



News

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

Spring 2009, Volume 29, Issue 3

FROM YOUR PRESIDENT

This summer marks the 10th OCDA Summer Conference I have attended. When I moved to Ohio from Colorado in 1996, I was not sure what to expect from the summer conference. Would it be an impenetrable clique of college buddies, an esoteric association of academics, or a loosely defined summer camp for choral musicians? As any person new to a region, I remember feeling concerned about fitting in, and also concerned that my ongoing educational needs would seem trivial to others.



However, as I look back on my OCDA summer workshops, I realize that the conference has meant much more to me than I could ever have imagined the first time I sent in a registration form. Educational? Yes. Mind-opening? Yes. Inspiring, invigorating and motivating? Yes, yes and yes. The conference has exceeded my expectations in all of these regards. Yet, the greatest component of the summer conference for me has been having the opportunity to be surrounded by wonderful choral musicians and friends.

I invite you to join Ohio's choral directors June 22-24 as we explore the soul and craft of choral music, find renewal together, and make lasting friendships with others in our field. I know that you will want to return for another 10 years of conferences, or 20, 30, or 40!

Here is an outline of the 2009 OCDA Summer Conference highlights.

Headliner Clinicians:

- Weston Noble, conductor emeritus of Luther College's Nordic Choir, will conduct the Director's Chorus and share a lifetime of choral wisdom.
- Sigrid Johnson, conductor and voice teacher at St. Olaf College, will present sessions on choral tone and artistry, as well as conducting.
- Vijay Singh, professor at Central Washington University and past ACDA National Vocal Jazz R & S Chair, will share his expertise in both jazz and traditional choral idioms.
- Lynne Gackle, Coordinator of Choral Music Education at South Florida University, will direct the OCDA Children's Honor Choir.

Presenters from Ohio:

- Greg Ramsdell – "Analyze this: Implications of Analysis for Rehearsal and Performance"
- Margi Major - "Middle Steps for Middle School Students"

Choral Ensembles:

- Bexley High School Vocal Ensemble
- Granville Middle School 8th Grade Mixed Choir
- Summit Touring Choir
- Cleveland Orchestra Children's Chorus
- OCDA Children's Honor Choir

Also:

- Choral music reading sessions for all levels
- Tuesday night social event for all attendees with complimentary dinner/appetizers
- Choral Exhibits
- Graduate credit available

See you at the conference!
Gayle

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from your:**

President

Treasurer

Newsletter Editor

Summer Conference Coordinator

East Central Region Chair

Historian (about the most recent
Distinguished Service Award
recipient)

2-year College R&S Chair

Youth/Student Interest Area



Dates to Remember

Chorus America Annual Conference

June 10-13, 2009
Philadelphia

OCDA Summer Conferences

June 22-24, 2009
June 21-23, 2010

OMEA Professional Conference

January 28-30, 2010
Cincinnati

ACDA Central Division Convention

February 24-7, 2010
Cincinnati

Reflections of a District Contest Sight-reading Accompanist or A Suggested Procedure for Better Sight-reading

John Drotleff

(ed. note – John is a retired distinguished choral music educator and still conducts the West Shore Chorale. We are pleased to present this insightful article from a contributor who is not currently a member of the OCDA board.)

I had the opportunity of being an accompanist at the sight-reading portion of an OMEA District Large Group Adjudicated Event. A lot of people serve as accompanists, but I bring to that situation 45 years of teaching choral music (30 in the public schools) and a keen interest in teaching sight-reading. I am a firm believer that all choirs should be able to read music (what if we didn't teach band members to read?), and I've taught every level of choir - middle school, high school, college, and adults - how to read. In most cases it was a first-time experience for the group.

So I had an interesting day observing these choirs, keeping notes on each group I heard, rating them, and comparing my rating with the judge's. Accompanying this event for 11 hours would otherwise be a rather boring job.

The ratings: There were 13 I's, 6 II's, 4 III's and 4 IV's. Four out of five AA choirs got I's and since I know all of these programs and they are traditional strongholds of choral music in our district I would have suspected that. I also know that they regularly sight read in their rehearsals or better yet, it's the first step in learning their "real" music. The two best groups were a AA mixed group and a SA group in class C, illustrating that good sight-reading is not necessarily related to the class that is entered. Both groups used solfege and mostly chanting for their preparation, with their directors saying only a few words at the most critical spots. Both groups sang with good tone quality, following the phrasing and the dynamics. They were both very confident and looked as if they did this every day. There were several other groups that were very close to this: a nice surprise for me.

The methods: I was thrilled to see that 18 choirs used solfege (moveable do). I am partial to moveable do solfege, having chosen it after experimenting with all other methods. Three choirs sang on a neutral syllable. Only two choirs used numbers, which surprised me. Six choirs used words only and no choir used fixed do, the method most often used in music conservatories. (!?) Concerning the choirs that used words: It was interesting to see that two choirs got a I, one choir a II, and three choirs got a IV. I talked to the two directors who got I's, and both of them regularly use solfege in their teaching and feel their students are strong enough to go right to the words. But how about the three choirs that got IV's? It appeared that none of those choirs used any method of reading and were just hoping they would get lucky. None of them had a clue. What a pity for those students.

Surprisingly, 9 of 27 choirs used Curwen hand signs mostly in their warm-ups. They all went on to solfege their piece. I wonder how many of those directors who used hand signs moved from elementary schools over to high schools.

The preparation: There were three main methods of using the regulation four minutes of time to prepare the piece. The most effective was that the director gave a very brief introduction, established the key and starting pitches for each section, and then the whole group chanted the piece saying solfege syllables in rhythm. The second most effective was that each group divided their choir into "circles" for each section, and each section chanted: some had obvious student leaders. The third method (not as effective) was for the choir to break up into sections and for each section to "discuss" the piece. The least effective was for the director to talk through the piece. While the director was going on and on and looking at his or her own music, I had the opportunity to look at the students. After a few seconds, many (and I mean many) were staring blankly off into space paying no attention to the score. Directors! Get over yourselves. BE QUIET. After all, have you forgotten the ways students learn? The most effective way to learn is to

actually do something, not to listen to a lecture about doing it. You could probably go over each piece twice by starting the chanting immediately. How much more effective than having the director say, "At measure 12 sopranos and altos sing in thirds, then in 13 the basses enter, and in 14 the tenors enter a 4th above that and in 15 there's a crescendo and in 16 blah, blah, blah." If you chant the piece through from start to finish and have problems, the director can detect those problems and go back and rehearse them. Many directors in their "lecture" point out areas that are not problematic. Why not wait and see what the problems are and then correct them?

The bottom line: First, reading must be part of your music education philosophy. Students are being cheated if they are not taught this skill. Second, the skill must be incorporated on a daily basis. Do not do sight-reading as an "exercise" and then teach by rote when you get to the repertoire you are working on. Yes, in order to begin sight-reading you must start slowly, with exercises, charts on the wall, one or two notes, simple rhythms, scales, and all the other techniques you do to get started. During this period you do have to teach a great deal of music by rote, but the percentage should change as the year progresses. I have visited high schools where each piece of music (no matter how difficult) is started with solfege. Yes, there comes a time when the piano has to be used and some drill has to be done, but this will become less and less if reading improves. Remember the band director? How would bands survive without being able to read notes and rhythms? The same thing should apply to choirs.

Solfege is just the beginning. Your choir can eliminate the need for solfege and move on to count singing or reading on a neutral syllable or eventually reading with the words from the very beginning. And please, don't use that old excuse that the teacher in the grade before you did not teach the students how to read and so your students do not know how to read. Start them yourself! If you say it takes up too much rehearsal time to teach a choir how to read music, you are deceiving yourself and cheating your singers. A few years ago, I decided to teach my adult community chorus how to solfege. This was a much greater challenge than any student group I've ever taught. If you think students complain about learning a new skill, adults can be much worse. But I persisted, and after a few years they have become really good readers. (Yes, some still complain.) Just think of how much more music you can do if your group can read it. It pays off. Do band students complain about learning how to read music?

My final challenge to you is to put a piece of sight-reading on a public concert and show parents and the community that your students have a musical "skill" they will take with them throughout their choral life. This is a scary thing to do, but will result in a great audience reaction and a real sense of accomplishment by the students.

A suggested procedure for the sight-reading room:

1. It begins before you get to the sight-reading room. Practice sight-reading every single day as part of your regular repertoire, even if you only pick out a few measures on which to use this technique.
2. Establish a "routine" so your group knows exactly what to do when they enter the sight-reading room.
3. As soon as the music is opened, the director should establish the key and the starting pitch for each section.
4. Slowly chant (speak) the notes in solfege (preferred) with correct rhythm. Go all the way to the end unless there's a disaster.
5. If there are trouble spots, isolate those measures and chant again. Do NOT talk about those measures. Chant them. Explain only if you must, and keep it brief. You have enough time to do the most troublesome measures two or three times. If there's an exceptionally troublesome spot, the director should demonstrate rather than talk about it. It's much more effective to demonstrate a rhythm and have the group repeat it than to say, "watch out for the dotted 8th followed by the 16th in measure 12."
6. Do the first reading.
7. Use the minute in between the two readings to again chant measures that were missed. Directors: DO NOT TALK.
8. Give your students a skill for life.



Ohio Choral Directors Association

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Spring Issue	April 15

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

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It Could Happen In Your Basement!

Mark Munson, OCDA Vice-President

Have you made music with any of your peers lately? Most of us are probably in this profession because at some time earlier in our lives we really enjoyed making music with others who have similar music-making skills. All of us in this choral business are part teacher and part musician. I enjoy being both, but I know that sometimes we can be so busy feeding others that we neglect to feed ourselves. In the Spring 2006 issue of *OCDA News*, I told how I had enjoyed making music with other adult musicians during my faculty exchange year in Sweden. This was something that I really wanted to do when I returned home. Maybe it is something that you can do in your community, too. Even with a busy schedule, imagine being part of a group of talented, skilled musicians that gets together periodically to make music.

Early in my tenure at BGSU I had a desire to work on repertoire beyond what I would do with the university choruses assigned to me. So, over the course of a few years, I organized a series of programs – An Evening of Bach Cantatas, The Glory of Venice, and Christmas with Brass and Choir – to name a few. I would gather twenty to thirty advanced singers from the community to rehearse several times and then present a concert. There were good audiences for these programs, and people seemed to enjoy doing them. On the upside, no one with a busy schedule felt any sort of a long-term obligation. On the downside, each time I wanted to have another event, I needed to reinvent the ensemble.

Upon our return from Sweden in 2006, I began making plans to organize a standing vocal ensemble of 12 to 16 trained singers. The first attempt was unsuccessful as some of the 12 who were interested and available when I originally invited them were not available a month later when rehearsals were to begin. So I cancelled the project that I had in mind and decided that I needed a different strategy to launch the ensemble.

In the fall of 2007, I again invited 12 singers, but this time to a “no-strings-attached singing party” that would be held in the basement of the Munson home. All 12 came, we had a great time, and then I told them what I envisioned. I would have another singing party, and they were all invited to come again. I also asked them to let me know if they would be interested in being part of a vocal arts group. A few were unavailable to make that sort of commitment, but most returned the next month, along with a few new ones that I invited so that we would still have 12. By the time I hosted the third no-strings-attached party in December, I had the 12 who would become OPUS 181.*

OPUS 181 consists of a dozen busy people who enjoy making music together. They are not only trained vocalists, but also good readers. We meet on Sunday evenings for an hour and a half, and work for two or three months on the 45-minutes worth of repertoire that we will eventually perform. The current pattern is to do this two times each year with the culminating programs occurring in December and May. While we enjoy sharing with audiences, the most important part is gathering to make music together.

I am not sure what the future holds for OPUS 181. It may continue as an ensemble of 12, or it may grow in number. It may or

may not eventually become a 501(c)(3) not-for-profit organization. For now, it is a group of 12 who look forward to singing together on Sunday evenings and taking it out into the public every once in a while.

Ben Locke of Kenyon College tells about gathering a group of singers in someone’s home when he was teaching in Toledo in 1972. Now, 37 years later, the Masterworks Chorale of Toledo under the direction of Donna Tozer Wipfli, remains a cultural treasure of approximately 50 voices for northwest Ohio. I know that there are many similar stories in our world of choral music.

So what about you? Perhaps you are the person to gather the other trained musicians in your community to make some music together, either with a short-term project or a standing ensemble. And it doesn’t have to be done in the basement!

*OPUS 181 is named for the northern Bowling Green exit on Interstate 75.

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The registration fee for members is \$145. Included in this fee are parking, the Tuesday business luncheon, Tuesday evening social event 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 6, 2009, in order for the pre-registration fees to apply. After June 6, 2009, 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 6, 2009. After that date a deduction of \$80.00 will be made.

The option to earn graduate credit through Otterbein College is available. If you would like to receive a graduate credit registration packet, please indicate this in the appropriate space on the registration form below. A CURRENT COPY OF YOUR TEACHING LICENSE must be mailed in with your registration form or brought with you for on-site registration.

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

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_____ \$145 ACDA member	_____ \$80 non-member spouse (does not include membership)
_____ \$220 non-member (includes membership)	_____ \$45 student member/1st year teacher
_____ \$65 retired member	_____ \$65 student non-member (includes membership)
_____ \$90 retired non-member (includes membership)	

Late Registration (postmarked after June 6, 2009)

_____ \$175 ACDA member	_____ \$110 non-member spouse (does not include membership)
_____ \$250 non-member (includes membership)	_____ \$75 student member/1st year teacher
_____ \$95 retired member	_____ \$95 student non-member (includes membership)
_____ \$120 retired non-member (includes membership)	

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Scratch Community Choir Events

Sheena Phillips, R&S Chair for Community Choirs

A community choir does not have to be a permanent organization. Some of the most enjoyable choral events that I have been involved with have been one-time occasions that brought together a group of people who had never sung with each other before, and might never do so again. This article describes a few of these “scratch community choir events,” and outlines some of the things to consider in organizing one.

1. Community Choir Festival

During the Columbus Arts Festival in June last year, I organized a “Choral Festival Concert” (generously supported by OCDA), that brought together a church choir, a children’s choir, three adult amateur choirs from the Columbus area, and about a dozen “floating” community singers who were not members of any of the choirs. Each choir performed separately (officially for 10 minutes apiece, though some went longer!) and then four of the choirs – plus the “floating” community singers - came together in a joint performance of *Missa Luba*, the Congolese-style mass written by Belgian missionary Guido Haazen in the 1950s. A collection to aid Doctors Without Borders raised over \$1000.

2. Valentine’s Day “Feel the Love” concert

For Valentine’s Day this year, a scratch community choir composed of a church choir which I direct regularly, plus about a dozen other singers from the community, came together for four Sunday afternoon rehearsals and a performance to benefit the music program at a local middle school. Repertoire included songs by the Beatles, George Gershwin, Elton John, Cole Porter, and gospel numbers by Rollo Dilworth and Keith Hampton. We held the concert at the school, and raised \$1000.

3. Solstice Sing for Peace 2009

On June 21 this year, singers will be taking part in a “Solstice Sing for Peace” at the campus area church where I direct music.

Apart from singing, we’ll listen to local Tibetan bowls, gongs, bells, etc, played by people who took part in a “Sacred Vibrations” concert two years ago. Choral repertoire will include chants from several different religions and songs on the theme of peace. A collection will be taken for an international peace charity such as the Red Cross.

Events like these generate a great sense of occasion. You can make something bigger than any of the participating groups or individuals could have created alone. You can attract people who like singing, and are happy to sign up for, perhaps, four rehearsals and a concert, but don’t want a regular choral commitment. A great sense of worth can be generated by making the performance a benefit for a local - or international - charity. A multi-choir event also generates a frisson of competitive excitement, as each choir is keen to look good in relation to the others.

Some tips for successful event organizing:

- Hook your event onto an existing festival (e.g. Valentine’s Day, Halloween, Midsummer, New Year, local arts festival) to help generate interest.
- Take a collection for a great cause – it motivates the singers and the audience.
- Build up a mailing (or emailing) list of singers in your community and invite them to every event that you organize. Encourage people to invite friends.
- Make the rehearsal schedule solid but not overwhelming (e.g. - four or five 90-minute rehearsals).
- Choose great music that isn’t too hard for the rehearsal time available.
- Thank your volunteers, throw in some chocolate or cookies, and have fun. They’ll come back for more.

Choral Evangelism?

Andy Call, OCDA Secretary

I may be more tuned into this idea than many others in the profession because of my role as a full-time employee of a church, but I’ve come to think of recruiting for ACDA to be a bit like spreading the gospel of choral music. I think that it’s fairly safe to say that all of us want to see ACDA expand and continue to present engaging and energizing conferences and workshops, offer new literature of high quality, and promote choral singing at all stages of life. And perhaps the best way to do this is to expand our membership and, thereby, increase our scope of influence.

So how do we go about expanding our membership? This is where the church paradigm becomes really helpful. It turns out that the same things that make for increased participation in churches apply when we’re “evangelizing” for ACDA. This concept came to me recently at a church leadership seminar as I began to think of that information as fundamental to all successful organi-

zations or movements. Consider the following:

- How is your life/work different because you are a member of ACDA?
- What is it that people will find when they join this organization that could make their life/work more successful?
- What are the intrinsic rewards associated with attending ACDA events and being a part of the ACDA community?

In the faith business, it is true that we cannot spread “good news” until we believe it ourselves. And if we believe it, we naturally want to share it with others; it isn’t a tedious assignment – it’s a natural expression for those who want to help others experience something positive for themselves. I have no intention of pounding the podium or thumping my choral folder, but isn’t membership in ACDA worth sharing with others?

Now get out there and evangelize!



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Musically Multicultural Repertoire

David Tovey, Multi-Cultural R&S Chair

Making predictions about the future significance of an artistic phenomenon is always risky business. (Fauré once dismissed Debussy's initial popularity as only a flash-in-the-pan occurrence!) Still I would wager that a century from now, historians of American choral practices will point to the present as the time in which multicultural repertoire came to assume progressively larger importance for virtually all of our most celebrated choral programs. Even the Mormon Tabernacle Choir, that bastion of choral conservatism, has joined the bandwagon with performances of African pieces of late. The message seems to have been received by directors of all ensemble types whether civic, ecclesiastical or academic: operating solely within the confines of European and Anglo-American traditions cannot provide well-rounded musical offerings. Music publishers, always with a hand on the pulse of marketing trends, have rushed to fill what had been a complete void before the 1980s. Indeed, some companies such as Earthsongs and World Music Press have specialized exclusively in providing "multicultural" titles.

While most of us are delighted to have a wider selection of such repertoire available, we also find it harder to make wise choices. Most of us completed our formal study before courses in world musics were required or even recommended as preparation for our profession. We are vaguely aware that some criteria for judging the quality of Western music do not apply equally to pieces from other cultures. We also hope that our work on multicultural pieces will result in renditions that are reasonably "authentic"—a very loaded word according to any ethnomusicologist! (But more about authenticity later.) If we work in school settings, we also face potential misunderstandings from colleagues outside our music departments.

"Multicultural" Choral Music in Schools

Multicultural is one of those terms used glibly by people across the educational spectrum to mean many different things. The "multicultural education" movement did not originate with music educators, and in some places the very use of the term can carry unspoken political baggage that the choral director does not mean to imply.¹ A few years ago I heard a high school choir sing Andre Thomas's setting of Langston Hughes' poem "I Dream a World" (Heritage/Lorenz, c. 2002, 15/1752H) as part of a Martin Luther King commemoration. Thomas's composition is simply written and effectively delivers this powerful text. Its musical language, however, is not in the least derived from African or African-American musical traditions. While it fulfilled a (non-musical) multicultural function at that event, it was not multicultural repertoire in a musical sense. To be sure, this was of absolutely no importance to school administrators, other teachers, or parents in attendance. Herein is the crux of our dilemma. *Musical* multiculturalism involves providing our singers with melodic and rhythmic material, forms, devices, and ways of using the voice that go beyond the confines of our own cultural upbringing. For most people who have grown up in North America (there are some exceptions), this means working with pieces which introduce musical material and practices from non-Western traditions or perhaps from subgroups within Western culture whose music exhibits some distinctive characteristics and/or practices.

Given the stipulation above, a Cape Breton folksong arrangement with distinctive metric construction and perhaps modal inflections would provide a truly multicultural *music* experience for most U.S. singers. The same might also be said of an arrangement of a hauntingly modal Appalachian ballad. An arrangement of a Sicilian folksong in regular triple meter and basic major tonality would not provide the same students with any *musical* experience from outside their own musical frame of reference. Please don't get me wrong: perhaps the choral director has chosen the latter piece because:

ATTENTION ACDA LIFE MEMBERS!

Congratulations and thank you for your commitment to the American Choral Directors Association. However, did you know that, unlike those who renew annually, NONE of your membership money flows back to the state organization? Perhaps you might consider making a tax-deductible contribution to the OHIO Choral Directors Association, especially if your life membership is already paid up. Just a thought.

FROM YOUR EDITOR

This is the last issue of the OCDA News that I will edit. After six years, I think it is time for someone else to serve in this capacity.

As I have mentioned on numerous occasions, I possess no special aptitude or training for this job, but was willing to step in when asked. This is how and why OCDA functions so well – because so many are willing to do what needs to be done to accomplish the goals of this most excellent organization. Therefore, please say, "yes" when you are asked to serve as an officer candidate or a repertoire and standards chair . . . or anything else! You will join the ranks of absolutely first-rate individuals and selfless musicians who are not perfect and do not have all the answers, but work together toward common ends. You can make a unique contribution to this organization and to the profession. When you choose to contribute, you will feel more fulfilled and you may just get more out of it than you put in. As in that old song: "it is in the giving that we receive."

Thanks for the support and the kind words over the years. It has been an honor and privilege serving the Ohio Choral Directors Association.

Ron

(1) it is indeed good choral literature; and (2) it deals with a (non-musical) aspect of Sicilian culture which (s)he finds interesting and worthy of inclusion in the year's repertoire. Fine. But is it *musically* multicultural? No.

“Authenticity” and Multicultural Repertoire

The word “authentic” carries as much baggage as “multicultural” to the performer of world musics. Whenever a piece of music is extracted from its original context for re-creation elsewhere, it will undergo changes. In some cases the unavoidable changes would be so severe that the director should think twice about attempting the “transplant.” In other cases the original spirit and impact of the work can be retained. Many fine octavos have been written by Western composers using non-Western melodic and rhythmic material. Are they “authentic”? Perhaps not strictly so, but if they show a command of how to use the material skillfully as well as a grasp of the culture's musical aesthetics, such pieces may merit a berth in the year's repertoire. Years ago I did Dale Jergenson's “Lily of the Erabu Isle,” an SATB arrangement of a traditional Japanese folk tune (Laurendale Associates, c. 1994, CH-1096). At the first rehearsal a Japanese singer in my choir told me that the arrangement captured the Japanese “atmosphere” perfectly and reminded her of songs she had sung in choirs in Tokyo years before. I discussed with the choir the lean, transparent quality of the arrangement, and how a “less-is-more” aesthetic seems to pervade most artistic expression in Japan. The number was within easy reach of my singers too, thanks to the slow-moving Japanese lyrics.

Unfortunately, for every arrangement such as Jergenson's,

there are other octavos promoted whose creators never go beyond surface clichés reminiscent of the ersatz background music for early Hollywood films. How can one distinguish between the two extremes? By listening and by reading. GOOGLE can be a great help here. Purchasing a college-level introductory world musics text (all come with recordings) can get you grounded properly, too. I recommend Kay Shelemay's *Soundscape* (W.W. Norton, second edition, 2006). Naturally, you should glean what you can from recommendations found in sources such as Choralnet and ACDA publications. Finally, if you find yourself attracted to the musical language of a particular cultural tradition, follow up on it. Deepen your knowledge of this music in order to develop some additional expertise (and comfort) with it.

My closing plea is to remain alert when considering multicultural titles for your program. Know exactly what you hope they will add musically to your program and to your students' musical frame of reference as you try to function as a good citizen within your school's broader aims for what I would call social multiculturalism. In my opinion, both social and musical multiculturalism deserve our support as choral music educators, but we should not confuse the two.

¹Perhaps the most cogent model explaining in detail the development of a multicultural approach for all teaching and learning (K-12) is that proposed by James Banks in *Multicultural Education, Transformative Knowledge, and Action* [N.Y.: Teachers College Press, 1996]. The Banks model now serves as the philosophical basis for multicultural approaches to curriculum design in many schools nationwide.

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The Ohio Choral Directors Association is affiliated with the American Choral Directors Association whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching.

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