

## From Your President

### *New Year, New Initiatives*

IT IS VERY IMPORTANT that your Board provide information about progress, changes, and new ideas in OCDA from time to time. It is my privilege to lead this wonderful organization but all the credit for its continued success, demonstrable growth, and forward-leaning outlook goes to your hard-working elected officers and the Board of Trustees. I am happy to bring numerous exciting items to your attention.



*OCDA President Loren C. Veigel*

### **OCDA Is Fiscally Sound**

We benefit from the advice and skilled fiscal oversight of our Treasurer, Kent Vandock. His clear reports to the Board have assisted our decisions. Cost savings have been achieved in many areas; projects have been operated in the black. A contingency fund has been established to guard against future “lean” years. OCDA is prepared financially to continue our considerable activity, and also to explore new ventures.

### **New Programs**

*The OCDA Mentorship Program* has been at the leading edge of this National Office initiative. Experienced and retired directors are encouraged to register as mentors. New directors are urged to avail themselves of this program: free of paperwork and mandates, it is a user-friendly way to bring the expertise of experienced OCDA colleagues to help younger professionals. I’ve enjoyed working this semester as a mentor to a fine young director in a school district near me. Through our time together, we’ve been able to identify needs, develop methods to overcome challenges unique to his position, and continue to work toward his goals.

*The International Conductor Exchange Program* has been an incredibly successful new ACDA program. Hundreds have already benefitted from the opportunity for ACDA members to work in another culture, and from the visiting choral directors during their time in the USA. OCDA Board member Jeremy Jones has participated; Amy Blosser and Zeb Highben are OCDA members who have been accepted for future participation. OCDA successfully challenged our fellow division states to provide a matching-fund

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donation to the ICEP, assisting with costs associated with visits of international choral directors. We are excited to participate in the growth of this program, recognizing the global nature of our artistic community.

**Sing Up Campaign.** Following the lead of National ACDA, and under the direction of our membership

chair, Doug O'Neal, Ohio has successfully participated in this fall membership drive for two years. Specially funded opportunities for new members have enlarged our rolls, and introduced many new choral artists to OCDA and its merits. It remains a responsibility for all of us to welcome new members, and to help them see the value of long-term membership in OCDA.

**Elementary Choir Festivals.** For many years OCDA has sponsored a successful Children's Honors Choir during our summer conference. Additionally, Board member Suzanne Walters has passionately and effectively developed a festival of elementary school choirs. After several years of success, in partnership with OMEA, we are exploring the expansion of this program statewide.

**Collegiate Commissioning Consortium Project.** Former University R&S chair Daniel Monek (presently Division R&S chair for College/University) initiated a project for university choirs to collaborate in commissioning a choral work. The project has succeeded beyond its original goals, and promises to be an important step in bringing new works to our state and to the choral repertoire.

### Continued Successes

OCDA continues to support a number of familiar annual programs benefiting members of our profession.

**The Changing Voice Institute** continues in the fall. Jennifer Call is a source of information.

**OCDA-sponsored Reading Sessions** at the OMEA Conference continue to be one of our most successful, well attended, and productive activities.

**OMEA Conference program 2016** featured many OCDA members presenting sessions and conducting their ensembles.



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*Ohio is well represented at Central Division Convention* in Chicago at Palmer House Hotel, February 24–27, 2016. Don't miss the opportunity to hear wonderful performances, including Ohio choirs: Bexley HS Vocal Ensemble under Amy Blosser, Cincinnati Boychoir Tour Choir under Christopher Eanes, The College of Wooster Chorus under Lisa Wong, University of Cincinnati College Conservatory of Music Chamber Choir under Earl Rivers. Also attend presentations by OCDA members Sandra Frey Stegman, Tracey Nycz, Christopher Eanes, KellyAnn Nelson, Bryan Nichols, Amy Blosser, and Tim Cloeter. In addition, ACDA members can attend reading sessions, exhibits, and a tremendous array of interest sessions.

*OCDA sponsors the Children's Honors Choir* as well as *High School Men's and Women's Honors Choirs* during our Summer Conference, June 20–22, 2016, at Otterbein University in Westerville. Ann Johnson and John McClain chair the High School groups; Jennifer Call is Children's Honors Choir chair.

*Summer Conference* continues to be one of our greatest achievements. This summer (June 20–22, 2016) don't miss the opportunity to work with headliners **Rodney Eichenberger** and **Andrea Ramsey** while visiting with colleagues and sharing ideas at Otterbein University. Summer conference chair is Christopher Dent.

*This journal, OCDA News,* continues to provide insights, information, and news uniting our statewide colleagues. It is capably edited by Tim Cloeter.

Members can find information on all OCDA activities and projects on our website, [ohiocda.org](http://ohiocda.org).

All of us should be proud of our OCDA. No state offers more than ours, and we are blessed with the leadership of an outstanding Board of Trustees who tirelessly strive to create and manage an array of activities benefiting teachers of all ages and interest areas. Take advantage of *all* the benefits of OCDA membership. See you in Chicago! ♦

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# Ten Things I Wish I Had Understood Before I Started Teaching

*Tyler Skidmore, Northeast Region Chair*

ORIGINALLY I THOUGHT I'd compile a list of the things I wish I had *known* before I started teaching, but I realize that I may very well have been told many of these things dozens of times before I started teaching, and, for better or for worse, I am the kind of person who often needs to experience something before I truly learn it. What follows is a list of what I now *understand* after ten years as a high school and middle school choir teacher.

*I must expect the best of each day and each person.* When schedule

demands increase, I must constantly remind myself to see the value in each individual student. Taking time to build ourselves up—to reflect, refocus, and reenergize—is the key, especially as the workload increases. With larger ensembles, even learning a student's name and greeting each student at the door can be a significant gesture.

*Team building is as important as voice building.* Who would have thought that devoting a few half hours to allowing choir members

to learn names and play games would have improved class participation and ensemble performance?

*Trust your choir members.* High school choir singers are constantly surprising me with their musical and artistic insights. Perhaps I just need to listen a little better (and give them a few minutes of rehearsal time to share on occasion).

*Though the Ohio Teacher Evaluation System is not without flaws, I have found the question "how do you know that they know?" to be*



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*transformative in my teaching.* I am always in pursuit of new and better ways to assess students. This leads me to a related thought: Just as every teacher has to fight the urge to require students to memorize excessive amounts of facts and figures to “prove learning,” we must fight the urge to rely too heavily on “rote” teaching if we expect students to truly understand the music.

*Which is more important, the rehearsals or the concert?* Is it about the process or the product? If we’re inclined in our hearts to believe it’s the process, why does the urge toward “rote” teaching (see #4) keep rearing its head?

*Meaningful musical experiences come when we least expect them.* While surprising sparks of success may light up a dark and tired winter morning, I believe more of these experiences come when we passionately decide to look for them. Perhaps I have missed a few moments because my mind was not fully ready to receive them (see #1).

*I need to actually schedule blocks of time during the busy school days to work on paperwork, check e-mails, and prepare for rehearsal.* I’m sure someone told me that, but, of course, I needed to figure it out for myself. As a rule, it’s a bad idea to try to do more than one of the items mentioned above at a time.

*If something needs to be done, it is best to get it done right away.* This goes for completing paperwork, pursuing personal growth or graduate degrees, addressing student participation or behavior concerns, and even dealing with musical issues in rehearsal. If I gently correct the untidy phrase ending in measure 15 during the second rehearsal, an unpleasant habit will have been prevented.

*Don’t be afraid to have people visit your choir rehearsals—college professors, composers, music colleagues in or outside of your district.* Even alumni can offer good encouragement to current students. If your budget doesn’t

allow for hired clinicians, area teachers may consider listening to your choirs for a kind note or a coffee. Also, if your choir has the opportunity, adjudicated events really do provide great growth opportunities.

*Above all, never stop learning.* If I have experienced any success as a teacher, I owe the Ohio Choral Directors Association some of the credit. The OCDA Summer Conference has been my “can’t miss” summer activity since I began attending nine years ago. Seeing my mentors and teachers learning and taking notes while I do the same is truly inspiring. A number of local and regional universities also offer relevant, high quality workshops during the summer (Westminster Choir College offers many great choir-specific workshops). Feel free to e-mail me at [skidmort@medina bees.org](mailto:skidmort@medina bees.org) if you would like to talk more about OCDA or choir teaching in general. I’ll try to get back to you right away (see #8). ♦



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## The “Other” in Rehearsal

*Kristina MacMullen, Women’s Chorus R&S Chair*



*“A team is not  
a group of people  
who work together.  
A team is a group of people  
who trust each other.”  
—Simon Sinek*

IN MY EIGHT YEARS as an educator of grades 6–12, I became a game collector (or thief!). I didn’t seek arbitrary “time-fillers.” Rather, I sought activities that would build a rich fabric within the ensemble. This collection became an integral part of our music-making process. As the years progressed, this investment bore dividends both musically and interpersonally. While initially I was concerned about missing time for music, I eventually found that I couldn’t afford to forgo these activities. It was a delight to share these strategies this summer with those in attendance at the conference. Because so many people responded to the session, I think you may find this list beneficial. Should you have any questions, please feel free to contact me. Be brave, and enjoy the opportunity to know your students!

### Getting To Know You

**Silent Line.** Ask your students to silently line up by shoe size, birthday, color of pants, height, etc. If, in the process, they form a circle, this can lead to another activity.

**Name Game.** Ask the students to form a circle. Each student should choose an adjective or object that

begins with the first letter of their name. Following each student’s choice, the teacher (or class) should try to repeat those already offered. Finally, the teacher is the last person in the sequence. This is an excellent opportunity for us (and our students) to learn the names of each individual. As we know, this communicates great worth to our kiddos—to be known and to know.

**Hot Seat.** Choose a stool or a chair, and place it in the front of the ensemble. Students ask appropriate questions of the student in the “hot seat.” For example, “What is your favorite pizza topping?” or “What is your favorite movie?” It is important to preface this game with the disclaimer, “I have the right to strike any inappropriate questions from the record.” This will allow you to protect your students from potentially uncomfortable situations. Depending on the size of your ensemble, you can choose to do this with one student per day or week. It can serve you well during the final two minutes of class when the children are restless!

**Circle Mixer.** Have your students form a large circle. Ask them to count off, “1, 2, 1, 2,” etc. Ask all of the “ones” to take one step forward and turn to face a “two” in the outer circle. Ask both circles to travel to the right. They should be traveling in opposite directions. You can control the movement of

the circle by playing music and stopping it randomly, much like musical chairs. Prepare a series of questions. These can be quite benign and safe. They can deal with the repertoire at hand. They can relate to the emotion of the piece. The sky is the limit! Before asking a question, be sure to set up a framework that will make the question as comfortable as possible for all involved. Be sure to identify who will speak first. You can choose the students’ age or height as a determining factor. Give them a time limit, and have fun!

**Song Sharing.** Much like the hot seat game, this can be reserved for the end of rehearsal each day. Each student shares a song of particular significance to them. Be sure to ask them to isolate the track to the most important (and school appropriate) minute. They should play this for the class. Then, they should share briefly as to why it is important to them. Many will be brave. Some will not. Regardless, you will find this to be incredibly informative. Students will share beautifully meaningful narratives to the group. It is always astonishing, and ever so worthwhile.

**“Mork and Mindy.”** Create enough celebrity pairs for each student to have one identity. Write them on index cards, and tape one card to the back of each student. They



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A MUSICIAN, AN EDUCATOR, A LEADER  
*Becomes*



must find their partner by asking only “yes” or “no” questions.

**Guess the Celebrity.** On index cards write the name of a celebrity, famous musician, politician, etc. Create enough cards for each student to have their own. Tape one card to the back of each student. They must determine their identity by asking only “yes” or “no” questions.

**Choose a Nickname.** This is a fantastic tradition to start in middle school. At the beginning of the year, ask your sixth graders to choose a nickname for themselves. Their childlike (in most cases) imagination will fire, and they will choose a nickname that will haunt them in high school when they are much cooler. Such fun.

**Two Truths and a Lie.** One student tells the others two truths and one lie. The other students guess which fact is the lie. This is a great way to learn interesting things about your students.

**Encouragement**

Taking the time to invest in our students, by encouraging them, will develop in them an openness to one another and to you. When the tougher days come, and these students are hurting, the foundation you have built can serve as an in-road for the most important moments of influence.

**Yellow Sticky Notes.** Distribute a pad of sticky notes to each student. One student stands in the center of a circle. Those on the outside write

a brief note of encouragement or compliment. Collect the completed sticky notes and give them to the subject. Next, require the students to type up their messages, and turn in a copy to you. This forces them to consolidate these words, and allows you to share in the experience. One of my students carried his typed sheet with him in his wallet permanently—three years after the activity, he still had it with him.

**Warm Fuzzies.** One person stands at the front of the classroom. The others share “warm fuzzies” with this person. These can be anecdotal, complimentary, thoughts of gratitude, etc. It is very important that you, the educator, demonstrate by sharing a “warm fuzzy” with each student.



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**Paper on Back.** Tape a piece of paper on the back of each student. Looking like a swarm of bees, students write kind thoughts on fellow choir members' backs/sheets of paper.

**Letters to Seniors.** Each underclassman selects a senior, and writes a letter sharing their impact. These can be delivered at the final concert or choir banquet.

**Paper Plate Awards.** Seniors create awards for all underclassmen. They can spend an afternoon creating these awards out of paper plates. We would award these during our Finals Breakfast (see below.)

## Traditions

**Bluebook Journals.** Purchase or create blue books for each of your students. They will keep these for the four years that they are in choir. Each semester, the students respond to the same questions. For example, "Which piece did you find the most challenging?" Keep these, and give them to the students at the end of four years.

**Breakfast for Finals.** While the students are working on their bluebooks, cook them breakfast! Pancakes are cheap and easy. Members of the class can bring in orange juice, syrup, butter, and paper supplies. Following their bluebook work, you can use the remaining time for further bonding activities (such as the Paper Plate Awards).

**Mongolian BBQ.** When we traveled to a choral festival annually, we selected a restaurant and frequented it each time. In one case, it

was Mongolian BBQ. It needn't be expensive. When I worked in a poorer district, we chose Cici's pizza buffet. The students enjoyed this just as much as festival.

**Leaves on a Tree.** Paint a bare giant tree on the wall of the choir room. When a student graduates, they can paint their own leaf. As the years progress, the tree becomes increasingly filled with leaves. This is a beautiful scene for students to revisit when they return following graduation.

**Banquet.** Many of you probably already do this. A choir banquet is a great way to recognize students for their work throughout the year.

**Birthday Board.** Set aside a small bulletin board in your classroom to serve as the birthday board. Purchase a choir prop, (we chose a helmet with horns and braids ala Wagner) and send the birthday student to capture a candid shot for the birthday board. Print and post the picture.

**Storytime.** Read the seniors the same book each year on their last day of class. We used "Oh, the Places You Will Go" by Dr. Seuss.

**Alumni Songs.** Have the students sing these at the holiday and/or final concert.

**Big Brother/Sister.** At the beginning of the year, pair each novice member of the ensemble with a veteran. Use these partnerships throughout the year for various activities. The mentors are responsible for the newbies, helping them to navigate concerts, solo & ensemble, festival, etc.

## Understanding

These activities are very useful in developing extra-musical understanding for expression and interpretation.

**Mix-Pair-Share** (Kagan & Kagan). Students walk around the room to music. They freeze when it stops. The closest person to them is their partner. Prompt the students with a directive. For example, "What do you believe the poet means in line three of the text?" The pairs should share with one another. Structure is vital to avoid "hogs and logs." A "hog" is a student who always answers, and a "log" is a student hesitant to share. Much like in the circle game, determine who will speak first and for how long.

**Poetry Slam.** Gather an assortment of poetry connected to the music/concept being explored. In small groups, students choose from several poems and discuss amongst themselves. Each group chooses one person to distill the thoughts of the group and communicate to the entire ensemble.

**Creative Writing.** Ask each student to write a story that connects to the music. Read these anonymously to the ensemble, aiming to construct a narrative that will bring the music to life.

**Create a Drama.** Divide the class into small groups. Begin the piece of music. At a critical point, stop the ensemble, and direct them to each create a drama. Or, assign each group a different moment in the piece. They should perform these for one another. Then continue the music.

**Find a Painting.** Ask each student to choose an image online that connects to the music. You can prescribe the medium or leave it open to interpretation. They should email this to you. Create a compilation of the images to share with them as they listen to the piece.

**Quotes.** Ask them to respond to a quote. Perhaps they walk in the door to your classroom, and collect a quote from a basket. They can use this quote throughout the year/concert season. Or, you can confine its purpose to the lesson of the day. ♦

Tom Jackson. *Activities That Teach*, (Red Rock Publishing: 1993).

Laurie Kagan and Dr. Spencer. *Cooperative Learning Strategies*, (Kagan, Kagan Publishing and Professional Development: 2004).

## Choral Repertoire: A Love/Hate Relationship

*Jason Falkofsky, Men's Chorus R&S Chair*

"I HATE THIS PIECE!" emanated from a member of the tenor II section of my high school Men's Chorus a mere fraction of a second after I asked them to take out a piece of music we had only begun rehearsing two days prior. Knowing some personal history of this student I chose to ignore the comment by pretending to not even hear it, then proceeded to forge ahead focusing on some of the more challenging measures in the piece—a piece I knew without a doubt he would soon embrace.

If it has not been the direct utterance of this phrase it has been one of its many other forms: the eye roll, the audible heavy sigh, the lazy posture, the excruciatingly slow and labored effort to remove said hated piece from the folder, the alternate title given to the piece by some of the more creative members of the ensemble. I've heard and seen it all before, again and again, almost every time a new piece of music is introduced. My guys tend to do it a lot. Even some of my more seasoned chorus mem-

bers continually follow this same routine. When will they simply learn to embrace new and unfamiliar works of choral art?

Fortunately, I have yet to experience the same level of disdain from my choir members over a new piece of music after we have worked on it for a few weeks, or even a few days, and it's not because I lecture them daily on how much they will enjoy it once they learn it or beg them to "just give it a chance." In fact, I rarely, if ever, address the issue. Our rehearsal time is limited enough as it is and I prefer not to waste time talking. I prefer the choir to sing through its initial apprehension by insisting that the young men be responsible music makers and create music at all times no matter what they have in front of them, even if they don't like it. This subtlety gives them ownership of the music and any resistance quickly dies away once a piece begins to become familiar, once they overcome some of its technical difficulties, once they delve into the depths of the text

and make personal connections to the nuances found throughout the score.

I share this because I often hear from colleagues how they tried introducing a worthwhile composition only to give up on it before barely scratching the surface of the music, due to the resistance they felt from their school, church, or community choir. Had I given in to the resistance of my Men's Chorus they would not have had the experience of singing and performing great pieces such as "Cantique de Jean Racine" by Gabriel Fauré, "Sure on This Shining Night" by Morten Lauridsen, "Homage" by Z. Randall Stroope, or "Ramkali" by Ethan Sperry. These are just a few of the pieces that my guys resisted at the outset, but then ended up truly falling in love with. Now they make requests to perform these pieces year after year. Even alumni who return to attend concerts have begun a tradition of retreating to the chorus room following the per-



formance to sing some of these pieces again along with a few more of their favorite numbers from the past. On more than one occasion I have had to shoo them out of the room after they had stayed to sing together for over an hour. I think they would have stayed all night if I had let them.

If you are struggling right now to introduce new repertoire to your ensemble, I encourage you to stay the course. If the music selected is truly worthwhile and you believe in it strongly enough to help your choir fall in love with it, they will. Perhaps you may simply need to change your approach to a particular piece or even take a break from it for a few rehearsals then come back to it later with fresh eyes. If you have yet to program a challenging, “serious” piece of repertoire fearing your choir will hate it (and hate you for giving it to them) I wholeheartedly encourage you to take a chance. It is crucial that we introduce all of our choirs to quality repertoire, especially our male choruses which often get short-changed when it comes to good quality and available repertoire. Once you introduce that great repertoire to your students, make sure they introduce it to an audience. Do not confine it to a rehearsal room or adjudication. When your male chorus members get positive and moving feedback from their family, friends, and teachers about a piece they worked hard on, it only makes them fall in love with it even more and they will be hooked.

### **A Few Words on Repertoire and Recruitment**

The recruitment of male voices to your choir, whether it be mixed voices or an all-male ensemble, is always a hot topic. I have attended many sessions and clinics over the years that have attempted to deal with this challenging task. These sessions are typically packed with choral directors eager to find that holy grail of male recruitment which will end their need to constantly search for new members to fill up and balance out their ensembles, that one answer which will make so many guys flock to join choir that they will have to turn guys away. (We can always dream!)

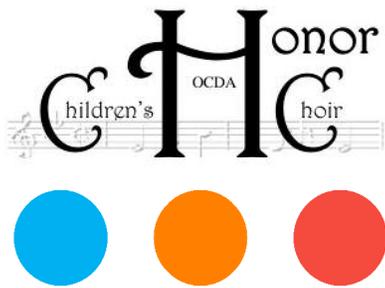
The common thread I’ve observed in these sessions is that the major key in the recruitment of males lies in repertoire choice, and I agree. However, these sessions have typically emphasized the need to choose repertoire that is fun (such as pop tunes), has a machismo text or rhythm, is not too difficult, or allows the guys to ham it up on stage. Now, I love great pop arrangements and always program at least one if not multiple pieces where my guys can ham it up to add humor to a concert. While these pieces can be memorable moments for both the performers and the audience, and may even pique the interest of prospective new members, it has been my experience that these pieces seldom are the ones that entice young men to join a chorus, let alone stay in a chorus. The same argument can be made if you only program “serious” repertoire. There is a balance that

has to be struck. I urge you to find that balance, again, with quality repertoire, and that goes double for the pop arrangements. Pop arrangements should help your singers grow as musicians and individual persons just as much as you would want them to grow from “serious” concert repertoire.

As choral directors we are all aware that the search for high-quality repertoire is a time-consuming task. My intent with this article is to remind all of us that the repertoire choices we make will have lasting effects on the singers in our charge. When faced with the choice of programming a piece of repertoire you believe will impact the lives of your singers or programming a piece that simply seems to be a more “pleasing” choice, which will you choose?

### **For More Information**

One of our OCDA 2016 Summer Conference headliners will be Andrea Ramsay. I had the privilege of attending her session on working with high school male choruses at the National ACDA Conference in Salt Lake City last February. If you work with male singers of any age I strongly encourage you to attend our summer conference in June to hear some of her expertise on the topic. Also, I highly encourage you to nominate your high school male singers for the OCDA Honors Men’s Chorus. This year Dr. Lynda Hasseler from Capital University will be the clinician. If you are familiar with her work then you know your students will have the experience of a lifetime. ♦



# 2016 Children's Honor Choir

June 20-22, 2016

*Give your 4th-8th grade students an opportunity that will shape their love of choral singing for a lifetime!*



Master teacher, Fred Meads, of the American Boychoir School, will lead your students as they sing alongside excellent singers from around the state in a 3 day experience on the campus of Otterbein University in Westerville, Ohio.

This choir is open to treble singers who are currently in 4th-8th grade.

Singer registration fee of \$195 includes expert instruction by one of the nation's leading choral conductors, room and board (2 nights, 5 meals) at Otterbein University, and a complimentary T-Shirt. Limited Financial Aid is available for those who qualify.

Singer nominations will be accepted Feb 1 – March 1 at:  
[www.ohiocda.org/interests/childrenschoir](http://www.ohiocda.org/interests/childrenschoir)

## Work Smarter, Not Harder!

*Kristen Snyder, High School R&S Chair*

LIFE BALANCE AS A CHORAL DIRECTOR is difficult to achieve! Especially after this past holiday season, I was feeling very burnt out. How could I possibly do all of these performances *and* plan for what's next? Meanwhile, am I doing a good job raising my two children, making time for my husband, taking care of myself? How do I stop my house from constantly exploding? If you have any kind of life at all outside of your job I am sure you know what I mean. One day this fall, when I was in this state of panic, my husband looked at me and said, "well, you

just have to figure out how to work within your parameters." I almost killed him that day. Both of his parents were teachers, and he and I have been together for the past thirteen years of my teaching. Doesn't he pay *any* attention? I get 45 minutes a day to do this. I can't even answer all of my e-mails in that amount of time. He's right a little though. While it is a bit ridiculous to expect any teacher to actually only work within the time they are given, I am sure I can do a better job. When I am succeeding at this, here are some things that work.

### *Work backwards.*

Ask yourself: "If I get nothing else done this day, what is completely essential?" Do. That. First.

### *Motivation.*

Motivation makes a huge difference in my efficiency with time. I can work twice as fast at a task I am eager to do than at a task that I am not! We have to somehow tackle the other things, but maybe save those for a day there is more time or energy. On that note, picking music that you



## SIGHT SINGING

Now you can purchase the actual OMEA sight-singing contest pieces for 2000 and later, composed by Dr. C. M. Shearer. These quality compositions are perfect for intensive skill-building practice. The music conforms to OMEA guidelines for age, group, and skill levels. What's more, these pieces are truly musical and can even be used for concert performances.

Texts are age, meter, and verbiage appropriate and include all measure numbers and expression markings. Everything is here for a complete musical learning experience. Take your students to a first-division rating with the finest practice compositions available!

The Ohio Music Education Association choral sight-reading contest music for 2000 and later is available for purchase from

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are motivated to tackle will make a difference in your everyday life for several weeks. If you are in love with the music you have picked, the students will be too. When they are motivated they work better. (Notice I didn't say harder!)

**Binge work.** Ideally we would all plan way ahead and do a little every day, right? While that luxury is to be pursued, sometimes it's just not realistic. Every once in a while staying committed to a task and following it through feels really good. Truly prepping a piece with appropriate warm-ups, reading ideas, strategies for trouble spots, piano practice etc., provides weeks of lesson plans and gets it off of your desk! This may require a trip to the coffee shop and several hours, but it will save so much time later.

**Systems and routines.** Score study, picking music, classroom operations, clear officer expectations, annual concerts, and so on are all repetitive processes. It is easy to forget the things you have learned and reinvent the wheel! Write reflections to your future self and put them in a file. Start with what you did the year before and tweak! Sometimes these little "notes to self" can be safety nets for the future. "Thanks, me!"

**One last thing.** That one last thing you do as you are running out the door is one less thing for the next day. I always answer every e-mail on a daily basis. And, I do my paperwork in the mailroom, I don't even take it to my desk. If the goal is to keep from feeling behind, habits like these can be the key to prevention.

Lastly, if none of this makes life seem perfectly manageable, accept that you will never get it all done, that you will have to cut a few corners, to ignore a few messy stacks of paper. The students don't pay attention to the things you don't do, only what you *do*. I like to teach my students that I am human. I get stressed and grouchy like everyone else, but I am also a model for them on how to keep it all together even in the worst of times. Have confidence in your musicianship and your ability to think on your feet! Laugh every day and enjoy your job. Do all that you can and let go of what you cannot control. You are still making a great difference in many lives! ♦

## Upcoming Events

### February 2016

**Honegger's *Joan of Arc at the Stake***  
CCM Philharmonia, Chamber Choir, and Chorale; UC Men's and Women's Choruses; and Cincinnati Children's Choir  
Earl Rivers, conductor  
Marcus Shields, stage director

February 13, 8:00 PM  
CCM Corbett Auditorium, Cincinnati, OH  
[https://ccm.uc.edu/boxoffice; 513-556-4183](https://ccm.uc.edu/boxoffice;513-556-4183)

**ACDA Central Division Convention**  
February 24–27, Chicago, IL  
[acda.org/page.asp?page=divisions](http://acda.org/page.asp?page=divisions)

### April 2016

**Music of the Bard IV: 400th Anniversary of the Death of Shakespeare**  
CCM Chamber Choir and CCM Drama Department  
April 23, 7:30 PM  
Knox Presbyterian Church, Cincinnati, OH  
[https://ccm.uc.edu/boxoffice; 513-556-4183](https://ccm.uc.edu/boxoffice;513-556-4183)

### June 2016

**OCDA Summer Conference**  
June 20–22, Columbus, OH  
[ohiocda.org](http://ohiocda.org)

# 2016 Summer Conference

June 20-22, 2016

Otterbein University · Westerville, OH



**Rodney Eichenberger**, Florida State University Professor Emeritus, continues to maintain a busy professional schedule elsewhere. He has conducted 80 US All State Choirs and guest conducted or lectured at more than 85 US, Australian and New Zealand Universities. International appearances include guest conducting the Korean National Chorus in Seoul, the Pusan, Korea City Choir, International High School Honor Choirs in Tokyo and Berlin and leading conducting workshops in Argentina, Brazil, France, Norway, Sweden, Scotland, Austria, Korea, Australia and New Zealand. His instructional videos on Choral Conducting, "What They See Is What You Get," published by Hinshaw Music and "Enhancing Musicality Through Movement," Santa Barbara Press, are widely used in collegiate conducting classes. A graduate of St. Olaf College with advanced study at the Universities of Denver, Washington and Iowa, he taught at the University of Washington and the University of Southern California prior to his appointment at Florida State University.

**Dr. Andrea Ramsey** is a composer, conductor, and music educator. Her teaching experiences range from work with adolescent and children's voices to frequent guest conducting of all-state and honor choirs, to her current position as the Associate Director of Choral Studies at the University of Colorado Boulder. An ASCAP award-winning composer, Andrea has over 70 published choral works in print. A native of Arkansas, she is an active member of ACDA, ASCAP, and NAFME, and believes strongly in the positive impact created through the performance of meaningful choral music.



**Fred Meads**, this year's Children's Honor Choir Director is Director of Vocal Studies at the American Boychoir School in Princeton, New Jersey. As Director of Vocal Studies, Fred Meads trains choristers of The American Boychoir School through private vocal instruction and classes in music theory. He conducts the Training Choir daily and prepares its members for the musical and social demands of the advanced Concert Choir. Previously, he served as Artistic Director of the Fort Wayne Children's Choir from 1999-2009.

- Enjoy three days of inspiring sessions designed especially for professional or rising choral conductors •
- Learn from dynamic choral clinicians • Receive \$250 worth of free literature in reading sessions for all choirs •
- Hear performances by outstanding choirs, including the Children's Honor Choir and High School Honor Choir •

Registration materials online:

**[www.ohiocda.org](http://www.ohiocda.org)**

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Visit [https://acda.org/files/choral\\_journals/HowtoObtainFunding.pdf](https://acda.org/files/choral_journals/HowtoObtainFunding.pdf)

Questions? Contact: Christopher Dent, Conference Chair  
[ocdaconference@gmail.com](mailto:ocdaconference@gmail.com) • 614.208.6778

High School Teachers! Don't forget the ...

**High School Honor  
Men's and Women's Chorus**

**Monday, June 20  
ONE-DAY EVENT!**

**Frank Bianchi and  
Lynda Hasseler, conductors**

More Info: [OCDAhonorchoir@gmail.com](mailto:OCDAhonorchoir@gmail.com)

## 2016 OCDA SUMMER CONFERENCE REGISTRATION INFORMATION

Registration fees include parking, the Tuesday business luncheon, the Tuesday evening social event, and reading session music (guaranteed only for workshop participants registering by June 4, 2016).

Fill out the registration form and return as indicated below. The registration must be postmarked by June 4, 2016, in order for the pre-registration fees to apply. After June 4, 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 6 deadline. A refund will be made if a written cancellation is received by June 4, 2016. After that date a deduction of \$80.00 will be made.

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

Mail payment and Registration Form to: Christopher Dent, OCDA Summer Conference Coordinator, 4503 Edgarton Drive, Grove City, OH 43123. E-mail or call Christopher with questions: [ocdaconference@gmail.com](mailto:ocdaconference@gmail.com), 614-208-6778. 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 \_\_\_\_\_

First-Time Conference Attendee? Yes No

Pre-Registration (postmarked by June 4, 2016)

\_\_\_\_\_ \$154 ACDA member  
\_\_\_\_\_ \$228 non-member (includes membership\*)  
\_\_\_\_\_ \$74 retired member  
\_\_\_\_\_ \$119 retired non-member (includes membership)  
\_\_\_\_\_ \$89 non-member spouse (does not include membership)  
\_\_\_\_\_ \$44 student member/ 1<sup>st</sup> year teacher  
\_\_\_\_\_ \$89 student non-member (includes membership)

Late Registration (postmarked after June 4, 2016)

\_\_\_\_\_ \$184 ACDA member  
\_\_\_\_\_ \$258 non-member (includes membership\*)  
\_\_\_\_\_ \$104 retired member  
\_\_\_\_\_ \$149 retired non-member (includes membership)  
\_\_\_\_\_ \$119 non-member spouse (does not include membership)  
\_\_\_\_\_ \$84 student member/ 1<sup>st</sup> year teacher  
\_\_\_\_\_ \$119 student non-member (includes membership)

\* New member price reflects \$21 discount, which equals the amount of OCDA dues for one year!

Other Items of Interest

\_\_\_\_\_ \$8.00 I am interested in purchasing a Jersey Mike's box lunch for the Lunch Roundtable Discussions.

**Please circle your meal option: Ham 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 graduate credit information.

### ON-CAMPUS RESIDENCE HALL LODGING

Rooms are air-conditioned. Linens are optional (see below) and include sheets, a pillowcase, and towels. No pillows are provided.

On campus lodging rates will be available beginning in March, 2016.

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

How did you hear about our conference opportunity?

\_\_\_\_\_ Website

\_\_\_\_\_ OMEA Conference

\_\_\_\_\_ Referred by current OCDA member \_\_\_\_\_ (member name)

(Referring member receives a \$10 rebate on registration to the conference.)

*OCDA News*, the official publication of the Ohio Choral Directors Association, is published three times annually and is distributed without charge to members of the Association as well as to selected members and officers of the American Choral Directors Association. Distribution is by PDF file that is e-mailed and posted at [ohiocda.org](http://ohiocda.org). OCDA reserves the right to determine inclusion of materials submitted and to edit all materials proposed for distribution.

**Copy and Ad Submission Deadlines:** September 15 for the Fall Issue, January 15 for the Winter Issue, and April 15 for the Spring Issue.

**Advertising Rates:** a full-page ad is \$135 per issue, a half-page ad is \$80 per issue, and a quarter-page ad is \$45 per issue. A 15% discount is offered on the purchase of three consecutive ads; other discounts are available. Please contact the editor for exact ad sizes and other specifications.

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