

## From Your President

### *Looking Forward*

EARLY FALL is a great time of anticipation for me. As I write this, it is 85 degrees outside, and yet all I can think about is putting on a sweater, baking apple bread, and drinking warm cider. It takes a lot of patience on my part, but I know those days will come eventually. And though my school and church years began just a few short weeks ago, I am already thinking ahead to December concerts, special services, and adjudicated events. Likewise, I am anticipating an eventful year for the Ohio Choral Directors Association, and I'm excited to serve my first term as President.

Even though our excellent 2019 Summer Conference wrapped up just a few months ago, we are already hard at work planning the 2020 Summer Conference, which will be held June 22–24, 2020, on the campus of Otterbein University in Westerville. Our headliners will include Janet Galván, Director of Choral Activities at Ithaca College; Jacob Narverud, prolific composer and arranger whose many popular works include “Jambo,” “Lunar Lullaby,” and “Sisi ni moja;” and Zebulon Highben, Director of Chapel Music at Duke University Chapel. Mark your calendars, as you will not want to miss it!

As usual, the conference will also feature numerous reading sessions, networking opportunities, and performances by outstanding Ohio choirs. Are you interested in submitting audition materials for the choir you direct to perform at Summer Conference? If so, please see the performing ensemble application found in this newsletter. All audition materials must be submitted by January 13, 2020, and can be sent either on CD through the mail or as digital files via email.

In early 2020, OCDA will make several choral programming contributions to the Ohio Music Education Association Professional Development Conference, held January 30–February 1 in Cincinnati. Most notably, OCDA will once again offer three reading sessions geared toward Ohio choral music educators. These reading sessions are a big outreach effort for our organization, as we provide high-quality repertoire selected by our expert Repertoire & Resources chairpersons. For those of you who are members of OCDA but not OMEA, our partner organization is offering you the



*OCDA President  
Brandon Moss*

### *Contents*

From Your President . . . . .	1
<i>Brandon Moss</i>	
Summer Conference Recap . . . . .	4
<i>Chris Dent and Jared Joseph</i>	
An Ohio Legacy . . . . .	7
<i>Amy Gelsone</i>	
Inclusive Programming . . . . .	9
<i>Lisa Wong</i>	
Enliven Your Congregational Singing! . . . . .	10
<i>Mario Buchanan</i>	
Making Room for a Singular Voice . . . . .	13
<i>Sarah J. Baker</i>	
Using Solfège in the Middle School Classroom . . . . .	16
<i>Laurel Labbe</i>	
Elementary Choir Festivals . . . . .	17
<i>Lei Ramos</i>	
Treasurer's Report . . . . .	18
<i>Kent Vandock</i>	
Summer Conference Performing Ensemble Application . . . . .	19
Leadership Roster . . . . .	20
Upcoming Events . . . . .	21

### *Advertisers*

Ball State University . . . . .	3
Bob Rogers Travel . . . . .	2
CMS Publications . . . . .	5
JW Pepper . . . . .	6
Malone University . . . . .	7
Otterbein University . . . . .	11
University of Dayton . . . . .	14



To us, every moment matters.

You create the music, we'll do the rest.

since  
**1981**

we've been working with directors to create incredible student travel experiences.



*Bob Rogers Travel*

over  
**5,000**

custom trips planned to destinations in the U.S. and abroad, no two alike.

Making Moments That Matter

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

since  
**1981**

Call: (800) 373-1423

chance to register for that conference at the OMEA member rate. In order to take advantage of this offer, please visit our website ([www.ohiocda.org](http://www.ohiocda.org)) to download an application. (Note that these registrations must be printed and mailed in.)

The following month, I hope you will consider attending our regional ACDA conference, a joint effort by our Central Region and the North Central Region, held in Milwaukee, Wisconsin, March 4–7. In addition to many fabulous interest and reading sessions, there will be a number of great performances (including one by the Bexley High School Vocal Ensemble, directed by Amy Blosser), and several honor choir opportunities, including Elementary, Middle Level Mixed, High School SSAA, and High

School TTBB. The conference will also include Immersion Day, celebrating singers of all abilities and featuring both the Joining Voices Inclusive Festival Choir, directed by Anton Armstrong and Therees Hibbard, and the High Five Choir. Student members may also participate in the Collegiate Repertoire Choir, directed by Lynne Gackle. Please consider attending this conference and encouraging students to audition for any one of these fantastic honor choir opportunities. For more information on the conference or honor choir auditions, visit [www.acdacentral.org](http://www.acdacentral.org).

If you are reading this, I know you value your membership in OCDA and are aware of the many benefits it has to offer. In addition to conferences—which boast many opportunities for learning, inspira-

tion, and networking—access to resources such as ChoralNet, *Choral Journal*, and *ChorTeach* is invaluable (not to mention our very own *OCDA News*—check out the excellent articles from your board members in this issue!). We also offer mentorship for new and early-career directors, as well as opportunities for your singers to participate in special activities, such as our Elementary Choir Festivals, Children’s Honor Choir, and the High School Honor Choir Men’s and Women’s Choruses. Since you know the benefits, I will end this article by challenging you to reach out to someone who is not currently a member and encourage them to take advantage of all the many benefits membership in OCDA provides. We have some opportunities available for new



**BALL STATE UNIVERSITY**

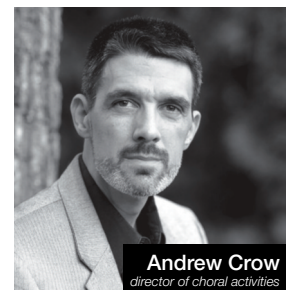
College of Fine Arts  
School of Music

## Graduate Assistantships Available in Choral Conducting for Fall 2020

*Shaping artists, educators, and scholars*

Assistantships cover the major part of tuition and fees (for full-time credits), plus include a stipend as follows: Doctor of Arts degree: \$12,000, Master of Music degree: \$7,000.

Students receive abundant time leading our six choral ensembles in an encouraging community of mentorship. Our Doctor of Arts degree allows the student to develop a companion teaching area from a variety of secondary fields and to have hands-on, guided preparation for a career in college or university teaching through specific personalized coursework including a teaching internship and externship. Application/Audition Deadline: February 1, 2020.



**Andrew Crow**  
director of choral activities



**Kerry Glann**  
associate director of choral activities

To learn more, contact Andrew Crow, director of choral activities, at [arcrow@bsu.edu](mailto:arcrow@bsu.edu).

[bsu.edu/music](http://bsu.edu/music)

members through our Sing Up Membership Drive, which runs through November 15: Our state has been given 10 free memberships for brand new members (or those who have not been a member

for three years or more), and college students can become members for the first time at the rate of just \$5! Contact our Membership Chair, Libby Hainrihar, for more information about these offers.

Thank you in advance for helping us find our next OCDA members, and I hope to see you (and all our new members) at one of these fantastic events. Let's have a great year! ♦

## 2019 OCDA Summer Conference Recap

*Chris Dent & Jared Joseph, former and new Conference Coordinators*

### Great Clinicians!

The 2019 OCDA Summer Conference was held this year June 17–19 on the campus of Otterbein University in Westerville. This year OCDA welcomed clinicians Dr. Jerry Blackstone, Emeritus Professor of Conducting from the University of Michigan; Abbie Betinis, composer and arranger; and Jeanne Wohlgamuth, Artistic Director of the Columbus Children's Choir. Dr. Blackstone offered insight into working with male voices, and he led a conducting masterclass. Ms. Betinis presented interest sessions on copyright and justice choirs, and she led a reading session featuring her varied compositions. Ms. Wohlgamuth presented a session on empowering singers in the choral program.

### Great Performances!

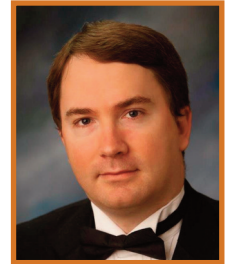
High-caliber performances are typical highlights of our Summer Conference, and this year was no exception. Great performances were provided by the Logan High School Chamber Singers, the Bexley High School Vocal Ensemble, the Grandview Singers, the Young Profes-

sional Choral Collective Chamber Choir (Cincinnati), and the Stow-Munroe Falls Women's Choir. This year the OCDA High School Honor Choir Women's and Men's Choruses were directed by Ms. Sarah Baker and Dr. Robert Ward respectively. This one-day event saw over 100 high school singers join together from high schools across the state to perform several outstanding selections. The annual Children's Honor Choir is always a huge part of Summer Conference, with singers from grades 4–8 participating in this rigorous three-day event. This year the Children's Honor Choir was directed by Dr. Barb Lamont.

### Reading Sessions, Exhibits, and Parties!

This year's Summer Conference also featured jam-packed reading sessions highlighting the work of our Repertoire & Standards chairs who hand-pick the best music to share with you; a crowded exhibit hall with several vendors from across the region; and terrific social events including our annual Gemütlichkeit at Quaker Steak and

Lube and the All-Conference Party at Brio.

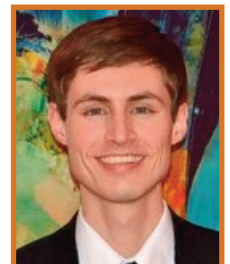


CHRIS DENT

### New Conference Coordinator

I'm Jared Joseph, and I'm happy for the opportunity to serve as the OCDA Conference Coordinator.

This is my seventh year of teaching at Washington High School in Washington Court House, OH. I studied music education at Otterbein University and am currently studying music education at Capital University over the summers in grad school. Since 2010, I have worked closely with OCDA and have learned from four wonderful Conference Coordinators (Sara & Brian Potts, Brandon Moss, and Chris Dent). While a student at Otterbein, I had the opportunity to take an active role as a Conference Assistant for four conferences, experiencing firsthand the behind-the-scenes logistics. During the 2017 and 2018 confer-



JARED JOSEPH

# SIGHT SINGING

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

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

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

**CMS PUBLICATIONS**  
3136 Englewood Dr.  
Silver Lake, OH, 44224

To order, please click here:  
[www.cmspublications.com](http://www.cmspublications.com)



ences, I served on the H.S. Honor Choir Committee. My ultimate goal as Conference Coordinator is to be part of a team that creates a smooth and fulfilling conference experience for all attendees and performers.

## Conference 2020

Although we still have more than six months to go, here are some updates for the 2020 OCDA Conference:

- Please put the 2020 conference in your calendar (June 22–24) and plan to attend (and invite at

least two new people who have never attended). **Registration will open in February 2020.**

- By December 2019, we will have a short video promoting our conference. This will be posted online and easily shareable.
- We will premiere a new, unique social gathering at a different location on the first night of conference after the high school honor choir performances. More information to come, but you will not want to miss this.
- If you have student teachers this year, talk with them about the conference. I've attended this

conference since my undergraduate studies—I know we can encourage more college students to attend this year.

- If you plan to attend conferences/performances in the next few months in Ohio's surrounding states, please let me know. We would love to promote our summer conference to those outside Ohio.
- Finally, please do not hesitate to reach out with any suggestions, questions, or concerns ([jared.w.joseph@gmail.com](mailto:jared.w.joseph@gmail.com)). ♦



# NOBODY KNOWS YOUR PROGRAM LIKE YOU DO

You know your students' needs and put in the time and effort to make sure they get the best possible care and instruction. But you shouldn't have to do it alone. That's why Pepper is here to support you when you need us. We'll help you get started with repertoire suggestions, new music, and tips from our editors and other directors. You're the expert. We're here to help.

**JW PEPPER** | DELIVERING MUSIC SINCE 1876

[JWPEPPER.COM](http://JWPEPPER.COM) | 1.800.345.6296

Copyright © 2017 J.W. Pepper & Son Inc.

# An Ohio Legacy

*Amy Gelsone, Historian*

EACH YEAR the Ohio Choral Directors Association awards one of its members the Distinguished Service Award, our highest honor. At the OCDA conference meeting this past June, OCDA bestowed the honor on Dr. Sandra Mathias.

Dr. Mathias has served choral music in Ohio in several capacities. She conducted the Children's Chorus for the Columbus Symphony Orchestra, was founder of The Kodaly Institute at Capital University, was Professor of Vocal Music Education at Capital University, and served as the Artistic Director of the Columbus Children's Choir.

She received a B.S. degree in

Music Education from SUNY Fredonia, an M.A. degree with Orff concentration from Ball State University, a Ph.D. in Music Education from The Ohio State University, and her Kodaly certification from the Kodaly Institute of America.

Her notable honors include the Kodaly Institute Intezetert Award, the 2001 Community Music Educator of the Year award from the Columbus Symphony Orchestra, and the Arts Freedom Award presented by Southside American Kodaly Educators. Also, Dr. Mathias conducted the Columbus Children's Choir at the ACDA National Conference in 2008 and at the Cen-

tral Division Conference in 1996.

Dr. Mathias has served as guest conductor for the Georgia All-State Middle School Treble Chorus and the National Children's Choir of the Organization of American Kodaly Educators, as well as the Wisconsin All-State Elementary Choir; the Lake Charles, LA, 5th Grade Honor Chorus; and the New York ACDA Children's Honor Chorus.

Sandra's service to ACDA includes roles such as the Children's Choir R&S Chair, satellite director for the OCDA Children's Honor Choir, clinician for the OCDA



# MUSIC

## at *Malone University*

**ENSEMBLES**  
University Chorale, Chamber Choir, Women's Concert Choir, Men's Glee Club, Malone Opera Theatre, Symphonic Band, Marching Band, Jazz Ensemble, Piano Ensemble, Flute Ensemble, Percussion Ensemble, Woodwind Ensemble, Strings Ensemble, Commercial Recording and Performance Ensemble, Music Ministry Experience

**PROGRAMS**

B.A. in General Music	B.S. in Music Education	B.A. in Music Production
B.A. in Music Ministry	Certificate in Piano Pedagogy	Certificate in Voice Pedagogy

**AUDITION DATES**  
See a schedule at [www.malone.edu/music](http://www.malone.edu/music).

**SCHOLARSHIPS**  
Scholarships are available for majors and non-majors.

*Malone University is an accredited institutional member of the National Association of Schools of Music.*

## MALONE UNIVERSITY

CHRIST'S KINGDOM FIRST

Canton, Ohio | 330.471.8231 | [www.malone.edu/music](http://www.malone.edu/music)

Honor Choir in 2014, and committee member for the Children’s Honor Choir. She also served as a clinician for the OCDA Elementary Choir Festival in 2013.

To quote one of Dr. Mathias’ nominators: “For many years her name has been synonymous with excellence in choral performance and choral pedagogy. From her work as a professor at Capital University to her artist-level work with the Columbus Children’s Choir, Sandy has been a beacon of inspiration with regard to integrating systematic pedagogy with choral performance. One need only look at her list of professional awards to see that her work and teaching are respected both in the United States and abroad.... Sandy has taught and mentored numerous young teachers who devote their careers to students in Ohio. Long after completing a degree at Capital University or a certification program at the Kodaly Institute, students appreciate Sandy’s ongoing interest in their careers, and they seek her counsel with regard to pedagogical challenges. They know, as do many OCDA members, that Sandra Mathias possesses wisdom by virtue of time served.”

Another nominator submitted: “Sandy is absolutely passionate about choral music, and about children’s choral music in particular. She has dedicated her life’s work to singing, teaching children to sing, training teachers of singing, and planning and organizing singing opportunities for children. She has been, and continues to be, very involved in OCDA.”

The Ohio Choral Directors Association is very proud of Dr. San-

dra Mathias and her contributions to this state, and we happily

awarded her the Distinguished Service Award for 2019! ♦

*I am greatly honored* and humbled to have been named the 2019 recipient of the OCDA Distinguished Service Award. Receiving this award has flooded my memory with conference planning teams for Divisional Conferences, OCDA Board Meetings and Conferences, OCDA Children’s Honor Choir planning, the honor of conducting an OCDA Children’s Honor Choir, sharing in sessions, performing at conferences, and working with some of the finest people I know.

As I begin the climb to 80 (soon to be 76), it is my joy to see the fruition of musical seeds planted in the Columbus Children’s Choir, Capital University, and OCDA. Our work is about giving and passing it on. Our rewards come from seeing the success of former students and colleagues. It is never about ourselves, but about giving the best of ourselves to others—in our content and in our work.

When I look at this plaque and think about this award, I am reminded of specific children from the Children’s Honor Choir, who shared their joy with me over their experience; I am reminded of working with amazing Children’s Honor Choir Conductors: Rollo Dilworth, Bob Ward, Fernando Malvar-Ruiz, and many others; I am reminded of working with a dedicated team of teachers and Otterbein students to create a positive experience



for members of the Children’s Honor Choir; I am reminded of planning meetings with Hilary Apfelstadt for a Divisional Conference in Cincinnati; I am reminded of learning from the excellent clinicians who came to OCDA; I am reminded of my own jitters as the Columbus Children’s Choir performed for my peers; and....I am reminded of the many special friends I have made through this organization.

What we do is more important in today’s world than ever before: bringing people together, to actively create choral music that touches all souls—singers and listeners. Thank you for this opportunity to reflect on treasured years with so many people, of all ages. Thank you for this very special recognition. My heart is deeply touched.

With deep gratitude,  
*Sandy*



# Repertoire and Resources for Inclusive Programming

*Lisa Wong, Rep-Specific — Ethnic: Intermediate/Advanced R&R Chair*



THE AMERICAN CHORAL DIRECTORS ASSOCIATION currently labels this particular category of music as “Ethnic/Multicultural,” offering “Repertoire and Resources for Ethnic/Multicultural Music.” While I am pleased to see important discussions regarding inclusive pedagogy taking place in conferences, interest sessions, board meetings, social media, and the like, we must do more to dispel the exoticism inherent in this outdated category. In its place, I propose a new repertoire category: “Inclusive Programming,” a multi-perspective approach that actively encourages programming music of under-represented composers. Certainly, all of our repertoire categories—Contemporary, Youth, Vocal Jazz, etc.—must also include works of underrepresented composers; an Inclusive category would serve as a resource for directors seeking to program music composed by women, under-represented racial groups, and LGBTQIA+ individuals.

## Why not Ethnic/Multicultural?

Director A programs a concert of popular American works and opts to include one piece from Ghana; her hope is that the singers and audience members may learn a bit more about another culture.

In order to celebrate Black History Month, Director B programs a concert of Spirituals. Her remaining concerts throughout the year

contain no pieces from this genre.

Do these fictitious directors harbor malintent? Probably not. However, Director A others an entire population by setting Ghana outside of the primary culture; comparisons are not drawn in an examination of many cultures, but solely in relation to a primary culture. Ghana is observed as perhaps distant and foreign rather than as part of the interconnected global community. Similarly, in “Around the World” types of programs, Director B also others an entire population by programming Spirituals only during a particular time of year while ignoring this genre at all other times. (For those unfamiliar with “other” as a verb, Merriam-Webster defines it as “to treat that culture as fundamentally different from another class of individuals, often by emphasizing its apartness.”) Our singers and our audiences deserve to be immersed in music rich in varied perspectives; such inclusive programming demonstrates that all musical perspectives are valued as components of our collective global culture.

## Why must programming be inclusive? Why not “blind” programming?

A recent viral social media post regarding a well-known white, male composer who sold additional music through a major publisher under a fictitious female, Japanese name sparked outrage from the

music community. Amidst the outrage, however, several directors argued that they prefer to look for the highest level of music and to allow diversity to occur organically. If you share this viewpoint in programming for your choirs, I challenge you to look back on your last five concert programs. How many works did you program that were written by women? How many by composers of color? How many by LGBTQIA+ composers?

No one is arguing that we should lower the quality of our repertoire in order to include a higher level of diversity. Rather, we must even the playing field, actively promoting the music of underrepresented composers so that their music has a chance of ending up in front of a director. As one example of many: this summer, I received a large stack of choral music from a commercially successful music publisher. Within this stack of 80 pieces, only four of the works were written by women. Four out of 80. Five percent. (And one woman had two pieces, so only three different female composers were represented.) The Ohio Choral Directors Association and the Ohio Music Education Association have a tremendous responsibility to get the music of underrepresented composers into the hands of our members. Our singers and our directors must be able to see them-

selves and society at large represented in the music they perform.

**Where to start?**

SUNY Fredonia’s Institute for Composer Diversity ([www.composerdiversity.com](http://www.composerdiversity.com)) is an advocacy organization rich in resources for those seeking to diversify perspectives within their repertoire choices. Believing that every concert program can allow for greater diversity, the Institute recommends the following for each concert and/or concert season, noting there should be overlap within the following categories:

- 25–35% works by living composers
- 15–25% works by women
- 15–25% works by composers from underrepresented racial, ethnic, or cultural heritages

Their website features a searchable database that introduced me to a wealth of composers I had never before encountered. One can select from various genres, composer demographics, living composers, etc. There is also a page for those using the website to add new composers to the database. I applaud the Institute and its Director, Rob Deemer, on their remarkable success in bringing this fruitful resource into the foreground.

**What are you singing this year?**

I hear this question all the time at conferences. If you’re like me, you’ve likely programmed so much music for the year that your mind goes embarrassingly blank when someone asks this question! Let’s get this information onto our OCDA repertoire lists. If you’d like to participate:

1. No later than April 22, 2020, please send me at least one complete concert program from 2019–20. You are free to send more than one program.
2. Include your name, school/organization name (ex. Smith High School Treble Chorus), and your program titles, composers, and publishers in a Word document. (Please don’t send a PDF; I won’t have time to re-type all of the information.)
3. In May of 2020 I’ll compile a list, including school/organization and director names.

Please forward your concert program information to [Lwong@wooster.edu](mailto:Lwong@wooster.edu). I look forward to seeing the progress we’re making in Ohio, and hope this compiled list might serve as an additional resource as we begin programming for 2020–21. ♦

## Enliven Your Congregational Singing!

*Mario Buchanan, Music in Worship R&R Chair*

GROWING UP IN AKRON in a Catholic school, we had a church choir made up of students who would help lead weekly Mass. I became fascinated with the service and even more so the pipe organ. In the choir loft, the organ sat behind us and most of my time was spent watching the organist and not the choir director! My father had been a long-time Episcopalian and one day we went to the Episcopal Church in town. There was a huge pipe organ and a large choir singing that day. That service solid-

ified my choice to be a church musician. I started taking organ lessons and graduated from the University of Akron with a degree in Organ Performance. Since then, I have served in Catholic, Methodist, Presbyterian, Episcopal, and Lutheran churches. Right now, I serve an Episcopal church in Hudson as the Director of Music/Organist, and I’m glad to serve you as a board member of OCDA.

Our job as church musicians requires much study and skill. We are charged with finding music that is

both educational and spiritually rewarding. When looking at different job descriptions for musicians in churches, there are always the basics: Maintain and grow the choir(s), use the various instruments in the church for services, attend staff meetings, pick hymns and repertoire for the church year, etc. However, most of the time the biggest job of all is left out: enliven congregational worship. This begs the question: why do we have





Building your future ... one note at a time

## Music at Otterbein

### DEGREES OFFERED:

#### **Bachelor of Arts**

*CONCENTRATIONS IN:*

- General Studies
- Theory and Composition
- History and Literature
- Jazz Studies

#### **Bachelor of Arts in Music and Business**

*CONCENTRATIONS IN:*

- Audio Production
- Arts Administration
- Music Management

#### **Bachelor of Music Education**

#### **Bachelor of Music in Performance**

### 2020 Audition Dates

**Saturday January 18**

**Saturday February 8**

**Tuesday February 18**

**Saturday March 21**

Contact Claire Brock for more info  
cbrock@otterbein.edu  
614.823.1504



**otterbein.edu/music**  
An accredited member of the  
National Association of Schools of Music

choirs, handbells, organs, and pianos in churches? Are they really there as performance tools? Music in church is not a performance. You are not performing for the congregation, but rather helping the congregation reach a new spiritual experience through music. It is a joint effort between you and the congregation. However, we still want to maintain a level of good music. Why? Mistakes distract us from being totally, spiritually present in the service. All of these wonderful musical instruments—yes, even the choir—exist to enliven congregational singing. Great hymn singing does not come overnight. It takes years to grow and maintain.

So, how do you get your congregation to sing?

**1. Pick hymns they know.** Seems like a no brainer but it is crucial, especially for the first and last hymns. If you plan on doing a new hymn, I have found putting it in the middle of the service works best. Congregants always want to go in and out of church being able to fully sing a hymn and not having to fumble through something unfamiliar.

**2. Play as a singer.** Always play with the singer in mind. Someone in the pew can immediately tell if you don't have their best intentions in mind. Give them plenty of time to breathe, keeping in mind that their breath support is probably not as reactive as yours. To best achieve this, sing while you play. It will transform your hymn playing, as I can still hear the voice of my undergraduate teacher telling me. Always keep a steady tempo, both

in the verses *and* in the space between the verses—always play in a predictable way. Congregants aren't mind readers; you need to make sure they can follow you without any verbal explanation. Finally, employ *ritardando* only at the very end of the hymn. If you slow down after each verse, the hymn will just drag on.

**3. Figure out which instrument best serves each hymn.** If you have the luxury of having both a pipe organ and a piano, figure out which one would make the hymn come alive. Use discretion when choosing which instrument to play. I am reminded of my undergraduate teacher telling us in class that if we overuse the piano in rehearsals, the choir will subconsciously sing like the piano: choppy and without line. The same goes for congregations. The reason the organ is such a wonderful instrument for leading congregational worship is that it can sustain the sound. If you want your congregation to sing more legato, then use the organ to help them carry the phrase. If you want them to sing more *marcato* (on a hymn like "How firm a Foundation," for instance), open your touch more to have a more *marcato* quality. Be reminded too that some songs or hymns don't require instruments. Dropping the piano or organ out in the middle of a hymn can be quite effective, or you might not use any accompaniment. However, this must always be planned. Finally, always research the history of specific hymns. You want to be as true to the origin of the hymn as you can.

**4. Employ text painting.** There is nothing more boring than singing a hymn where each verse sounds exactly the same. Make distinct changes to the hymn registration, whether by changing the organ stops or by changing the register in which you play the piano. The text of a hymn always comes first as the hymn tune is only a vehicle for the text. Be creative in your hymn interpretations. For example, if the hymn talks about crucifixion, maybe use some chromatic scales in one of the hands or some "crunchy" chords.

**5. Listen to recordings of your playing.** Most churches now record their services, so it can be fairly easy to get a copy. If your church doesn't do this, set up a recording device and then afterward listen to yourself playing the hymns. I have a good friend who has been playing in church for more than forty years. After each Sunday service, he still grabs a copy of the recording for the day and listens to it on his drive home. We are our best critic, so use that to your advantage.

**6. Use the choir alone or a different voicing for a verse.** Assigning a verse to the choir can be quite effective, especially in a long hymn. It gives the congregation a little bit of a break and also allows the use of a special arrangement. Also consider choosing to have a particular verse sung only by the women of the congregation, or only by the men, or only low voices, or only high voices, or only people with birthdays in December through June, etc. Be creative!

7. *Be a great storyteller.* Finally, I am a big proponent of doing all of the verses of a hymn. Cutting verses can really sour a hymn, because most hymns tell a story, and

if you interrupt that story by cutting verses, then the story can't come to life. It would be like reading a great book but only reading the odd numbered chapters. Re-

member that you are telling a story through your playing.

Blessings in your musical leadership! ♦

## Making Room for a Singular Voice in a Room Full of Voices

*Sarah J. Baker, Southwest Region Chair*

IT IS DIFFICULT for some of us to outwardly speak the words we have in our hearts and minds. As an introvert, I often suffer from tonguetied obstacles when trying to convey my thoughts and ideas in speech mode. Writing has always been my avenue of choice when communicating my knowledge of a subject or sharing my most personal introspections. Since I know that I am not the only introvert on this planet, I want to make sure that I provide a vehicle for my introspective students to reveal what they know and feel.

Creating an anonymous space for my students, the young women in particular, has become a mission and an essential part of building an inclusive community in my program. Last spring, I was introduced to an incredibly valuable and useful educational tool for encouraging self-expression and thoughtfulness in the classroom. Normally, professional development sessions offered by school districts cater to teachers of core subjects, leaving those of us in the arts, physical education, world languages, etc., to devise our own methods for meet-

ing a state mandate that has nothing to do with our subjects. However, when my school district decided to promote the Ohio Writing Project, my teaching moved in a new and rewarding direction.

The Ohio Writing Project is based on the [National Writing Project](#), which was founded at Berkeley in 1973 and is devoted to improving the teaching of writing and learning from kindergarten through college. The Southwest Ohio division is based at Miami University. The OWP, which promotes literacy through writing across the curriculum throughout the day, offers strategies and tools that can be used to learn, reinforce, and reflect the content of any particular discipline. Some teachers use the writing tools as bell ringers or opinion pieces. My favorite tool is the One-Word Notecard, which I use to promote reflection or sharing of thoughts and ideas. It is easily adaptable to be as simple or as complex as one needs to convey and demonstrate understanding. This mode of communication allows for an open conversation about diversity, community, and

the importance of the individual.

The only material required for this technique is an index card, and I appreciate the adaptability of it. A request for an answer to one question, or a one-word reply for a definition can be completed in a matter of seconds at the beginning, middle, or end of class. The notecard can also be used if one desires a more complex response. I like to give my students the freedom to write on the card wherever and however they wish—they can use colored pencils or crayons, they can choose different fonts—whatever helps them be creative in showing what they are thinking. This is especially desirable when asking for reflections regarding a piece of music, or descriptions of text, or any other thought-provoking topic. When used in this way, the notecard gives the students a voice without the pressure of criticism from peers or the fear of judgment. Sometimes I have my students “pair and share,” but this isn't necessary. After reading the cards on my own time, I record observations and profound comments, then share





University of Dayton



AT THE UNIVERSITY OF DAYTON,

# MUSIC IS OUR PASSION.

We help each student discover the transformative power of music and develop musical interests, talents and skills that can change the world.

- » *Bachelor of Arts* with concentrations in music studies, jazz studies and ethnomusicology
- » *Bachelor of Music* degrees in music education, music therapy, performance and composition
- » Performance opportunities for all students regardless of major
- » Music talent scholarships available



## 2020 AUDITION DATES

- » Saturday, January 18, 2020
- » Saturday, January 25, 2020
- » Saturday, February 8, 2020

Visit [go.udayton.edu/music](http://go.udayton.edu/music) to learn more.

### DEPARTMENT OF MUSIC

[go.udayton.edu/music](http://go.udayton.edu/music)  
937-229-3936



- @udaytonmusic
- UDaytonMusic
- @udaytonmusic



them anonymously with the class. It is amazing how the demeanor of the ensemble changes when they are exposed to these statements. By means of the notecard, each individual has shared her voice.

Members of the “me” Generation Z suffer from excessive use of mobile devices which herald trends and foster the desire to be recognized. These students latch onto whatever is popular in order to be accepted, but since these trends are fleeting ideas, the girls in particular struggle to develop an authentic identity. They also must contend with the “halo effect,” by which an attractive face appears smarter than others, and their typical response is to mold themselves to the popular personas in order to survive in daily life. In our ensembles, we provide the haven for students to have the individuality that builds identity, and we offer a community that creates a space where they are safe to be vulnerable without being judged. When I succeed in providing this haven, my students develop greater compassion for others while feeling respected and fulfilled.

This summer I was offered the privilege of conducting the OCDA High School Honor Choir Women’s Chorus. It was daunting for me personally—I was very concerned about fulfilling the expectations of the choir members and my colleagues, and about following such esteemed conductors, and I found myself in a state of turmoil with feelings of insignificance, despite my own professional knowledge and success. Then, I reached inside of my being, and realized what was important to me, what was special

to me, what I would most like these young women to take from their experience with me within such a limited amount of time. I decided to use the one-word notecard throughout the day, but first, I needed to identify their individual voice color (as a synesthete, I “see” a color when someone sings). These identifications immediately recognized each member in a special way, and their inner voice was heard without one word being used. I also shared my responses to the posed questions. Although I was placed in a vulnerable position, this helped me develop a threshold of trust and compatibility, which translated into a new line of communication.

Throughout the day, I asked the ensemble members to record responses to the following items:

1. Write the word “Gratitude” on your card.
2. Name the person, people, or things you are grateful for in your life.
3. Write the title of each piece we are studying today.
4. Write one word that you feel describes this piece.
5. Name the color you see when you sing this song.

With this method, the students were consistently engaged. While I worked with one section, another section was evaluating, thinking, and responding. At certain moments, I asked for volunteers to share, and it was overwhelming to witness the reactions from others, and to see how those volunteers began to reach out to new people and to me. Our world opened, and then we joined together. It was

amazing to feel the community we had developed in such a short time together. In these days of technological inundation, the human element we so rarely feel was present and strong.

The text of the literature we study evokes a response. Ask your students to convey that without restriction. Perhaps, they feel differently from you or have another interpretation of that text. This is acceptable in my eyes because the singer will express physically and emotionally in a desirable and satisfying manner for themselves and the audience members alike. The musical interpretation will automatically support that.

A vocal music education major at Miami University asked for my input on a recent project. The following is my answer to his question about inspiring students:

*The most inspiring part of leading students on the journey is witnessing the transition to considering others over self. When my students show trust and love for each other, for me, and for those they encounter outside our walls, the most important part of our job is realized. Singing in a choir creates a community when it is correctly nurtured. Yes, knowledge and technique are important, but what will remain when they leave us? Community. Sharing. Giving. Compassion. Understanding.*

It is important to connect. The music making will happen because the passion is there. We need to discover the way our voice communicates and make that our means to provide this connection. ♦

## Using Solfège in the Middle School Choral Classroom

*Laurel Labbe, Youth Area: Junior High/Middle School R&R Chair*



I HAVE BEEN TEACHING middle school choir for 14 of my 22 years of teaching. I taught middle school the first seven years of my career, then taught only high school in the middle of my career, and I'm currently back in the middle school setting, teaching 6th-grade introductory choir and 7th- and 8th-grade choirs. I have found that my approach has changed considerably since the beginning of my career and that I am more determined than ever to create musically literate singers.

My students come to me with very limited sight-reading experience, limited exposure to solfège, and limited experience looking at octavos. In spite of that, or perhaps because of that, we start every song with solfège. I can honestly say that I have tried teaching by rote, and I have tried using solfège, and when I have chosen to teach by rote, I always end up frustrated. I have to re-teach parts repeatedly and students seem to have little connection to what they are seeing on the page.

When we are starting a new piece, my singers automatically know that they will need their pencils. In the beginning of 7th grade choir, which is the first choir experience for most of the students in my district, all students write in most if not all of the solfège syllables. As the year progresses, I ask them to write in only the solfège

syllables that they really need. They can begin to leave out repeated notes or stepwise patterns that they feel comfortable with as the year goes by. One interesting development is that students choose for themselves how much they need to write down. Differentiation is occurring from the very beginning of the process. When we start something new, I'll sing a pattern from the music for the students. If they are comfortable and already reading, they sing along. Some students may choose to just write down syllables while I sing. Some students will choose to just listen and then pair-and-share with a friend who was able to write in as I was singing, or who can write in syllables completely on their own. As the students gain experience, once they have the tonal center set, I expect them to be able to write in their solfège without it being sung for them. By high school, they should be able to sight read on their own, in parts.

Even beyond the worthy goal of teaching music literacy, the benefits of using solfège for me as an educator are so numerous that they more than balance the effort and slow pace required at the outset. Time is saved many times over in the long run. First of all, students learn to sing in parts much more quickly because they are reading the notes on the page and can hear

that the other parts are singing different solfège and they shouldn't be singing in unison. I find I don't have to re-teach the parts over and over. In addition, students sing in tune with and without the piano. When we are beginning a piece, I rarely use the piano. We check in with a pitch from time to time just to confirm that we are still on track. This also gives the students a chance to begin responding to gesture right away since I can be in front of them rather than behind the piano.

I also have the good fortune to have the high school right across the street from the middle school. Once in a while, my high school students will have a free period that overlaps with my middle school classes. I have found it extremely beneficial to have high school students in the middle school choirs to assist with the process. An added benefit is that the students will sometimes give an affirmation about the benefits of solfège in the long run. Last week, one of my sophomores was visiting my 6th-grade introductory choir. One of the 6th-grade singers asked why we were not just learning the words to the song. I, of course, spoke about the importance of music literacy and making sure that we are creating musicians in choir. But I think it was so much



more effective when my high school student told the students that in middle school she wasn't the biggest fan of using solfège as a reading tool, but now that she is in high school, she sees how quickly the Women's Ensemble can learn

music and she understands how beneficial it is for everyone.

Solfège is only one tool toward music literacy, but I have found it to be extremely useful in the middle school setting. I am continuously impressed with the level of

musicianship middle school students are able to achieve and the kinds of musical conversations we are able to have because of their ability to read music. ♦

## Festivals to Enhance Your Elementary Choir Programs

*Lei Ramos, Elementary Festival Chair*

FALL HAS ALWAYS BEEN my favorite season. There is an invigorating energy in the air that you can feel. The evenings are cooler now, leaves are starting to change, and of course, school has started. It's a time to look ahead, to be creative and dream about new ideas. It's a time to get into a routine again, to start practicing, and develop our yearly plan. What could I share with my students this school year? What could boost my choral program and infuse my children's choir with new energy?

OCDA has a uniquely tailored program to enhance all levels of elementary and children's choirs. This year, we are again offering two Elementary Children's Choir Festivals in both the Northeast and Northwest regions. In the Northeast, we are thrilled to be hosted by the College of Wooster on Saturday, February 29. In the Northwest, we will be hosted by Bowling Green Performing Arts Center on Saturday, March 14. Choirs will have the opportunity to present their own music, work with fantas-

tic local clinicians, and sing in a large massed choir with other singers.

The energy that is produced is truly palpable! For many of our young singers, this is their first time being on a big stage, and many of them discover a new joy in performing. Last year, the Northeast festival was hosted by Kent State University and Dr. Deborah Devore. My choir was awed by walking into the beautiful concert hall and watching all the choirs arriving. A student of mine remarked last year, "I didn't know there were so many singers out there!" The OCDA Elementary Festivals provide a venue to both learn about singing and share that experience within the wider community.

We know that children's choirs are the foundation of any solid choir program. Many of us got "hooked" ourselves on singing through our early school, church, or community choir experiences. The joy of singing with your friends, performing together, and discovering that love can last a life-

time. The investment we make in our elementary choirs provides the ground for our middle and high school programs to come. At OCDA, I want to celebrate those children's choirs and provide opportunities for them to experience something special. That is the goal behind the Elementary Choir Festivals.

Consider registering early for the 2020 Festivals! Having the dates on your choir calendar now can give focus to your groups for the entire year. Already, my new students are excited to get their green choir T-shirt, and to know that they will be going to the College of Wooster in February. They feel connected not just to our choirs here at school, but to our region as a whole. It is exciting to see my choirs now valuing their festival experience as much as I do. I hope that the OCDA Elementary Choir Festivals can be a valuable resource for your choirs this year too. Happy planning! ♦



# Treasurer's Report

*Kent Vandock, Treasurer*



## 2019 Newsletter Report - Year to Date

1/1/2019 through 8/27/2019

Category	1/1/2019- 8/27/2019
<b>INCOME</b>	
Advertising	211.93
Children's Choir Income	26,064.06
Elementary Choir Festival Income	950.00
High School Honors Choir Income	10,710.00
Int Inc	4.54
Member Deposits	3,814.00
Summer Conference Income	22,640.00
<b>TOTAL INCOME</b>	<b>64,394.53</b>
<b>EXPENSES</b>	
Charitable Donation	-25.00
ACDA Membership Dues Transfer	937.00
Awards	596.10
Bank Charge	42.87
Board Meetings	725.35
Children's Choir Expenses	25,413.24
Elections	172.70
Elementary Choir Festival Expenses	945.14
Fees	50.00
High School Honors Choir Expense	8,884.46
Insurance	1,920.00
Membership	555.00
Newsletter	600.00
Office	310.92
OMEA	260.90
Summer Conference Expenses	20,967.64
Taxes	85.00
Travel	531.78
Website expenses	574.47
<b>TOTAL EXPENSES</b>	<b>63,547.57</b>
<b>OVERALL TOTAL</b>	<b>846.96</b>



## Summer Conference Performing Ensemble Application

*Application deadline: January 13, 2020*

Name of Performing Ensemble: \_\_\_\_\_

School/College/Community: \_\_\_\_\_ Number in group: \_\_\_\_\_

Director Name: \_\_\_\_\_ Ensemble Voicing: \_\_\_\_\_

Home Phone: \_\_\_\_\_ Cell Phone: \_\_\_\_\_ Work Phone: \_\_\_\_\_

Director Mailing address: \_\_\_\_\_

State: \_\_\_\_\_ Zip: \_\_\_\_\_ Preferred e-mail: \_\_\_\_\_

Director ACDA Member Number: \_\_\_\_\_

Audition materials may be submitted either via CD or digital files saved only as .mp3. Below is a checklist for audition materials:

- Name of performing ensemble on CD case, not on actual CD (for those submitting CDs)
- There should be 3 contrasting compositions, preferably from live performances
- Information identifying selections by track should be printed on actual CD or via email
- Recordings should not be re-mastered or digitally enhanced in any way
- **Postmark/e-mail deadline for submissions is January 13, 2020**

I certify that the audition recording submitted to the OCDA Summer Conference selection committee has not been re-mastered or digitally enhanced in any way. I understand that OCDA assumes no responsibility for financial obligations related to conference performance.

Signature of Director: \_\_\_\_\_ Date: \_\_\_\_\_

Signature of Administrator (i.e, principal, artistic director, etc.): \_\_\_\_\_

\_\_\_\_\_ Date : \_\_\_\_\_

Mail or e-mail forms to: Brandon Moss, OCDA President

4360 Camden Circle  
Dublin, OH 43016  
[brandonlmoss@gmail.com](mailto:brandonlmoss@gmail.com)

# Leadership Roster

---

## *President*

**Brandon L. Moss**  
brandonlmoss@gmail.com  
First Unitarian Universalist Church of Columbus

## *Vice (Past) President*

**Richard Schnipke**  
rschnip@bgsu.edu  
Bowling Green State University

## *President Elect*

**Doug O'Neal**  
rdohio@gmail.com  
Olentangy Liberty High School

## *Secretary*

**Beth E. Vaughn**  
bethvaughn@me.com  
Bowling Green High School

## *Treasurer*

**Kent W. Vandock**  
kvandock@perrysburgschools.net  
Perrysburg City Schools

## *EC Region Chair*

**Franklin Miller**  
franklin.miller@legacychristian.school  
Legacy Christian School

## *NE Region Chair*

**Jennifer Call**  
jennifer.call@cim.edu  
Cleveland Institute of Music

## *NW Region Chair*

**Brad Pierson**  
Bradley.Pierson2@utoledo.edu  
bradleyscottpierson@gmail.com  
University of Toledo

## *SC Region Chair*

**Sarin Williams**  
williamss@rio.edu  
University of Rio Grande

## *SW Region Chair*

**Sarah J. Baker**  
sbaker@lmsdoh.org  
Little Miami High School

## *Conference Chair*

**Jared Joseph**  
jared.w.joseph@gmail.com  
Washington High School

## *Exhibits Chair*

**Holly Lewis Pemberton**  
HollyLewisPem@gmail.com  
Worthington Kilbourne High School  
Capital University

## *Membership Chair*

**Libby Hainrihar**  
hainrihar.3@osu.edu  
Ohio State University

## *IT Coordinator*

**Eric West**  
ewest@defianceschools.net  
Defiance High School

## *Newsletter Editor*

**Tim Cloeter**  
timothycloeter@gmail.com  
Masterworks Chorale of Toledo

## *Mentorship Chair*

**Brad Pierson**  
Bradley.Pierson2@utoledo.edu  
University of Toledo

## *Historian*

**Amy Gelsone**  
ajgelsone@yahoo.com  
Anthony Wayne High School

## *Retired Representative*

**Hilary Apfelstadt**  
hilary.apfelstadt@utoronto.ca  
University of Toronto

## *Student Chapter Chair*

**Alyssa Schott**  
Schott.109@osu.edu  
The Ohio State University

## *Elementary Festival Chair*

**Lei Ramos**  
lramos@oldtrail.org  
Old Trail School

## *Children's Honor Choir Chair*

**Jennifer Call**  
jennifer.call@cim.edu  
Cleveland Institute of Music

## *High School Honor Choir Co-Chairs*

**Meredith Smith**  
msmith@lhschools.org  
Licking Heights High School

## **Josh Dufford**

dufford.joshua@wintonwoods.org  
Winton Woods High School

---

## Repertoire & Resources Chairs

### *Youth Area*

Area Coordinator: Laurel Labbe

---

### SCHOOL CHILDREN

**Cynthia (Cindy) Mira**  
Cynthia.Mira@bellevueschools.org  
Bellevue City Schools

### COMMUNITY CHILDREN

**Jeanne Wohlgamuth**  
jeanne@columbuschildrenschoir.org  
Columbus Children's Choir

### JR. HIGH/MIDDLE SCHOOL

**Laurel Labbe**  
llabbe@woodrige.k12.oh.us  
Woodridge Local School District

### SENIOR HIGH SCHOOL

**Jason McKee**  
mckeej@masonohioschools.com  
William Mason High School

---

### *Collegiate Area*

Area Coordinators: Marie Bucoy-Calavan and Laura Kitchel

---

### COLLEGE/UNIVERSITY

**Marie Bucoy-Calavan**  
mbucoycalavan@uakron.edu  
mariebucoy@gmail.com  
University of Akron

STUDENT ACTIVITIES

**Laura Kitchel**  
lkitchel@capital.edu  
Capital University

*Lifelong Area*

Area Coordinator: Mario Buchanan

COMMUNITY

**Larry Griffin**  
larry@capricciocolumbus.org  
Capriccio Columbus

MUSIC IN WORSHIP

**Mario Buchanan**  
mario.buchanan@christchurch  
hudson.org  
Christ Church Episcopal

*Repertoire-Specific Area*

Area Coordinator: Bradley Naylor

CONTEMPORARY A CAPPELLA

**Alex Phan**  
alex.phan@nocseagles.org  
North Olmsted High School

ETHNIC: DEVELOPING VOICES

**Kelly Winner**  
winner.kelly@gmail.com  
Dempsey Middle School

ETHNIC: INTERMEDIATE/  
ADVANCED VOICES

**Lisa Wong**  
lwong@wooster.edu  
College of Wooster

MEN'S CHOIRS

**Bradley Naylor**  
naylorb@ohio.edu  
Ohio University

SHOW CHOIR

**Jeff Clark**  
shwchr78@aol.com  
Indian Hill High School

VOCAL JAZZ

**Chris Venesile**  
cvenesil@kent.edu  
Kent State University

WOMEN'S CHOIRS

**Megan Boyd**  
boydm8@xavier.edu  
Xavier University

## Upcoming Events

### OMEA Professional Development Conference

January 30–February 1, 2020, Cincinnati, OH  
[omeapdc.com](http://omeapdc.com)

### ACDA Central & North Central Division Conference

March 4–7, 2020, Milwaukee, WI  
[acdacentral.org](http://acdacentral.org)

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

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

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

**Tim Cloeter, Editor** • [timothycloeter@gmail.com](mailto:timothycloeter@gmail.com) • 262-527-8151