

## From Your President

### *Warm Greetings from the OCDA!*

I TRUST THIS MESSAGE finds you busy in the midst of the December performance and worship season, and I hope you are able to find some time to enjoy the season not only with your ensembles and singers, but also with important family members and treasured friends.

I write to you this month with some exciting news pertaining to the future of OCDA. Due to the financial solvency of our organization over the past several years and under the advisement of our organization's treasurer, Kent Vandock, your OCDA board has established a formal Investment Committee. Committee membership is comprised of the OCDA Executive Board members (President, President-Elect, Vice/Past-President, Secretary, and Treasurer). Over the summer, this newly formed committee worked to create an OCDA Investment Policy that was approved by the full board at our fall meeting. This fall, OCDA partnered with Ohio-based investments manager Collins and Gulliford, and on November 28 we made a \$50,000 investment of OCDA funds. The intent of this initiative is to maximize the assets of OCDA in order to further the mission of the organization. While no definite plans pertaining to allocation of the investment profits have been made, initiatives including student activities and scholarships, engagement of our retired members, and outreach to underserved communities have been discussed as possible areas for support. I am incredibly excited for this positive step forward and want to thank all previous board members, especially Treasurer Vandock, for managing our resources in a way that allows for this opportunity. Specific questions pertaining to the Investment Committee can be directed to Kent Vandock, chair of the committee. (Kent's contact information can be found in the board roster listed in this newsletter.)

I also want to take a moment to recognize the entirety of the board for their service to OCDA and specifically for their contributions to this newsletter. In this issue alone, you will find wonderful submissions by our very own Ohio colleagues including articles pertaining to mentorship, building vocal jazz skills through listening, evaluating multi-cultural repertoire, and working with mixed-age choruses, as well as an interview with composer Jocelyn Hagen, and recognition of our 2018 OCDA Distinguished



*OCDA President  
Richard Schnipke*

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Service Award winner. Additionally, I would like to thank Tim Cloeter for his work and dedication as Editor of the OCDA News. We are fortunate to have many won-

derful colleagues in our state that give of their time and talents to serve not only our organization, but also our profession.

I wish you all a wonderful holi-

day season and look forward to seeing many of you at OMEA and ACDA conferences in the new year! ♦

## The Mixed-Age Choir

*Tim & Tracy Carpenter, Lifelong Area: Community R&R Co-Chairs*

THE COMMUNITY CHOIR EXPERIENCE is one which can embody the spirit of lifelong learning in choral music. Whether we are at the earliest stages of music learning (what the Cincinnati Youth Choir calls “Piccolo Coro”), or we are easing into our golden years, choral music provides an opportunity to learn, sing, and socialize for as long as our bodies (and voices) allow. In our great state of Ohio, there are community children’s choirs, like the Kettering Children’s Choir ([www.ketteringchildrenschoir.org](http://www.ketteringchildrenschoir.org)); community choirs for young adults under 45, like Cincinnati’s Young Professionals Choral Collective ([ypccsing.org](http://ypccsing.org)); and gender-based community choirs like MUSE, the Cincinnati Women’s Choir ([www.musechoir.org](http://www.musechoir.org)), and the men of the Teutonia Männerchor of Toledo ([gafsociety.org](http://gafsociety.org)). Each of these groups, and many others like them, sound the way they do because of the voices of which they are comprised.

We are Tim and Tracy Carpenter, co-artistic directors of the Clermont Chorale ([clermontchorale.org](http://clermontchorale.org)), and OCDA Community R&R co-chairs within the Lifelong Area. The Clermont Chorale is a mixed

ensemble (SATB) of singers whose ages range from 14 (high school freshmen) to over 80, and whose mission is to bring timeless and innovative music to Clermont County. Our work with this group has led us to endorse the blending of voices of different ages to create a signature sound. This span of ages has added a wide variety of perspectives to our group’s dynamic and influenced our programming choices in a positive way.

The younger voices bring an endurance and vigor to our rehearsals and performances. Their voices tend to be a bit lighter, but their work ethic is often energetic, inspiring their older cohorts. Their youthful attitude makes them willing to approach modern/more difficult literature without fear or preconceived notions. Additionally, we have seen students from many of the different school districts in our area come together in our choir and not only work together, but also become friends. They have begun to see each other at honor choirs and camps, and their sense of community has expanded. They have then taken their experiences in our group (and others) back to their schools, and inspired others

to branch out through choral music. Additionally, with careful seating arrangements (as created by us), the student voices can sit next to a

“model” adult voice that can help lead them into good tone and production. The voice in adulthood (with good production) tends to be more warm, with a natural vibrato. In this setting, these young singers have been able to grow and mature safely, and with structure, monitoring, and encouragement. Our teenage singers enjoy the maturity and support of the older choir members.

More mature singers bring experience to our rehearsals, not only by being great choir members, but also by bringing to bear their past choral performance experience of classics like the Schubert *Mass in G*, or the Fauré *Requiem*, as they enjoy this repertoire from a new place in their lives. Their desire for social interaction through music brings with it a stability in attendance and continuing participation,





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and varied socio-economic backgrounds bring natural diversity to the ensemble. Continuing participation allows singers of all ages to discover changes in their voices, and to sing through these changes, and maintain vocal health. Socially, the older members seem to enjoy being surrounded by the youth in the group, often viewing them as grandchildren pro tempore.

As we enter into our seventh year as co-artistic directors of the Clermont Chorale, we feel fortunate to have singers spanning eight decades of life with us on our journey, enjoying choral music and each other's company along the way. The blending of human voices in the different stages of development, and the blending of human beings in the different stages of

“becoming,” has been a source not only of musical accomplishment, but also of joy shared and friendships formed. We highly recommend that choral directors form more community choirs, particularly those whose memberships encompass a wide range of ages, and experience those joys and friendships for themselves. ♦

## Evaluating cultural validity in choral repertoire: Three exemplars illustrating guiding principles

*Julia T. Shaw, Repertoire-Specific: Ethnic Music—Developing Voices R&R Chair*

AS SCHOOL POPULATIONS in the United States have become increasingly culturally diverse, teacher-conductors have turned attention toward how choral music can support the goals of multicultural and culturally responsive education. Many music specialists gravitate toward diversifying curricular content as an accessible entry point for participating in these broader educational movements, a process in which repertoire-related decisions figure prominently. Including repertoire representing diverse cultural traditions in the curriculum is an important preliminary step toward attaining truly culturally responsive education, and investing effort into making responsible repertoire choices with regard to ways that cultural groups are represented, misrepresented, or underrepresented in choral curricula is a worthwhile endeavor.

Reading sessions provided by

professional organizations such as ACDA offer one avenue through which conductors can discover repertoire worthy of consideration for exploration with their ensembles. While reading sessions can play a valuable role in educators' professional learning, some limitations of the format merit discussion. First, much of the repertoire that would be ideal for exploration in a multicultural or culturally responsive curriculum would be learned aurally in its culture of origin, making reading sessions (as traditionally structured) an illogical context for exploring that repertoire. Considering this, teacher-conductors are advised to seek avenues beyond reading sessions in order to locate repertoire representing diverse cultural traditions. Selections drawn from aural traditions can be obtained by consulting with culture bearers (representatives of particular cultural groups)

either in person or virtually, or by consulting multimedia resources that can support aural learning experiences.

It is also important to acknowledge that the individual selections in a reading packet are unlikely to serve the needs of all teachers in all situations. This is especially true if the goal of instruction is to create learning experiences that are responsive or relevant to the cultural identities of specific singers. Thus, it is not the specific pieces included in reading packets themselves, but the thought processes that informed their selection, that are likely to be most helpful to conductors as they select repertoire that will best serve their specific singers. However, the compact timeframe of a typical reading session does not typically allow for in-depth discussion of criteria that guided the selection process. Accordingly, this



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column will describe three exemplars in depth, highlighting guiding principles that can inform conductors' processes of selecting repertoire from diverse cultural traditions.

### **Exemplar 1: "Uno, Dos, y Tres"**

*arr. Carlos Abril*

*World Music Press, VTS#45*

When evaluating published choral octavos, the arranger's or editor's expertise with the cultural and musical tradition represented is a primary consideration. The following guiding questions might be informative:

- Is information provided about the arranger's or editor's knowledge of the cultural group represented?
- Have they edited or arranged a

piece that held personal meaning for them, having experienced it as a member of the cultural group represented?

- Is the publication the result of extensive research carried out with that cultural group?

An absence of information about the arranger's/editor's knowledge of the tradition they are attempting to represent should raise teacher-conductors' sense of healthy skepticism, prompting additional research into the arranger's or editor's credibility.

The inside cover of Abril's arrangement of "Uno, Dos, y Tres" contains contextual details that provide reassurance regarding the integrity of this arrangement. The origins of the musical genre and associated dance are clearly de-

scribed, and an accurate translation is provided. Readers also learn of Abril's personal knowledge of and connection to Cuban culture:

My family fled Cuba in 1960, right after Castro's takeover, and arrived in Miami before I was born. I was raised in a decidedly Cuban household in a transplanted Cuban community.... Music was one of our only connections with the motherland, since everything else had to be left behind.... I recall first learning to sing "Uno, Dos, y Tres" in grade school.... This simple arrangement conjures up the sights, sounds, and feelings of my musical childhood. (Abril, 2002)

Another question helpful for guiding conductors' selection

*(article continued on page 14)*

## OCDA Distinguished Service Award

*Amy Gelsone, Historian*

THE ANNUAL OCDA conference luncheon is a special time each summer when our membership honors one of its own for outstanding performance and service. This year's recipient has represented not only Ohio, but the ACDA Central Division as well. We proudly announce that Dr. Mark Munson is the 2018 Distinguished Service Award recipient!

Dr. Munson serves as the Director of Choral Activities at Bowling Green State University, where he has conducted the Collegiate Chorale, University Choral Society, A Cappella Choir, and University Women's Chorus. He currently conducts University Choral Society; teaches choral methods, reper-

toire, and conducting at the undergraduate level, and choral literature and conducting at the graduate level; supervises student teachers; and serves on thesis committees for students pursuing master's degrees. A past president and treasurer of OCDA, Dr. Munson is the current ACDA Central Division President. He was vital in the planning of the first combined North Central/Central Division Conference last February which was held in Chicago, Illinois. He also serves as organist at First United Methodist Church in Bowling Green, Ohio.

Dr. Munson has served the choral arts in Ohio for decades. He has worked with choirs of all ages

including founding the Bowling Green Children's Chorus and the BGSU Middle School Honor Choir. He has also conducted numerous junior high and high school honor choirs as well as serving as the choral conductor of the Ohio Ambassadors of Music. During his tenure at BGSU, Dr. Munson has guided the career paths of numerous undergraduate and graduate vocalists and students of choral conducting. He has been instrumental in assisting numerous students in locating positions following graduation. In addition, Dr. Munson is the founder of the vocal ensemble Opus 181, and is a former conductor of the Lima Symphony Chorus.

What characteristics distinguish Mark Munson? The letter of recommendation written by OCDA treasurer Kent Vandock describes it best:

"Mark is a forward thinker, and a hard worker. He gets things done. Mark stepped into the role of OCDA President during a time of transition and change. He oversaw the growth of the State Board and major constitution and bylaw changes that were decades overdue. While these may not sound like the most exciting things a president could undertake, Mark understood that in order for OCDA to grow and thrive, structural, logistical and procedural changes



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needed to take place. This laid the foundation for future OCDA leadership to establish new initiatives within the state and at our Summer Conference. You see, the work Mark did was never about him—it has always been about others.”

The nomination letter continues to outline Mark Munson’s outstanding qualities as a father and a person. “I think Mark’s greatest quality is that of a role model—

someone who has set an example for countless young singers and aspiring music educators.... I didn’t realize it at the time, but Mark systematically modeled how to be a great family man, musician, and leader all at the same time.”

Mark Munson has proven to be an outstanding role model for BGSU students and Ohio choral directors, and an outstanding leader for not only OCDA, but ACDA as

well. Recognized as an outstanding musician, leader, role model, teacher, and friend, Mark Munson is creating a legacy through his former students. Mark’s students are “paying forward” the valuable lessons they learned under his tutelage. We are proud that Mark can now add OCDA Distinguished Service Award to his long and growing list of accomplishments! ♦

## A Conversation with Jocelyn Hagen: “Composing in the Sacred”

*Daniel Parsley, Lifelong Area: Music in Worship R&R Chair*

JOCELYN HAGEN has been making a name for herself as a choral composer over the past decade. I had the opportunity to talk with Jocelyn about a smattering of things the other day, and we got to some topics that might be relevant for you as you consider music in worship and/or your programming of sacred choral literature. Here are the highlights.

**DP: I understand that there is a whole family of musicians in your life that has influenced you and continues to influence you.**

JH: I grew up in a family that really valued music. My mother was a piano teacher and later a professor of music education. She was one of three sisters making music in her household, and they still get together and sing whenever they can. I grew up listening to the sound of three women singing in harmony,

and absolutely loved it. My mother was also my first piano teacher.

I have also absolutely loved collaborating with my husband, Timothy Takach, in recent years, both as a composer (we have a jointly composed extended work called “This Is How You Love”) and as a performer (in our band “Nation”). Making music with him is so satisfying—he’s a deeply talented man and we have many of the same musical instincts. It’s also brought us even closer together, which I didn’t think was possible!

**DP: Describe your compositional style and some of your favorite tools in creating new works.**

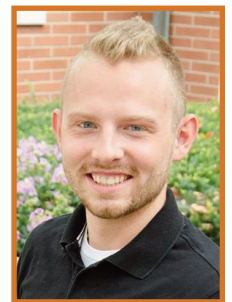
JH: I have worked very hard over the years at developing my compositional voice, and I believe it shows. My music doesn’t sound like anybody else’s. I rely heavily on my craft and the art of counter-

point. My music often has a rhythmic intensity with deep melodic sensibility and fun textures. Much of my sacred music is for advanced adult choirs, but I do have a few very accessible works for church choirs (“I Will Pray and Sing,” “From Heaven Above to Earth You Come,” “Now Our Meeting’s Over,” “Psalm 121,” “Under the Stars,” “One Holy Night”).

**DP: What does the word “sacred” mean to you?**

JH: Dale Warland says that all good music is sacred. I think there is some truth to this, but ultimately I believe that it is sacred if it means it is suitable for the church.

**DP: Can you briefly talk about your compositional inspirations? Who are your “bread and butter” influences?**







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JH: I always preferred listening to and performing 20th and 21st century compositions. I grew up adoring Copland and Barber, then Poulenc and Britten. And now I listen to a lot of new music, just to see what other artists are doing.

**DP: What would you consider your favorite sacred composition you have created so far?**

JH: My "Benedictus" from the oratorio *amass* has been performed by lots of amazing groups and has won a few awards. You can find the 2011 performance by The Singers (directed by Matthew Culloton) on YouTube. It really is stunning. You need some great basses to pull it off!

**DP: What's the deal with "Graphite Publishing"?**

JH: We started Graphite Publishing in 2006, and it was, from the start, an online music publisher that only sold PDFs. Back then people thought we were crazy! But in truth we were ahead of the curve, and over the years we have built a brand that musicians trust. It's been an incredible journey. (And if you have yet to check out our site, please do! [www.graphitepublishing.com](http://www.graphitepublishing.com) Amazing music will be found.)

**DP: What upcoming projects are you most excited for?**

JH: I'm currently working on two huge projects! I have a commission from Conspirare called *Songs for Muska*, which will premiere in March in Austin, Texas. It's an evening length featuring the poetry

of women from Afghanistan.

I'm also working on my first multimedia symphony for SATB choir, orchestra, and video projections. What a process this has become! The work is called *The Notebooks of Leonardo da Vinci*, and I'm sourcing his notebooks for texts and images. I've been working with museums and animators from around the world to craft the accompanying video.

I love collaborating with conductors, and have been doing more consortiums in recent years. This allows groups to band together for the creation of a new piece, splitting the commissioning cost, and performing multiple premieres. It's great for composers because we get to work with more people and

receive more performances, and it's great for conductors because they still get the opportunity to be a part of a premiere opportunity without undertaking the full cost.

### About Jocelyn Hagen

Jocelyn Hagen composes music that has been described as "simply magical" (*Fanfare Magazine*) and "dramatic and deeply moving" (Minneapolis/St. Paul *Star Tribune*). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output is for the voice: solo, chamber, and choral. In 2015, *Test Pilot*, her dance opera collaboration with choreographer Penelope Freeh, received a Sage Award for "Outstanding Design," and the panel declared the work "a tour de force of originality." Her melodic music is rhythmically driven, texturally

complex, and has recently become more experimental in nature. In 2013 she released an EP entitled *MASHUP*, in which she performs Debussy's "Doctor Gradus Ad Parnassum" while singing Ed Sheeran's "The A Team."

Her commissions include *Conspirare*; The Minnesota Orchestra; the American Choral Directors Associations of Minnesota, Georgia, Connecticut and Texas; the North Dakota Music Teacher's Association; *Cantus*; the Boston Brass; the Metropolitan Symphony Orchestra; and The Houston Chamber Choir, among many others. She is currently an artist-in-residence at North Dakota State University and regularly composes for their ensembles. For ten years she was a composer-in-residence for the professional choir she also sang in, The Singers, under the direction of Matthew Culloton. Her music has



been performed all over the world, including Carnegie Hall and Lincoln Center in New York City. Her work is independently published through JH Music, as well as Graphite Publishing, G. Schirmer, Santa Barbara Music Publishing, Fred Bock Music Publishing, and Boosey and Hawkes.

For more information or to contact Jocelyn, visit [www.jocelynhagen.com](http://www.jocelynhagen.com) ♦

## Everybody Needs Somebody, Sometimes

### *Brad Pierson, Mentorship Chair*

MENTORSHIP IS NOT a tool reserved for people who are new to the profession, young, and struggling. Rather, mentorship, at its best, is about developing relationships whereby people are able to share ideas and experiences for the betterment of every party involved. While our Mentorship program has been successful where implemented, we continue to struggle to get people involved. This is certainly not because there is not a

need for mentorship within our ranks—everybody needs somebody, sometimes. There are, however, many barriers to creating a consistent mentorship program. I am writing to ask for your help in building a stronger community of choral conductors, by considering the following.

**Encourage Involvement.** Whether you are a collegiate educator sending new graduates out into the field as young teachers, or a colleague in

a district, county, etc. who is aware of people who might benefit from added support, please consider advocating for involvement in the OCDA Mentorship Program. Encourage those who might benefit to enroll via our website, or contact me directly and help me get in touch with these conductors.

**Broaden your definition of mentorship.** Remember that mentorship is



not for the few, but for the many. We all can benefit from the wisdom and experience of our colleagues. I regularly call colleagues, friends, and mentors for their support. We have such a wonderful collection of educators in Ohio, and an increase in engagement between colleagues can only strengthen our programs. I would invite participation in the mentorship program from conductors, regardless of where they are in their

career. I will work to pair participants, through dialogue and planning, with colleagues who can help provide varied insight and support.

*Get people involved in OCDA.*

The primary thing to do is to encourage your peers (and remind yourself) to stay involved in this wonderful organization. This goes beyond attending our annual summer conference: read and write for your OCDA News, visit the website, support your colleagues with

exchanges and attending concerts—the list goes on.

Mentorship is something we *all* need. Please help us to create a meaningful exchange of ideas, and especially to support those teachers who are early in their career, teaching in a new school or at a new age range, or who are otherwise in need of support. Visit [www.ohiocda.org/interests/mentorship](http://www.ohiocda.org/interests/mentorship) today to register for mentorship help, or to become a mentor. ♦

## Vocal Jazz Group Listening Primer: History and Style Through Listening

*Christopher J. Venesile, Repertoire Specific: Vocal Jazz R&R Chair*

ALL CONTEMPORARY FORMS of group singing arrive at their own style through the aural tradition. Active listening to live and/or recorded music of these ensembles is essential in capturing the style of the music. Since the rhythmic composition of popular music contains lots of syncopation, without listening, our students would have great difficulty in reading and performing the rhythms with stylistic integrity.

An example would be putting two pianists in practice rooms and having them learn a Mozart sonata. When the piece is learned the pianists would have slight degrees of variation in their interpretation. If we assigned two singers a jazz tune to practice—Student A, who never listens to or performs contemporary music, and Student B, com-

fortable with the style—we would hear two vastly different performances. The student who has no experience with contemporary music would not possess the “feel” necessary for stylistic authenticity.

Listening to the following groups can energize and motivate your singers to try this less familiar genre. As a classical pianist and a French Horn major in my undergrad, as well as a classically trained singer, I have never been as challenged as when my ears and “chops” were involved in learning music arranged in the jazz style. Or, as Kerry Marsh, the brilliant arranger, puts it, “the harmonic and rhythmic content is nearly always informed by contemporary instrumental jazz” (Kerry Marsh, [kerrymarsh.com](http://kerrymarsh.com)).

What follows are two lists of

vocal jazz groups: the first group were the innovators and consolidators of the music that was going on around them. The second group contains the “modern” sound of contemporary pop/jazz that have continued pushing the boundaries of what are the contemporary sounds of American and world music.

Their recordings can be found at [www.singers.com](http://www.singers.com), iTunes, Spotify, and other places where jazz recordings are featured.

### Classic Vocal Jazz Groups

*The Comedian Harmonists* A pre-war, German, close-harmony vocal group of five men and a pianist from the 20s and early 30s that influenced future groups, including the Mills Brothers and



others. They split in 1934 to escape the Nazi regime. **Recommended album:** *Auf Wiederseh'n, My Dear*

**The Four Freshmen** A very popular group of horn players that loved to sing also; arrangements were very hip; several good compilations available. **Recommended album:** *Four Freshmen and Five Trombones*

**Hi-Lo's** Gene Puerling's first group of four young men with virtuosic

talent; his writing is fresh, new, unlike any other before or since; energy and enthusiasm is captured in recordings, several available on CD. **Recommended album:** *Suddenly It's the Hi-Lo's* / The Columbia Years

**Lambert, Hendricks, and Ross** Completely different type of vocal group than the above; they pioneered bop vocalese—taking famous jazz recordings and writing lyrics to the improvised solos; focus is on the accuracy of the transcription, innovative lyrics rather than group sound. **Recommended album:** *Everybody's Boppin'*

**Les Double Six** A short-lived group of twelve singers, of which Ward Swingle was a member and arranger before starting the Swingle Singers in the early 60s. The voices doubled the instrumental bebop lines. **Recommended album:** *Les Double Six*

**The Mills Brothers** Billed as "Four Boys and a Guitar," their style was impeccable and their ability to imitate instruments was extraordinary; heyday was the 1930s and 40s, when they performed with Ella and Louis. **Recommended album:** *20th Century Masters: the Best of the Mills Brothers (The Millennium Collection)*

### Contemporary Vocal Jazz Groups

**Accent** The latest sensation in the world of vocal jazz. The six men are each from a different country and recently came together to rehearse, record, and perform in the United States. In the tradition of

the Hi-Lo's, they are astonishing virtuoso voices that smash any style they choose. **Recommended albums:** *Here We Are; Covers, Vol. 1*

**Groove For Thought** GFT can best be thought of as a vocal group that can adapt to any of the styles of the groups in this list: they can perform an a cappella chart in the manner of a Take 6, swing with a band like Singers Unlimited, and do hybrid pop/jazz like New York Voices. They came to prominence on NBC's "The Sing-Off" with Pentatonix. **Recommended albums:** *Songs of Good Cheer; Inspired; Groove For Thought*

**The Manhattan Transfer** A New York quartet that eventually moved to California, they are going on 30 years in recording. An eclectic group from the beginning, they have done doo-wop, be-bop, vocalese, and lush choral arrangements. **Recommended albums:** *Extensions; Vocalese; Brasil*

**New York Voices** Originally a sextet, now a quartet. NYV lead arranger Darmon Meader is a talented writer, sax player, and scat singer. Their style is impeccable, whether doing vocalese, pop-type styles, or Latin. **Recommended albums:** *Sing! Sing! Sing!; Songs of Paul Simon*

**The Real Group** A Swedish quintet educated at the Conservatory in Stockholm. All classically trained, they are an a cappella group that swings with a great lead from the women and a deep bass. Scope and breadth of material is impressive. **Recommended albums:** *Unreal!; Live in Stockholm*

### Important Upcoming OCDA Elections

LOREN VEIGEL,  
OCDA PAST PRESIDENT

All members of OCDA should be proud of our active and dedicated Board, who keep our state organization at the top of the nation in quality of activities, membership, and financial security. You will receive an email soon detailing next spring's election for a number of Board positions, but now is the time to think about your own desire to serve!

In this year's election, we will vote for President-Elect and Secretary, as well as Regional Chairpersons for the Northeast, Southwest, and South Central Regions. If you would like to run for any of these positions, please do contact me at [lveig@sssnet.com](mailto:lveig@sssnet.com) or call 330-685-2558. I will be glad to speak with you about nominations and job requirements, and I'll be happy to work with you toward serving our organization in a more active way.

**Singers Unlimited** A group that never performed live. Gene Puerling's vehicle for lush arrangements. Four singers provided up to 8 parts in multi-track recordings engineered in Germany. Several albums with jazz greats. In vocal jazz circles, this is the model for the modern vocal jazz group sound. **Recommended albums:** *Magic Voices; The Singers Unlimited with Rob McConnell*

**Swingle Singers** Made its reputation doing transcriptions of Baroque and classical instrumental works. Last few decades have been independent of founder, Ward Swingle. A double quartet that still programs lots of instrumental adaptations. **Recommended albums:** *Around the World; Anyone for Bach, Mozart, Vivaldi?*

**Take 6** Remarkable group due to the complexity of the arrangements (cannot be replicated). Writing for the group is based on Gene Puer-

ling's style for Singers Unlimited. Have stayed true to their Christian message. **Recommended albums:** *He Is Christmas, Greatest Hits, Best of Take 6*

### Additional Recommended Vocal Groups

**The Boswell Sisters** Classic group from the 1940s

**Chanticleer** 12 male voices, specialize in early music, one jazz CD

**Clare Fischer** With studio singers and Clare on keys

**Glad** Christian group with a distinctive sound

**Gold Company** Premiere ensemble from Western Michigan University

**Just 4 Kicks** Kirby Shaw, Vijay Singh, Randy Crenshaw, Kirk Marcy

**The King's Singers** Longtime group with several CDs with jazz styling

**The New Collection** New community-based jazz choir near Dallas, led by recently retired UNT Jazz Singers director

**Mel and the Meltones** Mel Torme's group from the 1940s-50s

**Phil Mattson & the P.M. Singers** Grammy nominated group, two terrific recordings

**Rare Silk** Denver group from the 80s

**SoVoSo** World beat with improvisation

**University of Miami JV1** Premiere group at Miami

**UNT Jazz Singers** University of North Texas premiere vocal group

**Vertical Voices** Kerry Marsh, Julia Dollison, Jennifer Barnes, Greg Jasperse

**Voicestra** Bobby McFerrin's jazz/world beat vocal group

**Vox One** From Berklee School of music, now on faculty ♦

## Summer Conference Recap

### Christopher Dent, Summer Conference Coordinator

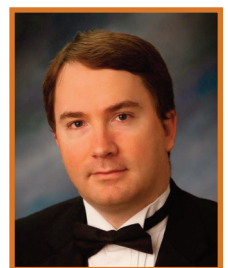
OCDA's 2018 Summer Conference was held this year June 18–20, on the campus of Otterbein University in Westerville. This year OCDA welcomed Dr. Hilary Apfelstadt, retired Director of Choral Activities from The University of Toronto, and composer and arranger Jake Runestad as our clinicians. Dr. Apfelstadt offered insight into Canadian choral com-

posers, discussed productive and useful warmups, and led a conducting masterclass. Highlights of Runestad's presentations included a session on composition and improvisation, and sessions about text and the commission process.

One of the highlights of the OCDA Summer Conference are the high-caliber performances. This year was no different and the

conference boasted great performances by the Granville High School Women's Chorus, the Bay High School Choraleers, The New World Singers from the Columbus Children's Choir, and the Hilliard Memorial Middle School 8th Grade Women's Choir.

This year the OCDA High



School Men's and Women's Honors Choirs were directed by Dr. Peter Jarjisian and Dr. Gayle Walker. This one-day event saw over 100 high school singers join together from high schools across the state and perform several outstanding selections.

The annual Children's Honor Choir is always a huge part of Sum-

mer Conference, with singers grades 4–8 coming to participate in this rigorous, three-day event. This year's Children's Honor Choir was directed by Dr. Kristina MacMullen.

This year's OCDA Summer Conference included jam-packed reading sessions highlighting the tireless work of our Repertoire & Standards chairs who hand-pick

the best music to share with you; terrific social events including our annual Gemütlichkeit at Quaker Steak and Lube and the All-Conference Party at Brio; and a crowded exhibit hall with several vendors from across the region.

I look forward to seeing you at next year's conference, June 17–19, 2019, at Otterbein University. ♦

*("Evaluating Cultural Validity in Choral Repertoire," continued from page 5)*

process is whether members of the cultural group represented would recognize the piece as relating to their lived experiences, or whether the piece instead offers a distorted, decontextualized, or stereotypical view of the cultural group. The above description of Abril's personal connection to Cuban culture, and to this piece specifically, provide evidence of the piece's "cultural validity," meaning the extent to which selections are typical and characteristic of a cultural group (Abril, 2006). Abril advises teachers to seek repertoire that is high in cultural validity and low in cultural bias (2006). "Uno, Dos, y Tres" is one example of a choral arrangement that meets those criteria, while also being vocally and developmentally appropriate for elementary-aged singers. The details provided about the piece's social, cultural, and historical context as well as the arranger's knowledge of the cultural tradition are positive features that teachers can seek when evaluating additional publications.

**Exemplar 2: "The Joy I Feel"**  
*arr. Tim Gregory, transcr. Dan LeJuene, Hal Leonard #08754126*

This publication of three choral arrangements from Tanzania and Kenya also provides helpful contextual detail in the octavo's inside cover. Upon investigating the arranger's qualifications, one learns that Gregory is an ethnomusicologist and music educator who has conducted extensive research in Kenya and Tanzania. In addition, the octavo provides detail about the socio-cultural contexts from which the songs originate. Importantly, the specific ethnic groups and nations from which the songs originate are recognized in the octavo: the Meru people in Tanzania and the Kamba people of Wamunyu, Kenya. This level of specificity contrasts with octavos in which pieces are vaguely designated as "African folksongs," for example. Such general designations are problematic in that they portray large groups (e.g., the population of an entire continent, the population of Spanish speakers) as though they are culturally homogenous, glossing

over important details of national, ethnic, cultural, or individual identity within those broad populations. When choral octavos essentialize culture in these ways (see Erickson, 2005), conductors are urged to undertake further research to ascertain the specific national, ethnic, and cultural contexts from which the songs originate. If such information cannot be located, an alternative selection would likely provide the basis for a more culturally valid learning experience.

Of course, the amount of contextual information that can be provided within the compact space of an octavo's inside cover is likely insufficient for developing an in-depth understanding of a given piece's socio-cultural context. This octavo is one of few examples I've found that directs teachers toward additional resources through which they can continue their study of matters pertaining to cultural context and culturally valid performance practice. The octavo refers educators to Gregory's website, where field recordings generated within

# SIGHT SINGING

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

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the cultures of origin can be heard. Such recordings facilitate conductors' ability to track editorial decision-making and carefully consider the cultural validity of those decisions. The videos also feature musicians native to each culture as vocal models, allowing teacher-conductors and singers to discern important details regarding the vocal timbre, style, and performance practices with which the music is traditionally performed.

The availability of such reference recordings is a rare and useful feature, especially if teachers are consulting a transcription of a piece that would be taught via aural tradition in its culture of origin. When pieces drawn from aural

traditions are transcribed into standard notation, important details are often not captured in the notated score (e.g., stylistic elements such as scoops, slides, or bends, or pitches that do not correspond to the twelve-note chromatic scale). Additionally, for musicians accustomed to learning Western classical music from notated scores, the very presence of standard notation may cue them to apply stylistic details appropriate for Western classical music rather than those appropriate to the culture of origin (Goetze, 2000). If a piece would be learned via aural tradition in its culture of origin, teaching and performing it aurally in the classroom would yield the

most valid learning experience. This can be accomplished by consulting with a culture bearer either by having them visit in person or via distance learning technology. Multimedia resources featuring natives of a particular culture as vocal models provide another practically accessible way to facilitate an aural learning experience with your choir, a possibility explored in the next example.

**Exemplar 3: *Vela, Vela***  
DVD created by Mollie Spector Stone, available from [thechoralimperative.com](http://thechoralimperative.com)

Stone's interactive DVD, *Vela, Vela*, presents The University of Cape Town Choir for Africa's perform-

ances of seven South African choral arrangements. The DVD features South African musicians performing voice parts, pronunciation, dance movements, and vocal timbre and style, providing models that can support choirs' efforts to

make their performances as culturally valid as possible. Interviews with South African musicians and an accompanying booklet provide substantive detail about the social, cultural, historical, and political context surrounding each of the pieces. The resource is an outgrowth of Stone's grant-supported research in South Africa, which involved sustained engagement in the field. Since publishing *Vela, Vela* in 2004, Stone and collaborator Cuyler have published a series of DVDs featuring music from Bulgaria, Georgia, and South Africa (also available through [thechoralimperative.com](http://thechoralimperative.com)), each of which has been thoroughly researched in collaboration with natives of each culture. Some DVDs feature singers from the United States as vocal models, which may be helpful in encouraging singers that culturally valid renditions of music from cultures beyond the realm of their prior experience are attainable, provided they invest time and effort into research and preparation.

This article has described specific examples of choral music drawn from Cuba, Tanzania, Kenya, and South Africa, highlighting features that may lead teacher-conductors to include them in their curricula. While the specific selections are unlikely to be useful to all conductors in all situations, the principles and questions guiding their selection may be informative to educators interested in making their curricula more representative of cultural diversity. It is important to

emphasize that consulting printed choral octavos is not the only, or necessarily the best, way to locate culturally valid repertoire. If the goal is to locate repertoire that is typical and representative of specific cultural groups, beginning by consulting with *people* about repertoire relevant to their cultural backgrounds and identities is often more productive than starting the process with materials such as scores or publisher's catalogues. While diversifying curricular content does not in and of itself constitute multicultural or culturally responsive education, it can offer a point of departure for choral teachers interested in engaging more substantively with these approaches to teaching. Through responsible repertoire-related decision making, teacher-conductors can make important strides toward honoring cultural diversity in the choral classroom.

### References

- Abril, C. R. (2006). Music that represents culture: Selecting music with integrity. *Music Educators Journal*, 93(1), 38–45.
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- Goetze, M. (2000). The challenges of performing choral music of the world. In B. F. Reimer (Ed.), *Performing with understanding: The challenge of the national standards for music education* (pp. 155–169). Reston, VA: MENC. ♦



## Find your focus.

Scholarship Audition Dates:

Saturday, Jan. 26, 2019  
 Saturday, Feb. 9, 2019  
 Monday, Feb. 18, 2019

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# Treasurer's Report

*Kent Vandock, Treasurer*



2018 Newsletter Report - Year to Date  
1/1/2018 through 9/3/2018

Category	1/1/2018-9/3/2018
<b>INCOME</b>	
Advertising	420.54
Children's Choir Income	25,230.00
Elementary Choir Festival Income	1,427.99
High School Honors Choir Income	9,945.00
Int Inc	8.30
Member Deposits	3,796.00
Summer Conference Income	23,521.00
<b>TOTAL INCOME</b>	<b>64,348.83</b>
<b>EXPENSES</b>	
ACDA Membership Dues Transfer	877.00
Awards	386.00
Bank Charge	30.00
Board Meetings	895.45
Children's Choir Expenses	23,830.18
Elections	179.30
Elementary Choir Festival Expenses	1,427.99
Fees	50.00
High School Honors Choir Expense	9,283.16
Insurance	1,920.00
Misc	375.30
Newsletter	600.00
Office	206.65
OMEA	260.90
Sponsorships	1,257.99
State Officer Travel	511.30
Summer Conference Expenses	22,353.01
Taxes	65.00
Travel	937.71
Website expenses	612.95
<b>TOTAL EXPENSES</b>	<b>66,059.89</b>
<b>OVERALL TOTAL</b>	<b>-1,711.06</b>

## Upcoming Events

### OMEA Professional Development Conference

January 31–February 2, 2019, Cleveland, OH

[omeapdc.com](http://omeapdc.com)

### ACDA National Conference

February 27–March 2, 2019, Kansas City, MO

[acda.org](http://acda.org)

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