

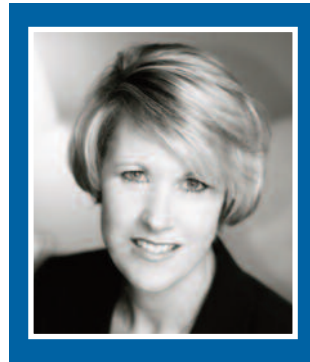
From Your President

Proud to Be a Buckeye

THOSE OF YOU who know me to be a dyed-in-the-wool Ohio University Bobcat may find the title of this article somewhat shocking. My reference is not actually to a university but rather to the pride I feel as a choral director from the great state of Ohio. Recently, I was reminded once again of the wealth of talent found within our state. In fact, I found myself wondering: with the number of gifted performers and conductors here in Ohio, what have we left the rest of the country to work with? That statement may be taken as arrogance by some, but my argument is well founded.

As I make plans to attend both the Ohio Music Education Association professional development conference in Cleveland and our national ACDA conference in Salt Lake City this February, I have spent a good deal of time deciding which sessions may be of specific interest to me. As I pored over the schedule for the approaching OMEA conference, I was ecstatic to discover the number of OCDA members, particularly members of our own OCDA board, whose choirs will be performing or who will be conducting sessions. I am so proud of the talent within our midst and hope each of you is aware of the many resources that surround us. For instance, an interest session will be co-presented by our treasurer, Kent Vandock, and our information technology coordinator, Eric West. Four separate interest sessions will be given by our Men's Chorus R&S chair, Dr. Robert Ward; our Women's Chorus R&S Chair, Dr. Kristina MacMullen; our Southwest Region Chair and Summer Conference Coordinator, Brandon Moss; and our Elementary Interest R&S Chair, Suzanne Walters, whose choir will also present a concert on Friday evening at 8:00 PM. This does not include the three OCDA-sponsored reading sessions which are an annual event at OMEA conference. In addition, concert performances will be conducted by our Show Choir R&S Chair, Devon Gess; our mentoring chair, Dr. Robert Jones; and our newsletter editor, Prof. Tim Cloeter. It fills me with pride to see that your OCDA board members take their responsibilities to our state and to the art of choral music so seriously, and that they are willing to share their time, their expertise, and their musicianship with each of us.

On a larger stage, the national ACDA conference follows closely on the



OCDA President Dara Gillis

Contents

From Your President	1
<i>Dara Gillis</i>	
Getting a Beautiful Sound from an Elementary Choir	4
<i>Suzanne Walters</i>	
The Choir Director's Guide to the Student Learning Objective . . . 7	
<i>Libby Hainrihar</i>	
Can Small Universities Have Student Chapters?	10
<i>Elyssa Hurley</i>	
Look! Be; leap: Commissioning Works for Chorus	12
<i>Sandra Frey Stegman</i>	
Connect Your Choir with a Composer	14
<i>Daniel Monek</i>	
Upcoming Events	17
Leadership Roster	17

Advertisers

Bob Rogers Travel	3
Ball State University	9
Charms Office Assistant	13
CMS Publications	8
Field Studies Center of NY	11
Malone University	2
Musical Resources	6
OCDA Summer Conference	16
Soundwaves	10
Stanton's Sheet Music	4
University of Dayton	5
Xavier University	7

heels of our state OMEA conference. If you have not yet registered for the national conference, I urge you to do so. So many incredible performances and educational experiences are planned. International performing ensembles such as Anuna, The Estonian Philharmonic Chamber Choir, the King's Singers, and The Real Group will share their talents. When we think of performers of this reputation, it often makes our own corner of the world seem small. But I assure you, Ohio is well represented within the company of these incredible choral ensembles. Once again, our own Kristina MacMullen will present an interest session on artful movement and dynamic formations for singers in performance. Brody McDonald and his ensemble, Eleventh Hour,

from Kettering-Fairmont High School, will present a session on contemporary a cappella singing; and Dr. Carlton Monroe of Terrace Park near Cincinnati will present a session on J.S. Bach's *Vespers* and how to incorporate this timeless repertoire into many settings.

We are very fortunate to have these musicians within our state and I am so pleased that they will be sharing their knowledge on the national scene. In fact, it is not only at professional conferences that Ohio is well represented. Our state also boasts three of the four most recent central division presidents within ACDA. Dr. Tom Merrill of Xavier University is the immediate past president of ACDA Central Division; Dr. Gayle Walker of Otterbein University will take office

as president this coming July; and Dr. Mark Munson of Bowling Green State University has just become president-elect.

Indeed we have much to be proud of as Buckeyes. My hope is that each of you will find a way to take advantage of the many opportunities in the coming months to learn from these incredible choral conductors either at OMEA conference or national ACDA conference. And of course, be sure to make your calendars for our own summer conference at Otterbein University, June 22–24, featuring clinicians Simon Carrington, Howard Helvey, Kristina Caswell-MacMullen, and Amy Johnston Blosser. I look forward to seeing you, perhaps many times, in the coming months! ♦

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Making Moments That Matter

Getting a Beautiful Sound from an Elementary Choir

Suzanne Walters, Elementary Interest R&S Chair

CONTRARY TO POPULAR BELIEF, perhaps, elementary choirs and elementary students in general *can* sing beautifully! Young children possess the ability to sing extremely high with a beautiful, clear tone, but they often have no experience doing so.

The pop songs they listen to are written and sung in ranges that are too low for young singers, yet they try to sing along and mimic the performers. There are certainly parents and elementary classroom teachers who are inclined to sing with their kids, but often they sing

in a range which, while comfortable for them, is too low for young children. Of course, with the “sing louder” direction comes the inevitable shout-singing for which singers this age seem to be known.

With some basic but consistent changes implemented into the elementary general music classroom and applied to quality repertoire in the elementary choir rehearsal, these young singers can produce stunningly beautiful sounds!

Step one consists of good modeling from the teacher or director. Children who are new to singing

need to learn through imitation, so it is imperative that healthy and beautiful tone be produced by the teacher. Regular singing during *every* music class is an absolute must, and it is vital that the teacher check the students’ individual singing on a very regular basis—several times per month if not once or twice per week. The children will learn to sing in a high range by singing along with other students who are doing so. Checking a student’s individual singing enables the teacher to strategically



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place students in standing/sitting order and surround a student who struggles to match pitch with confident and consistent singers.

Step two includes regular pitch exploration to ensure that students are comfortable accessing the high head voice. Making siren sounds is a wonderful beginning warm-up activity that is used with many choirs, even adult choirs, to work through the entire range. Young students enjoy such an activity because it is easy and fun. Other pitch exploration activities that are tailored to very young singers can include bouncing balls and having the voice “follow” the ball; drawing lines on a board and having the students “trace” them with their voices; using long pieces of yarn on the floor in curved shapes and “tracing” with their voices; and using a flashlight, having the students follow the beam of light with their voices. Any pitch exploration game will work with young singers and they will be accessing the high range easily and consistently.

Step three is the critical posture and breathing component, which can become overwhelming to young students. I advocate as basic an explanation of posture as possible: feet shoulder-width apart, knees relaxed, hands at sides, using two or three backwards shoulder rolls to get the hands in place and to ease tension. I do not belabor the breathing aspect for these young singers; I keep it to a simple explanation that we think about breathing “from the middle” (of the body) and make no sounds or shoulder movements when taking a deep breath. And, fortunately, the



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direction to take a deep breath is usually interpreted by my singers to mean “sing louder”—without my ever uttering *that* direction!

Step four is based around correct vowels—having students become aware of the importance of singing “tall” vowels regularly. I use the phrase “drop your jaw,” but I realize that some directors fear this will produce tension in the jaw if

the students try too hard. Using any terms that work for you and your students is the correct answer here, always insisting on beautiful vowels. I like to challenge my students to earn the high compliment from me: “Wow. Nice vowel!”

Step five, I believe, has made the most significant difference in the sound of all of my students’ singing, and my choir as well. We

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always review the idea of blend—sounding like one voice. The students know that the secret to this is *listening* to the people on both sides of the singer. Each student must constantly listen while singing, and think about whether he can hear the people on either side of him. Our “trick” is this: if he cannot hear the people beside him, that singer must make his own voice just a bit quieter. This seems counter-intuitive, but it works like magic. It also keeps individual voices from sticking out due to over-singing. I just use the reminder “Listen. Can you hear the people beside you?”

Finally, I believe there are two expressive efforts that can have a tremendous impact on elementary

singers’ artistic performance. The first is phrasing—singing through phrases to lengthen them and make them more musical. Students can easily be trained to do this but will need *constant* reminders as they approach spots in the music where they will be inclined to breathe. I like to use the word “stretch” to describe a place where I would like the choir to avoid breaking the phrase.

The other expressive technique is an idea that I stole from a clinician at an OCDA summer conference several years ago: to crescendo on any note that is longer than one beat. It is admittedly an over-simplified approach, but it is effective with young singers who then begin to become

sensitive to singing with expression, and appreciating that something can be done with notes of some duration.

Of course, choosing quality literature will make a tremendous difference in the level of artistry of young choirs, but that is a topic for another article. Employing excellent rehearsal techniques, listening to quality recordings of one’s own choir as well as of outstanding children’s choirs, and seeking feedback from trusted colleagues are all valuable habits that apply to directors of all choirs. Implementing the strategies I’ve described should create immediate and increased artistic results! Best wishes for a year of great singing! ♦

The Choir Director's Guide to the Student Learning Objective (SLO)



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

AS CHORAL MUSIC EDUCATORS, we have all heard the three little letters that, at first glance, have the ability to avalanche into a whole lot of work. The SLO (Student Learning Objective) is defined by the Ohio Department of Education as “a measurable, long-term academic growth target that a teacher sets at the beginning of the year for all students or for subgroups of students.” We all have to write them, pre-assess our students, create

checkpoints to measure growth along the way, and prove our impact on student learning. To top it off, this all needs to be accomplished by the end of the third quarter of the school year.

When first brainstorming implementation of SLOs for my choirs, I was conflicted about how to best measure student growth in a performance-oriented class. Though I could see its value, I was hesitant to create a written test. I felt it

wouldn't serve the needs of my students, who are accustomed to using music terminology and theory through the rehearsal process, not pencil and paper. Most important, I wanted to avoid teaching to a test or jumping through a hoop so that I could check off the SLO on my to-do list. I wanted something relevant!

When establishing a relevant SLO, we can ask ourselves, *What*





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are the main objectives or cornerstones in my teaching? Katie Silcott, my choral colleague in the Marysville Exempted Village School District, and I have discussed this question at length. In our program at Marysville, we now follow an SLO structure Katie has developed, which is divided into three categories: vocal technique, sight singing, and ear training. This is the model we use for all Marysville Choirs, grades 7–12.

Vocal Technique

Assessing the vocal technique of each student in a large choir presents a challenge. In our district we use a performance rubric to rate each student for tone quality, balance and blend, intonation, expression, dynamics, and rhythm. It would take days to listen to each

individual student in a choir of over 90 members. What would all the other students do during this time?

I have found success listening to groups of 8–12 students at a time in 4 parts (i.e. 2–3 students per voice part with an SATB choir). I place students randomly in these small groups to sing an assigned excerpt from a piece we are studying. I then video record each performance so I can listen for each voice part. The video footage can provide a lot of insight into proper posture, energy, focus, and who is a leader or a follower in the group.

Advances in technology have made it possible for students to record themselves (most of them have a smart phone!) and email me the recording. Though it takes time to listen to each voice, I have used

these recordings to formatively assess students, whether recording ranges or checking voice parts in a song. In this format, students need only sing through the material being assessed once, then instantly send me the results, saving precious rehearsal time while providing a quick measure of student growth.

Sight Singing

In music education, it is important to keep music literacy as a key component of our curriculum in the choral classroom. By focusing on sight singing on the performance-based SLO, we are able to hold our students accountable as readers of music. We are assessing each student's ability to accurately sing intervals, follow a time and key signature, and perform with

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rhythmic accuracy, all while building a confident choral sound.

We can assess sight singing in a manner similar to that of vocal technique. Provide students with new material for sight singing and call them up in their previously assigned large groups. Choose sight singing material that is at an appropriate level of difficulty for your students in their accustomed voicing. (In order to save time, I usually ask students to sight sing, then to sing the portion of repertoire I'm assessing for vocal technique all at the same time.) Consistency is key! For example, if you give one group the key and starting solfège syllables, you must give these to all the groups in the same fashion. I follow a protocol similar to that of sight reading at OMEA Large Group Contest by playing the parts with

students on an initial run through, then counting students off and listening as the group sings the material on their own. As stated above, this can be video recorded or students can each hold a recording device and email their part.

Ear Training

Ear training works hand in hand with sight singing instruction to build stronger music literacy skills in the performance-oriented choir classroom. By honing the aural skills of our students, we are preparing them to learn music quickly and efficiently. These skills can be assessed for rhythmic and melodic accuracy.

Assessing the ear training abilities of your students can be as simple as playing a rhythmic or melodic passage and asking stu-

dents to identify the notation of the passage in a multiple choice format. A percussion instrument (or clap) can be used to perform a rhythmic passage, while the melodic passage can be sung or played on the piano. Students can circle the correct notation from a few choices or even transcribe what they hear onto a staff, depending on the difficulty of the passage or the ability level of the class.

Regardless of the format of the SLO, I cannot stress enough the value of creating a performance-based assessment process for your choirs. In my experience, the objectives outlined above takes a maximum of two class periods to pre-assess, and that's with a choir of 90 students. Formative checks throughout the year can be made

in seconds with the help of recording technology. Most importantly, these objectives, in line with the Ohio Content Standards for Music, are cornerstones of our rehearsal strategy throughout the year, so we never have to “teach to the test.”

In this transitional time in the world of education, it is easy to become frustrated with additional teaching requirements. I’ve spoken to many colleagues who feel overworked and undervalued. However, we as choir directors are fairly au-

tonomous in our work setting. We are usually the only experts in our field teaching in our building. Why not use this expertise to create a valid, useful resource unique to our subject area? Our students will reap the benefits. ♦

Can Small Universities Have Student Chapters?

Elyssa Hurley, Student Chapter Rep

IT’S EASY TO GET CAUGHT thinking that specialized groups like a student chapter of ACDA have no place at a small university with an even smaller music department. Most of the students are already involved in more organizations and ensembles than they can reasonably include in their schedule, the music professors are each the advisor to at least two student groups, and more than half of the students in the major ensembles are not music majors, much less striving to direct a choir. And who has time to navigate the paperwork of starting a student chapter?

It wasn’t until I became more heavily involved in OCDA that I

realized the depth of my misconceptions. Choral music, after all, is not restricted to schools. Those who direct are certainly not the only ones with a love of singing and music-making. And a devoted choral student throughout college is not going to stop singing just because when she graduates, her degree doesn’t say ‘music’ on it. That was when I realized that my university was not too small. (And also that the paperwork was not so time-consuming or complex after all.) We have plenty of dedicated and enthusiastic choristers: majors, minors, and participants. And really, at the ages of eighteen to twenty-two, not a single one of us

can definitively say which skill sets, connections, and experiences will or will not be useful in the future. Why not choral music? Maybe it will be the non-majors that will find new and imaginative applications for it in other fields.

OCDA and ACDA have many wonderful opportunities for all of their members, whether they’re conductors, students, retirees, or simply those with an interest in choral music. When I had the privilege of attending my first board meeting of the Ohio Choral Director’s Association, I was more than a little intimidated. There I was sur-



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rounded by some of the top conductors and educators in my desired field, and all I could think was “I’ll never know as much as they do.” But sitting with the board (and hearing them joke and tease just like average humans) I realized that I was only partially correct. I don’t

know as much as they do. But I’ll learn. And now that I am a member of OCDA and ACDA, they can help me. They *want* to help me. During my student teaching, through my first year (which is terrifying, don’t get me wrong) and beyond, it’s good to know that I

don’t have to flounder alone. I’ve made connections with people who have been in my shoes and want me to succeed—for my own sake, for the sake of my (future) students, and for music’s sake. And that is something I find both comforting and empowering. ♦

Look! Be; leap: Commissioning Works for Chorus

Sandra Frey Stegman, Northwest Regional Chair

“LOOK! BE; LEAP,” a poem by Muriel Rukeyser, is not only the inspiration for a new work for women’s chorus by Libby Larsen, but also a directive for commissioning a choral work. In undertaking such a process, one must first *look* diligently at the choral compositions of various composers; *be* aware of the prevalent style of the composer and the capabilities and strengths of the ensemble; and take a *leap* of faith that the two forces will converge to create a meaningful and inspired premiere. All three criteria were met in the commissioning of *Look! Be; leap*.

After considering the work of several female composers, I decided to contact Larsen about writing a piece in celebration of the 100th Anniversary of the BGSU Women’s Chorus. Founded in 1914 by Ernest G. Hesser, The Treble Cleff Club [sic], a chorus of 24 select singers, was the first large ensemble established in the Music Department of Bowling Green Normal College. In honor of this

special occurrence, it only seemed fitting to commission a piece for women by a woman. Larsen was quick to accept the commission and open to general parameters to guide her writing. I asked that it be approximately three minutes in length, utilize a text that was celebratory and uplifting of women, and was gratifying in effort and accomplishment while being accessible to treble ensembles of different settings and age groups.

“Look! Be; leap” is the title poem in Muriel Rukeyser’s award-winning first collection entitled *Theory of Flight*, published in 1935. The poem, suggested by Larsen, is bold, assertive, and radical for the time. As noted by Larsen on the inside cover of the published work,

Muriel Rukeyser (1913–1980) was a highly acclaimed American poet and political activist. Educated at Vassar College and Columbia University, her writing focused on the truths of outrage and the truths of possibility in the world. She believed that poetry presented a way for

people to learn more about themselves and their relations with others, and that through poetry people could be challenged to take action. (Santa Barbara Music Publishing, Inc., 2014)

As an outspoken feminist, Rukeyser did not hesitate to employ colorful language, articulate strong images, and challenge stereotypes of femininity. “Look! Be; leap” is rich with metaphor and suggests unleashing and exalting of inner passions.

Larsen sets the poem for four-part treble chorus with a piano accompaniment of substance and color that supports and enhances the choral writing. The piece opens with harmonic ambiguity and textual anticipation followed by an exploration of augmented chords and major tonalities befitting the text. The limited harmonic motion never becomes static due to the relentless forward movement in the piano accompaniment and rhythmic declaration of text. The score



can be viewed and a performance of the piece heard on Santa Barbara Music Press' website: www.sbmp.com/SR2.php?CatalogNumber=1249.

The commission process begins with entering into a contract with the composer, articulating parameters and discussing general ideas, and offering feedback on the drafts. When the creative process for the composer is complete, the life-generating process begins for the conductor, collaborative pianist, and choir members. Score study and subtleties of text, musical setting, and color are considered. Tempi, interaction of choral parts and accompaniment, and musical nuance are discussed with the pianist.

Choir members need to be en-

gaged immediately in the exploration and revealing of the new work. In the case of *Look! Be; leap*, I was aware that some of the text and part writing might initially strike the singers as unusual. I chose to introduce the piece by presenting the middle and ending sections in which the seminal word "fly" (*Theory of Flight*) was set in similar yet notably contrasting ways as fit its appearance in the context of the larger work. The women were hooked. All involved were eager to know more, explore multiple meanings, and attend to musical issues such as phrasing, color, and balance. To further enhance the work and set the stage for the audience, I had two chorus members recite the provocative "Preamble" which precedes the

poem as part of the performance of *Look! Be; leap*.

Preparing the work was rewarding and fulfilling for all involved. The pianist noted that the accompaniment offered challenges but that the effort and outcome were gratifying. Chorus members found the piece "powerful" and felt that the "spirit of the chorus" was illuminated during rehearsal and performance. Audience members commented that the music was "empowering," "uplifting," and "moving," and the musical setting enhanced understanding of the poetry as personal experience. *Look! Be; leap* is a notable addition to the treble chorus repertoire and worthy of performance by college, community, and advanced high school choruses.


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In addition to commemorating the beginning and continuation of women making music together on the campus of Bowling Green State University, *Look! Be; leap* is also noteworthy as the first composition on the BGSU Choral Series published by Santa Barbara Music Publishing, Inc. Choral colleagues Mark Munson and Tim Cloeter have also taken the “leap” and com-

missioned works for the choirs they conduct at BGSU. Currently on the SBMP website, you can see scores and hear performances of *Look! Be; leap* (SSAA) by Libby Larsen and *Vanity* (SSATBB div.) by Sven-David Sandström (<http://www.sbmp.com/ChoralSeries.php?Title=Bowling%20Green%20State%20University%20Choral%20Series>). Future compositions will

be available in 2015 as completed. Works for mixed chorus are being composed by David Dickau, Stacey Gibbs, and Robert S. Cohen. Tim Sarsany will compose a piece for Men’s Chorus. Additional pieces for both Men’s Chorus and Women’s Chorus will be included in the series later this year. ♦

Connect Your Choir with a Composer

Daniel Monek, College/University R&S Chair

ONE OF MY GOALS as a teacher is to help my singers understand that our art form is not simply the performance of music by composers long dead, but a living art that explores new, creative ideas every day. When we prepare and perform works written by living composers, we can reach out and lift our choir’s experience to a whole new level. In fact, some of the most educational and exciting moments my choirs have experienced have occurred as a result of their interaction with composers. Here are a few tips for connecting your choir with a composer.

Let a composer know you are performing his or her work. Many composers maintain websites with calendars of performances and would love to include your performance. (A little extra advertisement never hurt any choir!) More important, this simple step helps support the arts. Having informa-

tion on the number of times their works are performed and—even better—PDFs of your programs can play a crucial role in a composer’s grant applications and ASCAP/BMI reporting. Since a publisher or retailer rarely supplies this information to composers, your e-mail or note may be the only way they know about performances.

Don’t be afraid to ask a composer questions. Inquiring about issues such as meaning, pacing, voicing, etc. can be a great way to begin a relationship with a composer. How many times have you wished you could ask why one of those long-dead composers did something a certain way? There are always areas musical scholarship will never agree on, but with a living composer the one authoritative source is only an e-mail away. Composer Jake Runestad says it’s also nice to receive comments and reactions. “I love hearing how a piece of music

impacted a performer or an audience. These messages are especially meaningful after long hours alone in the studio!”

Have a composer join you for a short workshop or residency. This option may require some funding, but there is nothing more exciting for a choir than to work with the composer in person. It’s great for them to see that composers are more than what they see in a textbook or on the back cover of their octavo—that they come from varied backgrounds and have unique interests beyond music (just like your choir members). At Marietta College, we have been blessed to have many composers spend time with us and it creates very special memories. Several years ago, composer William Averitt and his wife joined us for three days of our tour (one of which was their anniversary!) and the shared experience is still mentioned by our alumni.

Use technology to allow your singers to work with the composer.

A residency may be out of the budget for many of us, but technology allows for some wonderful opportunities at a lower cost. Consider making arrangements with a composer to join you for a rehearsal via Skype. Even an opportunity for a group to ask questions and chat with a composer over the phone can be valuable.

Don't forget about social media.

I'm sure that my singers know more about this one than I do, but it seems a number of composer are passing me up as well! Encourage your singers to bring their choral experience into their cyberworld by tweeting at the composer about a piece they are working on, or tagging them in a comment on Facebook. Not every composer is using

social media actively, but you will find a growing number sharing about their music and connecting with performers in this way. If one of our goals is to help our singers see that choral music can live and thrive in their world and be a valuable part of their lives, this can be a great way to reinforce the point.

Consider giving your singers a broader experience with a composer's music.

Allowing your singers to experience the work of a single composer by performing a number of their works can help them discover new insights into the creative process. Over the course of a year, try programming a few different works by the same composer and see what your singers can discover. (This one works for those non-living composers too.)

Commission something new. I don't think this list is complete without including what can be a powerful experience for an ensemble (and its conductor!). The first rehearsal with a new work seems to generate a magical excitement for everyone in the room. Commissions can come in many forms and are often less expensive than we expect, so consider reaching out to one of your favorite composers to explore some options.

Choral music is flourishing more than ever and we can boast a wealth of talented, living composers among us. I encourage you and your choirs to make a connection with them. It will elevate your music-making experience and inspire your singers to seek out even more quality choral experiences in their lives. ♦

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.

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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.

2015 Summer Conference

June 22-24, 2015



Ohio Choral Directors Association

Otterbein University • Westerville, OH



Simon Carrington was Professor of Choral Conducting at Yale University and Director of the Yale Schola Cantorum from 2003 to 2009, and, before this, Director of Choral Activities at the New England Conservatory of Music. Prior to coming to the United States, he was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble The King's Singers, which he co-founded at Cambridge University. He keeps up an active schedule as a freelance conductor and choral clinician, leading workshops and master classes around the world.

Howard Helvey is among the most widely published composers of his generation. Awarded the international choral-composition first prize in 2006 by the John Ness Beck Foundation, his hundreds of works are published by over twenty major American and British companies, and are regularly performed and recorded throughout the world. Mr. Helvey also conducts (and co-founded) the professional Cincinnati Fusion Ensemble, and in 1998 was appointed as organist/choirmaster of historic Calvary Episcopal Church in Cincinnati.



Kristina Caswell MacMullen serves as Assistant Professor of Music and Associate Director of Choral Studies at The Ohio State University, where she conducts the Symphonic Choir, the Women's Glee Club and instructs both undergraduate and graduate students in the areas of conducting and choral pedagogy. She is featured on the DVD "Conducting-Teaching: Real World Strategies for Success" published by GIA (2009), and her editions for treble choir are published by Musicatus Press and Boosey & Hawkes.

Amy Johnston Blosser is the National Chair for Repertoire and Standards for ACDA. In her twelfth year as Choral Director at Bexley High School, Blosser's choirs have performed at state and divisional ACDA conferences numerous times and have toured throughout the United States and Europe. She has been an adjudicator and guest conductor throughout Ohio and the Midwest and was recently selected to serve as a Conducting Fellow for the 2015 International Conductors Exchange Program to Sweden.



Christine Jordanoff, this year's Children's Honor Choir Director, is Professor Emerita at the Mary Pappert School of Music at Duquesne University in Pittsburgh, PA where she served for 41 years in a variety of prominent roles, including Director of Choral Organizations and Chair of Music Education. She also recently retired after her 28th season as Artistic Director of the Children's Festival Chorus, a 150-voice, 3-tiered ensemble of children ages 8-15 that is in residence at Duquesne where it provides a "living laboratory" for the Music Education majors.

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February 2015

OMEA Professional Development Conference

February 5–7

Cleveland Convention Center, Cleveland, OH

omea-ohio.org

ACDA National Conference

February 25–28

Salt Lake City, UT

acda.org

March 2015

BGSU High School Women's Honors Chorus, with Sandra Frey Stegman and the University Women's Chorus

March 21

BGSU College of Musical Arts, Bowling Green, OH

Masterworks Chorale, conducted by Tim Cloeter

March 21, 8:00 PM

Rosary Cathedral, Toledo, OH

masterworkstoledo.com

April 2015

BGSU High School Men's Honors Chorus, with Tim Cloeter and the University Men's Chorus

April 4

BGSU College of Musical Arts, Bowling Green, OH

BGSU Women's Chorus and Collegiate Chorale

April 24, 8:00 PM

Kobacker Hall, BGSU, Bowling Green, OH

BGSU Men's Chorus and A Cappella Choir

April 25, 8:00 PM

Kobacker Hall, BGSU, Bowling Green, OH

calendar.bgsu.edu/cal/main/showMain.rdo

May 2015

BGSU Middle School Honors Chorus, with Mark Munson and the A Cappella Choir

May 9

BGSU College of Musical Arts, Bowling Green, OH

June 2015

OCDA Summer Conference

June 22–24, 2015, Columbus, OH

ohiocda.org

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