one brought by a person who has not specialized in music. It should be a matter of personal integrity for musicians to strive to learn all they can in order to best serve the next generation of students. Who you are and what you know informs what and how you teach, and that will be good for your students.

¹Xavier University, *Course Catalog* (Cincinnati: Xavier University, 2008), 97.

²Analysis and teaching strategies for this composition can be found at, *Comprehensive Musicianship through Performance* <http://www.wmea.com/CMP/>.

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Separate and Successful: Split Gender Choirs for Middle School Singers

Jennifer Call

R & S Chair, Middle School

My choirs have a number problems. I have too many boys. I know, that sounds crazy, but it is true. At Olmsted Falls Middle School all students are required to take a performing ensemble. That means that there are 601 students in choir. My first several years of teaching in this environment, I struggled with managing the vocal and social needs of 11-14 year olds, selecting literature that was appropriate for all voices, and a teaching style that connected with each student in my classroom. It is in grappling with those challenges that I found success and joy in split gender choirs.

Here is the configuration we use in my setting. You will see that there is opportunity for all students to succeed at singing within this framework.

Male only and female only ensembles allow the teacher to address directly the vocal and social issues that students might be facing. In these rehearsals, students can learn about their voices without fear of ridicule from the opposite gender. This is the time when they care much more about

what their peers say than any adult they know – especially their teachers! If a group of boys can learn about the voice change as a physiological event, they will begin to feel more comfortable during the different stages they are experiencing. I love to teach boys about the voice change. They are amazed with the DVD video clips (Henry Leck, *The Boy's Changing Voice-Take the High Road*), web resources with real laryngoscopes (http://www.entusa.com/larynx_videos.htm), and pictures of my own vocal folds! Girls also benefit from learning about the female

voice change and what to expect from their voices as they mature. They also love the web resources, but often get pretty squeamish seeing the pictures.

Socially, girls and boys are tremendously different. This is painfully obvious in the occasions when the two genders are forced to rehearse in the same room due to schedule changes or facility conflicts. The boys do all they can to make each other laugh, and the girls shrink into their shells. Separately, students focus better and can enjoy the company of their peers without the social pressures of the opposite sex. The unique attitudes of each can also be directly addressed when they are the only ones in the room. I'm sure you've all seen the 8th grade girl posture of hip out, arms crossed they can be taught

more willing to add emotion and expression into their performance if are given a personal connection with the text.

Split gender choirs allow literature selection to match the students' vocal development, ability, and motivation much more accurately. Girls and boys are often underserved in a mixed gender choir. Girls typically appreciate long legato phrases, thoughtful text, and rich chords. Boys often would prefer fast tempos, easy melodies, and simple text. I fully believe that it is important for both boys and girls to learn to sing both styles, and it is much easier to teach a more difficult style in a split gender environment. If a text is deep and contemplative, boys will respond positively when care is taken to support the motivational side of teaching. Girls will love

the fast tempo pieces when they are taught to maintain vocal and physical energy throughout the piece. Also, providing a mixed gender option is more appropriate for advanced singers because it gives them a chance to thrive in an environment with more focused literature and less time dealing with discipline issues related to mixed gender environments.

Grade	Choir	Gender Separation	Voicing
6 th grade	Treble Choir	Mixed	Unison/2pt/3 pt
6 th grade	Treble Choir	Mixed	Unison/2 pt/3pt
7 th grade	Women's Choir	Girls Only	Unison/2 pt/3 pt/4 pt
7 th grade	Men's Choir	Boys Only	Unison/TB/TTB/TTBB
8 th grade	Men's Ensemble	Boys Only	TB/TBB
8 th grade	Women's Ensemble	Girls Only	Unison/2 pt/3 pt
8 th grade	Concert Choir	Mixed	3 part Mixed/SAB/SATB/SSATB

what image this presents and they are willing to listen in a girls-only rehearsal!

Teaching separate genders lends itself to different teaching styles. Generally, boys need more kinesthetic teaching. Any chance I get to put body percussion, stand up/sit down, physical representation of melodic contour, etc, I take it. Boys will remember the concept better and will be able to recreate it in their voices. Girls are often vocally ready for much more expression. They love personal stories and connections with the text. They will be

Split gender choirs come with a few real struggles. Scheduling, staffing and facilities challenges can be very difficult to overcome. I would argue that the battle is worth it. If you can find a way to overcome the obstacles and focus your teaching in single gender environments, you and your students will be richly rewarded.

Calendar of Events Summer 2010

June 21st - 23rd

Ohio Choral Directors Association Summer Conference

Otterbein College – Westerville, Ohio

Headliners: Anton Armstrong, Jeffery Redding, Ann Usher, Robert J. Ward

Registration materials online at

www.ohiocda.org

Brian and Sara Potts, Registrars

ocdaconference@gmail.com

513.532.4785

July 11th

Angelus: Sacred Music for Women's Voices

5:00 - 6:00 pm

Christ Church Cathedral

318 E. Fourth Street

Cincinnati, Ohio 45202

Angelus performs music ranging from chant and polyphony to the Sacred Harp tradition and contemporary Irish sacred music.

July 20th

University of Dayton Voice Faculty Recital

7:00 pm – Sears Recital Hall

Summer Vocal Camp

University of Dayton

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937.229.3936



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FOR THE 2010 SUMMER GRADUATE COURSE BROCHURE VISIT

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OCDA is pleased to announce candidates for two openings on the 2010–2011 OCDA Board:

- For the NW Region Chair, candidates are Kevin Manley of Findlay High School and Duane Beck of Pettisville High School.
- For the EC Region Chair, candidates are Doug O'Neal of Olentangy Liberty High School and Kristen Snyder of Granville Middle School.

Election ballots will be sent to the OCDA membership this spring, so be on the lookout!

SOUTH AFRICAN CHORAL MUSIC TRADITIONS: A WORKSHOP FOR NORTH AMERICAN CHORAL SPECIALISTS

Saturday, October 2, 2010

**Kenyon College, Gambier (Mount Vernon), Ohio
featuring Mzilikazi Khumalo and Dr. Ben Locke, clinicians**

PLAN NOW to participate in an all-day introduction to various South African choral music styles sponsored jointly by Kenyon College and OCDA. Mzilikazi Khumalo, the dean of choral figures in the Republic of South Africa, is has been a composer, conductor and teacher for decades and can explain the immense variety contained in South Africa's choral scene. Maestro Mzilikazi will be in residence at Kenyon College for a short period this fall during what he says will be his last visit to the US.

South African choral music is presently "hot" around the world. Groups such as Ladysmith Black Mambazo and the Soweto Gospel Choir have won the admiration of thousands as a result of their extensive touring. The country's unique blend of ethnic history has produced distinctive repertoire, which has great appeal for younger American singers. Learn how this music has developed, how it is taught in South Africa, how it is best taught to NON South Africans (!), and how to incorporate group movement--indispensible for much of music--into the rehearsal process. Maestro Khumalo, who is an accomplished linguist, will demystify some of the commonly encountered languages in this repertoire.

Dr. Ben Locke, Director of Choral Activities at Kenyon, has studied South African choral music for many years. His Kenyon Chamber Singers will be on hand as a demo choir for the day, which will emphasize a "hands-on" approach to the music. Imagine taking your first violin lesson with Isaac Stern! This is a truly a one-time opportunity for conductors and music educators. To discover more about the career of Maestro Khumalo, consult:

<http://chevalierdesaintgeorges.homestead.com/khumalo.html>

The registration fee for the day's workshop will be \$40 and will include a music packet and lunch. Kenyon College, is centrally located for Ohioans in Gambier, minutes east of Mount Vernon (Knox County), which is 45 minutes northeast of Columbus.

For additional information and a workshop registration form, contact:

Dr. David Tovey at tovey.2@osu.edu

OCDA SUMMER CONFERENCE REGISTRATION INFORMATION

June 21-23, 2010

The registration fee includes rehearsal of vocal, instrumental and mixed choir music, including, but not limited to, workshop participants, choir, 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 5, 2010, in order for the pre-registration fees to apply. After June 5, 2010, 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 5 deadline.

A refund will be made if a written cancellation is received by June 5, 2010. After that date a deduction of \$80.00 will be made.

The option to earn graduate credit through Otterbein College is available this year for **pre-registrants only**. If you would like to receive a graduate credit registration packet, please indicate this in the appropriate space on the registration form below. A current copy of your teaching license must be mailed in with your registration form or brought with you to the conference.

Mail payment and Registration Form to: Brian and Sara Potts, OCDA Summer Conference Coordinators, 8409 Beech Avenue, Cincinnati, Ohio 45236. Email or call Brian and Sara with questions: ocdaconference@gmail.com, 513-532-4785. 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 5, 2010) <input type="checkbox"/> \$145 ACDA member <input type="checkbox"/> \$209 non-member (includes membership*) <input type="checkbox"/> \$65 retired member <input type="checkbox"/> \$110 retired non-member (includes membership) <input type="checkbox"/> \$80 non-member spouse (does not include membership) <input type="checkbox"/> \$45 student member / 1 st year teacher <input type="checkbox"/> \$80 student non-member (includes membership)	Late Registration (postmarked after June 5, 2010) <input type="checkbox"/> \$175 ACDA member <input type="checkbox"/> \$239 non-member (includes membership*) <input type="checkbox"/> \$95 retired member <input type="checkbox"/> \$140 retired non-member (includes membership) <input type="checkbox"/> \$100 non-member spouse (does not include membership) <input type="checkbox"/> \$75 student member / 1 st year teacher <input type="checkbox"/> \$110 student non-member (includes membership)
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* New member price reflects \$21 discount, which equals the amount of OCDA dues for one year!

Other Items of Interest
 \$13.99 I am interested in purchasing a box lunch for the Lunch Roundtable Discussions.
Please circle your meal option: Turkey Roast Beef Veggie
(Interest areas include: College/University, High School/Jazz/Show, MS/Jr. High, Elementary/Children's/Boys, Church/Community)
 I am interested in receiving a graduate credit registration/information packet. Packets will be sent out in April.
A CURRENT COPY OF YOUR TEACHING LICENSE must be submitted (see above).

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The college will provide a pillow. Rooms are air conditioned. Linens are optional (see below).
 Select date(s) _____ June 21 _____ June 22
 Select room: _____ single occupancy \$82.00 per person, per night
 _____ double occupancy \$80.80 per person, per night
 _____ linens (optional)- please add one-time fee of \$8.50 to total

\$ _____ TOTAL CONFERENCE PAYMENT (Make checks payable to OCDA)

How did you hear about our conference opportunity?
 Website
 OMEA Conference
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(Referring member receives a \$10 rebate on registration to the conference.)

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OCDA LEADERSHIP ROSTER 2009-2010

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