

From Your President

*Time Is Flying...
and OCDA Is Flying, Too!*

IT IS DIFFICULT TO IMAGINE that my term as President of OCDA will draw to a close in several months! It is an honor and privilege to serve this organization which I love. The joy of getting to know more colleagues, to interact with choral musicians from all over Ohio (and the country!), and to “feel the pulse” of our OCDA has been the greatest part of the job. Please remember all that I wrote to you in the fall about collegiality. There is simply no replacement for the personal, face-to-face contact our Summer Conference provides. Mark your calendars for June 19–21, 2017, and join us at Otterbein University to meet, teach, and encourage each other in person, and to recharge your professional batteries. It’s simply the best!

I would like to share exciting OCDA news with you.

Summer Conference, Otterbein University, June 19–21, 2017, will feature headliner clinicians Tim Sharp and Stacey Gibbs! We all know Tim Sharp as ACDA’s National Executive Director, but he is also a stellar choral musician. Tim will bring exciting insight into the status and future of ACDA, and he will also share music with us. Stacey Gibbs is becoming one of America’s greatest choral stars, especially in the field of spiritual and gospel music. If you attended OCDA summer conference last year, you’ll remember Stacey’s surprise visit, and how he electrified the room as he directed Larry Griffin’s wonderful community choir, *Capriccio*, in one of his own arrangements. This summer, you’ll hear directly from Stacey in several clinic sessions. And, he has promised to bring along a new, unpublished arrangement specially dedicated to OCDA. All registrants will have the opportunity to take home a fabulous new Stacey Gibbs arrangement and use it with your choir!

The Summer Conference also will feature several Ohio clinicians, including Dr. Ann Usher and Amy Blosser. Those of you who have experienced their work know their expertise and enthusiastic presentation skills. We will hear Ohio choirs perform. And, of course, there will be exhibitors, reading sessions, and the chance to enjoy camaraderie with your colleagues at the All-Conference Party. Not to be missed!



OCDA President Loren C. Veigel

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Ohio Choral Directors Association



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June 19-21, 2017



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at: www.ohiocda.org/interests/childrenschoir

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Promoting excellence in choral music throughout Ohio.

I'm sure you are aware of the changes in ACDA, streamlining the interest areas from R&S chairs to R&R chairs (Repertoire and Resources). I have asked Rich Schnipke, OCDA President Elect, to study Ohio's Board structure and alignment plans, completing the process in time for his upcoming term. Rich's committee has successfully begun its work, and taken this opportunity to look at our Board structure. I will be excited to report their findings and suggestions to you. See this issue for an initial report.

Under the capable leadership of Membership Chair Doug O'Neal, Ohio has been very successful in the last several "Sing Up" cam-

paings. The ACDA national office provides strong support for this program, and the result has been greater awareness and increased membership. National ACDA membership is at an all-time high, and Ohio stands as a very strong state affiliate. Doug provides a Membership Report directly to OCDA in this issue; please remember that a strong contingent of student members will remain in our organization only if we provide guidance and encouragement, and that active membership needs to be our backbone.

OCDA continues to work with OMEA. At the OMEA Professional Development Conference in Cleveland, our presence was strong, with

clinicians providing excellent guidance to choral teachers as well as our very popular reading sessions.

Congratulations to OCDA members who were selected to present or perform at the national conference in Minneapolis. Brody McDonald will perform with "Eleventh Hour," the vocal jazz ensemble from Kettering-Fairmount High School, and clinics will be presented by Amy Johnston Blosser, Rich Schnipke, Marla Butke, Christopher Gillmore, and Kristina MacMullen.

I recently satisfied my curiosity by visiting the websites of all fifty state ACDA organizations, taking notes on their Board structure, Board activity, conference offer-

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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.

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ings, newsletters, and other state activities. I shared those notes with your OCDA Board members. It was an informative and exciting endeavor, and I am proud to tell you that Ohio's strength as a state organization is clear, even when compared to the largest and most active ACDA state chapters. We can take great pride in OCDA. Take advantage of all that membership offers—read our excellent *OCDA News*, the Central Division's *RESOUND*, and, of course, the *Choral Journal*. **Attend summer**

conference! Attend OCDA reading sessions at OMEA conference. Watch here and on the webpage for OCDA-sponsored activities at many levels, from elementary to college to community choirs. Assist your students in auditioning for OCDA's honor choirs at summer conference. Do your best to participate in divisional and national conventions, which are a veritable smorgasbord of performances, music, clinics, and collegiality! **At national convention in Minneapolis, I'll be planning an Ohio**

Night get-together—watch the website for details. It will be held at Brit's Pub, a great restaurant which in good weather offers lawn bowling on its roof!

OCDA continues to be a tremendous resource for your professional life. Thanks to our excellent Board, our organization is flying high and producing wonderful results. Best wishes, as your year continues, and as you change lives for the better every day!

See you in Minneapolis. See you in Westerville. ♦

Ten Secrets to Surviving and Thriving with the Large Choir

Libby Hainrihar, Junior High/Middle School R&S Chair

AS SCHOOL CHOIR DIRECTORS, we often have the privilege of working with hundreds of students a day. We ignore the recommended teacher-to-student ratio in the best interest of our subject matter. As a result, we become some of the most experienced classroom managers around! We are on a daily journey to keep students on task and focused, while motivating and inspiring a passion for singing at the same time—a challenge that is not for the faint of heart. The following are my top ten recommendations for managing instruction with a large choir.

Respect begets respect.

The key to running a successful rehearsal with the large choir is to treat all students with respect. We

cannot expect to motivate our students without obtaining their respect and trust. When we teach our students with sincere kindness and decency, we can expect to see that same treatment in return. Our students are smart, talented, and most importantly want to sing. When they feel valued and respected by their teacher, they will reciprocate that respect. A successful choir is full of people who are buying what their director is selling.

Make 'em laugh.

We want our students to feel comfortable in our classroom environment. The use of humor and laughter in rehearsal helps foster a level of comfort in which students aren't afraid to take risks, whether singing out in a sight-singing les-

son or auditioning for a solo.

We are all happier and more invested in rehearsal when we aren't taking ourselves too seriously.

Clear, consistent expectations

Clear, consistent classroom expectations are crucial to the successful large rehearsal environment. When one adult is in a room with 70+ teenagers who own cell phones, for example, there is no halfway between permitting phones on the risers or not. A specific expectation regarding cell phones being put away from the start of the school year is not always enough. Consistent consequences regarding cell phones are absolutely necessary. Whether the consequence is to confiscate the phone, assign a detention, or lower





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a grade, it should only take a few consistent enforcements of that consequence for phones to remain out of the rehearsal.

Know when to hold 'em, know when to fold 'em.

While consistency in expectations and consequences is crucial to a successful large choir rehearsal experience, it is even more important to pick our battles. We see things differently from the podium than our choir members' view from the risers. In the heat of a productive rehearsal, when 95% are focused and working hard, it is not productive to interrupt that flow by verbally calling attention to a minor behavior concern. This will result in a lowered morale of the group as a whole. Instead, choose an alter-

native strategy such as ignoring the behavior, changing proximity, making eye contact, or even just pausing to wait for a self-correction.

Common goals: Creating better humans through humanitarianism

One of my favorite ways to bring a group together is to provide a philanthropic experience for choir members. Prepare a performance with proceeds going to a local charity. "Charge" an admission of canned food items, gently used clothing and blankets, or other nonperishables that can be donated. Take students to perform at an assisted-living or nursing home. These experiences build our students' social conscience. At the same time, the work they are put-

ting into rehearsals takes on a deeper meaning, creating unity within the large group.

Engage student leadership.

Students can be appointed as section leaders, class officers, attendance takers, etc., in order to aid rehearsal flow. In my choirs, section leaders take attendance for their section and report it to a responsible student appointed to take attendance each day. This is done fairly seamlessly during warm ups. When rehearsing sight singing, the section leader runs her section's first read-through. She stands in a circle with her section, provides the starting solfege syllable, then counts the section off. She gives reminders about repeated phrases, tricky rhythms or inter-

vals, or any other pertinent elements and keeps her section on task. This is a huge time saver, as all sections are completing this process at the same time. Section leaders can also keep rehearsal on track with a non-musician substitute in the director's absence.

Give all students ownership.

Students are most invested in a choral program in which they feel valued. Encourage student feedback and input through class surveys, self-evaluations, or suggestion boxes. The beginning of the year, semester, and end of the year are excellent times to check in with students regarding their individual goals, as well as goals for the choir. Take suggestions from students regarding concert themes or pieces

to be programmed. With a little guidance, students can develop an appropriate set of class rules. Students can lead icebreakers or form small groups to perform at school events. When we take a chance by handing over some of these tasks to our students, more often than not they will amaze us with their creativity and motivation.

Teach music literacy!

The more comfortable and independent students are with a sight-singing system, the more functional it becomes in instruction. Keeping the attention of all of our students is impossible in the large group setting if we don't give each section something to do while we are focusing our instruction on another section. When working with one section vo-

cally, others should be writing in solfege syllables or numbers, or they should be adding in their part.

Keep them guessing.

Along with keeping students on task by giving them music literacy tasks such as those mentioned above, we can keep the attention of the masses by frequently switching gears throughout our rehearsal time. When planning rehearsals, careful consideration must be given to the pacing of instruction in order to keep our students' focus. With experience, we learn to observe the cues of our choirs in regard to pacing. For example, we have to recognize when another run-through is helpful, as well as when it best serves the group to try again tomorrow.

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Select appropriate-quality repertoire in a variety of styles.

Our students are smart and have a passion for singing. It is our job to provide the choral repertoire that will expand their vocal technique

and music literacy skills while exposing them to music of different styles, cultures, musical eras, and languages. We are privileged to gift our students with an appreciation of the aesthetic experience of per-

formance. This is what drives our passion, and in turn what motivates passion in our students. How lucky are we? ♦

Pop Music, Mainstream A Cappella, and Finding a Balance in Your Program

Emily Garlock, Show Choir R&S Chair

AH, CHORAL POP MUSIC. The most beloved and hated form of choral repertoire. Who among us can't contain their excitement when the new "Glee" arrangement comes out? (No, really—I'm sure everyone loves to hear choirs sing "PYT" with perfect vowels and diction and no guitar solos or cool lighting.... Ahem. I digress.) How do we find the balance between harnessing the excitement of our students who love to sing to the radio, and maintaining a semblance of sanity after hearing "Don't Stop Believing" for the 193rd time? After ten years of trying to find a balance, I haven't figured it all out but I think I may have a few tips.

Stop avoiding pop music.

We all do it. As soon as school starts in the fall we are inundated with requests for the latest angst break-up ballad from a boy band. We hesitate, say "we can talk about it in the spring," and then quickly change the subject. But what if we didn't? What if, instead of avoiding the music our students want to

sing, we incorporate it into the bigger picture? Sure, we all want our students to be begging for the newest Ola Gjeilo piece, or heaven forbid, Mozart...but we have to walk before we can run. And just maybe, the *gulp* latest Ariana Grande track isn't as bad as we thought it was going to be. (I saw that eye roll.)

Find excellent arrangements.

Do not. I repeat: DO NOT settle for arrangements that are mediocre. They will make you go insane and your students will feel your irritation, thereby ruining the entire process of trying to work with them. We are so very lucky for the shift that is taking place currently in our pop culture. A cappella music is cool again. Not "I'm-a-choir-director-and-I-think-8-part-harmony-is-incredible" cool, but mainstream, "I-actually-spent-real-life-money-on-this-album" cool. Groups like Pentatonix and movies like Pitch Perfect have moved a cappella pop music from the cringe-worthy corners of our li-

braries to the forefront of our programs. With this change comes a slew of not only decent, but downright excellent vocal arrangements of pop tunes. If you don't know how to find them, ask! Anything by Deke Sharon is a darn good place to start!

Make meaningful connections.

Although pop music will not give the same aesthetic to our programs as classical music will, there are many things to be learned from this genre. Use these styles as teaching tools. Break down the differences in what is required for pop that is not required for classical, and vice versa. The stylistic change that usually disenchant my students is rhythm. Written pop-music rhythms are the bane of their existence. I insist that we do them as written, and they insist on doing them "how they really are." Practice patience and have a good sense of humor, and I promise that your students will be thrilled that they got a chance to sing a song they love.



Allow pop to be pop.

Please, for the love of all that is good in the world, do not make our kids sing “Shut Up and Dance” with the choral sound of the Robert Shaw Singers. They will hate you and it will sound ridiculous. We would never have our students sing a shape-note piece with European vowels and diction, and we should

not perform pop music with a classical mentality. We work hard to ensure that our foreign-language pieces are performed to best serve the culture and time period represented. Please do the same for pop music. It can still be in tune with great blending and tone without being pompous and stuffy.

If you ever feel as though you are swimming in a sea of I-IV-V chords and need a little extra boost, shoot me an email (garlocke@bbhcsd.org). I’ll be more than happy to help you find some new choral arrangements that will align with your program standards, and will help to keep the hormonal wolves at bay. Have fun! ♦

Brain Breaks—Refreshing Your Rehearsal

Beth Vaughn, Northwest Region Chair

BEFORE MY CURRENT POSITION at Bowling Green City Schools teaching 7–12th grade vocal music, I taught K–12 general music and choir at Arcadia Local School, an extremely small school district near Findlay, Ohio. General music was a majority of my job, and because of that experience I was well aware of the fact that with elementary students, you needed to vary the activities often to keep their focus. Students loved activities with movement and often begged to play a “game.” Of course they didn’t realize that in that “game” were opportunities to assess, teach solfege and rhythm, or simply provide a chance for them to move and expend some energy. Many elementary teachers were also starting to use activities that involved movement in their classrooms with “Brain Gym” or brain breaks. When I changed jobs and my focus was now on middle school and high school students, I saw that they needed these brain breaks just as much as the elementary students did!

A brain break is a short period of time when routine is broken up and an activity is done. Brain breaks can help focus, calm, activate, or energize the brain. Most often brain breaks require some sort of movement that helps to stimulate the brain to get both hemispheres working together. It provides a reset to our brain to prepare for new information and regain focus.

You may be thinking, “I don’t have time to fit these into my rehearsal! I don’t have time to plan these activities! How do I utilize these in a choir rehearsal?”

Brain breaks require no prior planning and most often require no materials. They are short activities, usually one to two minutes in length. Often these activities can save you time as they can help focus your group. I’ve used some to wake up my students or to calm down a rowdy middle school choir. Some brain breaks involve music; some don’t.

I’ve assembled my own bag of

tricks that I’ve begged, borrowed, and stolen from other teachers, from 4-H and Farm Bureau camps and activities, and from my own yoga practice. Here are a few that I have found to be successful:



My Bonnie Lies Over the Ocean

After teaching the students this simple folk song, I have them sit on the edge of their chairs. We start to sing the song together. Whenever a word that begins with the letter “b” is sung, they have to change positions (sitting to standing or vice versa). It gets very interesting when you get to the portion of the song “so bring back my Bonnie to me.” I use this to energize a class. You can’t do this activity without smiling or laughing! And, they are learning a simple folk song.

Equal Ratio Breathing Have students close their eyes and count for them while they breathe. Inhale for 4 counts, hold for 4 counts, exhale for 4 counts, and then hold for 4

counts. Repeat. This can quiet a room in 10 seconds and has a very calming effect on students.

Shake-It Out Shake your right hand out (like the Hokey Pokey) for a quick 8 counts, move to the left hand for 8 counts, right leg for 8 counts and then left leg for 8 counts. Do the same succession for 4 counts each, then 2 counts each, then 1 count each. Usually the room erupts in laughter and everyone is a little more alert!

Head, Shoulders, Knees, and Toes Similar to Shake-It Out but start with 8 counts tapping your head, then 8 counts tapping your shoulders, 8 counts tapping your knees and then 8 counts tapping your toes. Repeat the same pattern for 4

counts, then 2, then 1 each. You could also add in singing: high *do* for the head, *sol* for the shoulders, *mi* for the knees, and *do* for the toes. Another variation is to reverse it. Start with the toes and tap each body part 1 time, then to 2 times, then 4, then 8.

Sit Down If I state simple facts that could apply to any student and if it relates to them, they sit down. For example: *If you are the oldest child in your family, sit down. If your home address has the number 2 in it, sit down. If you were born in January, April or June, sit down.* I keep stating facts until there is one student standing. I ask them a question such as “what is your favorite ice cream,” or “what is your favorite color.” This can be a good

icebreaker as well as a good community builder. Students can see what they have in common with others and you learn more about one student at the end.

Poison I learned this from some fellow music teachers and it is a favorite of my students. I clap a 4-beat rhythm pattern and the students echo me. I then declare that rhythm “poison” and instruct the students never to clap it again. I proceed to clap various 4-beat patterns (with the students echoing each one), interspersing the poison rhythm. If the students echo the poison rhythm, they sit down and are out. Last one standing “wins.” A student or the class can then dictate the poison rhythm on the board.



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Mirror conducting Students mirror me as I conduct various patterns.

I've even used simple activities such as jumping jacks, stretching, or closing their eyes, focusing on their breathing and trying to listen to the lights buzz.

If you search "brain breaks," you will find a plethora of articles about the topic. I've included a few websites below that offer more information or ideas about brain breaks.

<http://www.coloradoedinitiative.org/resources/teacher-toolbox-activity-breaks>

<https://www.edutopia.org/blog/brain-breaks-focused-attention-practices-lori-desautels>

<http://www.pgisd.org/cms/lib07/PA01916597/Centricity/Domain/43/Brain%20Breaks.pdf>

I hope you have the chance to incorporate a few of these brain breaks into your rehearsals and find what works for you and your students. Don't forget—these activities work for all ages, including seniors in high school, and your church or community choir! ♦

OCDA Mentorship Program: Call for Participants!

HAVING TAKEN THE JOB at the University of Toledo in 2015, I am still feeling like a bit of a "newbie" in the state of Ohio. One of the first things I learned about this state, however, was how kind and generous our OCDA members are with their time and their talents. I immediately felt welcomed to the state and I have already been fortunate enough to make some great friends in the area. This experience has served to remind me of exactly how valuable friends, supportive colleagues, and mentors are in our lives as teachers.

It is with this mindset that I eagerly accepted the chair for the OCDA Mentorship Program this year. I remember well what it was like during my first years in the classroom: I was 22 years old, teaching students only a few years younger than I. I was in a school in a tough neighborhood in North Las Vegas taking over a program that had been largely neglected before my arrival. While I didn't fully understand this at the time, I was completely and utterly unprepared and unqualified to be in that classroom. Now as I mentor pre-service teachers, I am keenly aware that it is impossible for us college professors to equip students with everything they will need to sur-

vive, let alone flourish, in their first years in the classroom.

I will go further and say that one of the best lessons I have ever learned as an educator, and really as a person, is that the more I learn, the more I realize I don't know. There are countless days when I call friends and colleagues, still in search of mentors to help guide me through the multitude of decisions that face me. Who among us doesn't need someone to be there to support and help us along the way?

The OCDA Mentorship Program exists to support not only conductors and teachers in the early stages of their careers, but also all choral professionals who are looking for a boost, some new ideas, or moral support. The program pairs these individuals with mentors who can offer expertise, wisdom, and experience. We are currently compiling lists of OCDA members seeking to serve as mentors or seeking to be mentored. You can register for this program on the OCDA website here: <http://ohiocda.org/interests/mentorshipapp>.

For any questions or additional information please contact me at your convenience: Bradley.Pierson2@utoledo.edu. ♦

OCDA Board Restructuring Committee Recommendations



Richard Schnipke, President Elect, Committee Chair

I. OCDA membership will vote at the Summer Business Meeting on a motion to align all language of OCDA Constitution and Bylaws from “R&S” (“Repertoire and Standards”) to “R&R” (“Repertoire and Resources”) positions, as prescribed by National ACDA.

mercial should be divided into two chairs: Show Choir and Contemporary A Cappella. Ethnic Music should also be divided into two chairs: Ethnic Music for Developing Singers and Ethnic Music for Intermediate to Advanced Singers.

II. The committee recommends organizing OCDA’s newly titled Repertoire and Resources area using the new national structure of four R&R Coordinators overseeing committees of R&R chairs as a basic model:

- **Youth R&R Coordinator** will oversee Children & Community Youth, Junior High/Middle School, and Senior High School R&R Chairs
- **Collegiate R&R Coordinator** will oversee College/University and Student Activities R&R Chairs
- **Lifelong R&R Coordinator** will oversee Community Choirs and Music in Worship Chairs
- **Repertoire-Specific R&R Coordinator** will oversee Contemporary Commercial (formerly Show Choir), Ethnic Music, Men’s Choir (formerly Male), Vocal Jazz, and Women’s Choir R&R Chairs

III. Since the restructuring effort at both the state and national level is motivated in part by the need to streamline what has become a very large OCDA board, the committee makes the following recommendations pertaining to board meeting attendance:

- The four R&R Coordinators will attend regular board meetings to represent their area. R&R Coordinators will correspond with their Chairs regularly to be sure they are up to date on activities and needs of the area.
- The R&R Chairs will not attend regular board meetings, but will communicate with their Coordinators regularly and meet with the Coordinators and President-Elect (incoming and outgoing during election years) annually at the summer conference.
- Reminder: according to the OCDA Constitution and By-Laws, all elected board members (President, President-Elect, Vice/Past President, Secretary, and all Region Chairs) have voting privileges and are expected to attend all meetings of the board. Other appointed members of the board with regular board business (Treasurer, Information Technology Coordinator, OCDA News Editor, Membership Chair, etc.) are also expected to attend all board meetings. ♦

The committee recommends the following additions to assist in providing repertoire for our reading sessions at the OMEA and OCDA conferences:

- In the Youth Area, Children & Community Youth should be divided into two chairs: Community Children & Youth and Elementary School Children.
- In the Repertoire-Specific Area, Contemporary Com-



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Doug O'Neal, OCDA Membership Chair



WE SURE ARE GLAD you are a member of the Ohio Choral Directors Association and American Choral Directors Association. It is your membership (and friendship) that keeps our organization educationally, socially, and financially alive to support choral musicians and students across the state and nation.

It has been an honor to serve the Ohio Choral Directors Association as your Membership Chair over the past five-and-a-half years. During that time we have increased our rosters to a high of 692 members (2014) with 328 of those being active members. Currently we have

674 members in the organization with 282 being active. (An active member is anyone who is not a student, life, or paying life member.)

During my tenure, we have seen a large increase in membership among students. Much of this is due to the ACDA "Sing Up" Membership Campaign and the work of great college advisors. During the campaign enrollment period each year, new student members are able to receive a membership in ACDA/OCDA for only \$5 as OCDA and ACDA funds underwrite the majority of their fee. During the 2016 Sing Up Campaign,

Ohio had the second-largest number of student members added of all chapters. Student memberships now make up close to half of our organization!

We have also seen an increase in new members each year thanks to complimentary memberships offered to those colleagues who have not been part of ACDA. As the seventh largest ACDA state chapter, it becomes difficult to find individuals who haven't been part of the organization. However, Ohio has had great success in distribut-

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ing all of our complimentary memberships over the past four years of Sing Up Campaigns. In other words, we still have choral friends in Ohio who haven't experienced our organization!

While the data supplied from ACDA show a snapshot of membership, stories from active and new members show other facets. It is our friendships with colleagues that bring them into our organization and help them grow as choral professionals. Our active members

are the best advertisement of what a great organization we have. Please continue to talk about OCDA, emphasizing our conferences and the professional relationships that are available through active membership.

I have noticed active-member trends in our membership. We have a great group of core active members who remain and support the organization year after year. We also have colleagues who are not able to remain consistent. While

some people fall off our rosters, they return to us when they are financially able or wish to attend a conference.

Thank you for your involvement and support that allows our sometimes-missing friends to have a professional organization to which they can return when able. It is your continued membership that keeps our organization alive and available for our friends, colleagues, and students! ♦

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 emailed and posted at ohiocda.org. OCDA reserves the right to determine inclusion of materials submitted and to edit all materials proposed for distribution.

Tim Cloeter, Editor ♦ cloetet@bgsu.edu ♦ 419-372-8288 office ♦ 262-527-8151 cell

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.

Upcoming Events

March 2017

ACDA National Conference

March 8–11, 2017, Minneapolis, MN

acda.org/conferences.asp

June 2017

OCDA Summer Conference

June 19–21, Columbus, OH

ohiocda.org

2017 Summer Conference

June 19-21, 2017

Otterbein University • Westerville, OH



Conference Headliners



Tim Sharp is Executive Director of the American Choral Directors Association. Dr. Sharp pursues an aggressive agenda of progressive initiatives to keep ACDA energized and relevant in the 21st century, inspiring ACDA's membership to excellence in choral music performance, education, composition, and advocacy. Tim is also in his fifth season as Artistic Director of the Tulsa Oratorio Chorus, Tulsa, where critics characterize his performances as having “stunning power” and “great passion and precision”.

Sharp's publications include *Mentoring in the Ensemble Arts*, *Precision Conducting*, *Up Front! Becoming the Complete Choral Conductor*, *Achieving Choral Blend and Balance*, *Memphis Music Before the Blues*, *Nashville Music Before Country*, *Jubilate! Amen!*, *Collaborative Creativity*, and a variety of articles, essays, and CD liner notes. His most recent publication is the historical-critical edition *Johannes Herbst: Hymns to be Sung at the Pianoforte*.

Stacey V. Gibbs is a prolific and highly sought-after composer-arranger. Best known for arrangements of spirituals, he is highly acclaimed for his ability to infuse new energy into familiar works without sacrificing their authenticity or power.

Maestro Gibbs' spirituals have been performed by the United States Air Force Sergeants, The St. Olaf Choir, the Stellenbosch Choir of Africa, and many other college, university, high school and professional ensembles both domestically and internationally. His music has been programmed at all state festivals, National Association of Music Educators (MENC) Festivals, the World Choir Games and regional and national American Choral Directors Association (ACDA) Conventions.



Children's Honor Choir Guest Conductor



Ann Usher is a Professor of Music at The University of Akron and Director of the School of Music, where she teaches graduate and undergraduate choral music education classes. Before her appointment as Director, she also supervised student teachers, and directed the University Singers. In 2012-13 she also served as Interim Director of the School of Dance, Theater, and Arts Administration. Prior to joining the Akron faculty, she taught public school choral music for eleven years, specializing in the middle school level.

- Learn from dynamic clinicians from Ohio
- Enjoy three days of inspiring sessions designed especially for professional or rising choral conductors
- Hear performances by outstanding choirs from Ohio

Registration materials online:

www.ohiocda.org

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Need ideas to help fund your conference experience?

Visit https://acda.org/files/choral_journals/HowtoObtainFunding.pdf

Questions? Contact: Christopher Dent, Conference Chair
ocdaconference@gmail.com • 614.208.6778

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

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

**Monday, June 19
ONE-DAY EVENT!**

**Dr. Gayle Walker and
Dr. Peter Jarjisian, conductors**

More Info: OCDAhonorchoir@gmail.com

2017 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 9, 2017).

Fill out the registration form and return as indicated below. The registration must be postmarked by June 9, 2017, in order for the pre-registration fees to apply. After June 9, 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 9 deadline. A refund will be made if a written cancellation is received by June 9, 2017. 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 Edgerton Drive, Grove City, OH 43123. E-mail or call Christopher with questions: 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 9, 2017)

_____ \$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/1st year teacher
_____ \$89 student non-member (includes membership)

Late Registration (postmarked after June 9, 2017)

_____ \$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/1st 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

_____ \$9.00 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, 2017.

\$_____ 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.)

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