

## From Your President

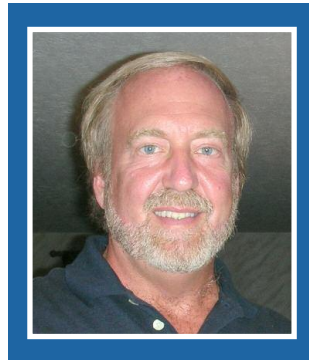
IN HIS MONOLOGUE during the opening week of the Jimmy Kimmel Show, Jimmy decreed that January 10 was the last acceptable day to greet someone with a *Happy New Year!* Therefore, because it is after January 10, I would like to wish all of you great new beginnings and pleasantries in the next twelve months of your lives! Make it great!

Our dedicated and experienced OCDA Board is moving forward to enhance our choral community in Ohio with a number of important initiatives. First, as a result of the ACDA Leadership Conference in Dallas last summer, we have created a mentorship program in our state. Secondly, we established a scholarship program connecting our ACDA Student Collegiate Chapters with the OCDA Summer Conference. And lastly, we have proposed an amendment to our OCDA constitution that will create a Past President's Council. You will soon have a chance to peruse this constitutional amendment and to read about all the candidates for President-elect and regional chairs on the OCDA website, [www.ohiocda.org](http://www.ohiocda.org). Please take time to vote.

At the last OCDA Summer Conference, those in attendance were asked to volunteer and complete information regarding availability as mentors. Eric Richardson, our Mentor Chair, has assembled a list of mentors by OCDA Regions. We are grateful that there are so many experienced teachers willing to help. To complete the program, we will need to have more information on new teachers, or teachers that would like to have a mentor. If you are one of these new teachers, or if you know of anyone that would be interested in having a mentor, please let your regional chair know, or communicate directly with Eric at [ersings1@yahoo.com](mailto:ersings1@yahoo.com). OCDA regional chairs are listed at the end of this newsletter.

The implementation of the new Ohio Teacher Evaluation System will have choral directors writing student learning objectives (SLOs) to measure student growth. The evaluator will combine the teacher's SLOs and teacher performance on standards for a numerical summative performance rating of Accomplished, Proficient, Developing, and Ineffective. These new ratings will eventually replace the seniority list. OCDA and our mentors want to be available to help our choral directors through the new process.

The upcoming OMEA Professional Conference, on February 7–9, is an



OCDA President Bill Zurkey

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excellent opportunity for our members to share their enthusiasm for our organization. We sponsor three popular OCDA Reading Sessions for high school/university, junior high/middle school, and elementary teachers with packets including nearly \$30 of complimentary music. Plan to attend these sessions, pick up an OCDA sticker for your name tag, and invite someone to attend the OCDA Summer Conference this June 17–19. I will have stickers and so will Dara Gillis, Ben Ayling, Loren Veigel, and Doug O’Neal. Studies have shown that no matter how much publicity is given an organization, the most effective method of gaining new members is a personal welcome (or putting a sticker on their name tag...).

ACDA believes that student

conference attendance is critically important both for the success of student conductors and for the future of ACDA. Acting upon this belief, ACDA announced last fall that it would provide 250 scholarships for college students to cover the registration fee for the 2013 ACDA National Conference in Dallas this March. Congratulations to our Ohio ACDA Student Incentive Scholarship winners: Alissa Bodnar from Ohio State University, Justin Caithaml from Baldwin-Wallace University, Daniel Parsley from Bowling Green State University, and Anna Sankovich from Ohio Northern University. These students, selected by a board committee, were highly recommended by their university professors and are deserving candidates.

In Ohio, we also believe that conference attendance is important for the developing choral director, so our board has decided to award one full scholarship to attend the OCDA 2013 Summer Conference June 17–19 at Otterbein University per ACDA Student Collegiate chapter affiliate. Check your college chapter’s eligibility now. Deadline for application is March 1.

Also, in an effort to assist young conductors at the start of their careers, the American Choral Directors Association is now offering a student membership extension that will allow recent graduates to remain members of ACDA at the student rate until they find a conducting position.

Looking ahead to our summer conference, we have a tremendous

  
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slate of clinicians. The next President's column will have more information on Summer Conference, but for now, take note of the following amazingly talented choral musicians who will be headliners.

- **Eph Ehly** was named "one of the most sought-after choral conductors/clinicians in the United States" by *Choral Journal*.
- **Jefferson Johnson** is Director

of Choral Activities at the University of Kentucky.

- **Jody Kerchner**, a secondary-school music and choral music education specialist, is the Director of Music Education at the Oberlin Conservatory of Music.
- **Fernando Malvar-Ruiz**, conductor of this year's OCDA Children's Honor Choir, is the Litton-Lodal Music Director of The American Boychoir.

Sound good? You bet! Make a new beginning and plan to attend one of these great conferences. See you in Columbus and Dallas. ♦

### Help the Historian

JOHN S. LONG, HISTORIAN

I am trying to collect data for our historical archives. If you have any type of concert programs, newsletters, conference programs, or pictures that you feel would be of value to the Ohio Choral Directors Association, please contact me. In fact, if you simply have a great story or remembrance about the Ohio Choral Directors Association and would be willing to share it, that would be great, too. Please e-mail me at [jslong@inbox.com](mailto:jslong@inbox.com). Thanks so much!

*Coming soon!*

Watch your e-mail inbox for this year's election slate and the constitutional amendment regarding the Past President's Council.



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## New Year. New Opportunities?

*Stephen Popa, Northwest Region Chair*

“JUST THINK OF THE OPPORTUNITIES we could have!” That was the comment made by a fellow arts educator with whom I spent the first few days of the new year. The two of us were involved in training for OTES. OTES is the new Ohio Teacher Evaluation System. The state has opened up opportunities for educators, administrators, and county support staff to be trained as certified evaluators for this new system.

Each teacher in the state system will have to write their own professional growth plan that “should be individualized to the needs of the teacher and students...as identified in the teacher’s evaluation. The evaluator should recommend professional development opportunities, and support the teacher by providing resources (e.g. time, financial).”

What do these “opportunities” mean for OCDA? I think jobs are going to depend on how we as directors define “best practice” in a choral setting and the resources we are able to provide ourselves.

ACDA, and more specifically OCDA, have meant a great deal to my growth as a choral educator. If teachers are now required (with the steering of an evaluator) to write their own development goals and receive support for implementing them, shouldn’t we consider what our choral organization can offer? With ACDA’s recently developed mentoring program for new directors, shouldn’t we also consider

how to engage directors across the state to become involved and stay involved in our organization?

As members of our organization, we should become vocal (excuse the pun) advocates for OCDA to serve as a resource for educators and help define what “best practice” really looks like in a choral setting. We have been doing this all along, but now we have a chance to reach a larger audience of directors. As individuals in OCDA I en-

courage you to enter into dialogue with administrators and staff who may be struggling to provide resources for their choral faculty. What a great way to encourage new membership. This wellspring of information and support is precisely what our organization provides. Just think of the opportunities we have to help define the future of choral education. ♦



**BGSU** College of Musical Arts  
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### Middle School Honors Chorus

Saturday, May 4, 2013

*Application Deadline: February 22*

BGSU’s College of Musical Arts will host a Middle School Honors Chorus for 7th- and 8th-grade students on Saturday, May 4, 2013. Directed by **Mark Munson**, members of the chorus will be selected singers who are nominated by their school choral directors.

Members of the chorus will gather on campus at 9:00 AM on May 4 and will rehearse until lunchtime. Rehearsals will resume after lunch and continue until 4:00 PM, when family and friends will have the opportunity to hear a culminating performance.

While there is no charge to submit an application, those chosen for the honors chorus will need to submit a registration fee of \$25 to reserve their place. Applications may be obtained by contacting Mark Munson at [munson@bgsu.edu](mailto:munson@bgsu.edu).



## Adding A Cappella Pop to Your Show Choir's Repertoire

*Devon T. Gess, Show Choir R&S Chair*

WHEN I RETURNED TO WORK last week after three months maternity leave, my mixed show choir, Trouble and Bass, couldn't wait to share with me the music from the new movie *Pitch Perfect*. The kids were begging me to sing selections from the movie at our spring concert last May.

I have always included a cappella "pop" pieces in my programming for our spring concert. We have performed everything from Toto's "Africa" to Coldplay's "Fix You." They are always a hit! When I was in show choir at Auburn University, one of my favorite things

was for small groups to perform a cappella selections. Our director would have auditions for groups, and then the best two or three would be selected to perform at our big performances.

I know some of you may not view the new rage of a cappella singing to be included in the "show choir" category, and that some a cappella groups would prefer not to be referred to as show choirs. However, perhaps merging the two is the way to go. It would be great to have separate show choir and a cappella groups at your school. The daily class schedule at my school

would never allow that, so I like all my choirs to experience some level of a cappella singing, depending on their ability. My thought is that if the kids love the music and the audience is entertained and tapping their toes, you have succeeded with a memorable performance.

I asked an experienced a cappella director, Brody McDonald, to share with you some information. He writes:

WITH THE RECENT TREND towards contemporary a cappella, new groups are forming every year. This



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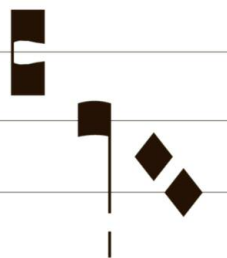
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is no surprise, thanks to main-stream exposure on television (“Glee,” “The Sing-Off”) and even at the movie theater (*Pitch Perfect*). Combine that with the flexibility of using almost any number of students in any configuration, and singing popular music (without a need for costumes and props), and you’ve got a home run for any choral program.

It seems only five or six years ago that just a handful of groups in Ohio were singing contemporary a cappella. Now there are dozens. Not only did the Kettering A Cappella Festival recently play host to 30 such groups; there were at least ten I know of who couldn’t come due to scheduling. On top of such obvious growth, there are

“crossovers” happening as well.

This year, Marysville High School is incorporating a full-blown a cappella quintet (with beatboxing) into their competition show choir show. Yes, a cappella is now a “thing.”

So if you are getting on the aca-train, that’s great. Many people are now wondering “What do we SING?” Like any niche music, it can be difficult at first to find sheet music. By the time you finish reading this article, however, you’ll have no problem at all.

### **Sources of Published Arrangements**

Until recently, about the only published arrangements were the Deke Sharon songbooks. Don’t get me wrong—they are very good to have.

Most of the arrangements are quick and easy, and there’s a range of eras and styles. They are affordable and you can also purchase learning tracks to help your kids get up to speed quickly. I always recommend getting at least one if not more of these books to get started. There are several volumes, but one example can be found here: <http://www.jwpepper.com/Contemporary-A-Cappella-Songbook/3100799.item>.

Both Hal Leonard and Alfred Publishing are now generating a cappella octavos. Most of HL’s are (again) Deke Sharon, including many of the songs found on “The Sing-Off.” Alfred’s first foray into the genre is a great arrangement of “Dynamite” done by Ohio’s own

Alex Phan. This tune was done all summer long by Show Choir Camps of America and can be found here: <http://www.jwpepper.com/Dynamite/10306898.item>. Recent discussions with Michael Spresser of Alfred reveal that Alfred has several more hit songs in the pipeline that you should soon see in print, so check back at [alfred.com](http://www.alfred.com) for more aca-goodness as the year rolls on.

There are also published arrangements that can be found among the jazz sites as well. Deke Sharon and other arrangers have a smattering of charts at UNC Jazz Press ([www.uncjazzpress.com](http://www.uncjazzpress.com)) but you do have to do some digging to determine whether they are more “pop a cappella” or vocal jazz. Along those same lines, Kerry

Marsh ([www.kerrymarsh.com](http://www.kerrymarsh.com)) has a foot in each world as well. Perusing his site can yield some good results and there are many audio samples to guide your search.

### Custom Arrangements

Much like the competitive world of show choir, many groups choose to get custom arrangements for their a cappella groups. I will not turn this into a copyright discussion; suffice it to say that you should talk with any arranger you choose, to ensure that you are compliant with copyright issues.

That said, custom arrangements offer

- exclusivity for your group: you are singing something “fresh” that no one else has;
- current music: things that just

hit the radio and haven’t had time to make it through the publisher’s pipeline;

- a great fit: the vocal ranges and difficulty can match your group perfectly.

On the other hand, custom arrangements will cost you a bit more than off-the-rack music. One way to avoid a high price tag is to talk to someone who does custom arranging and buy something they have already done. Most arrangers have two prices—one for a custom chart and one for something already in their library.

You can find a hub for custom arrangements at [www.betteracappella.com](http://www.betteracappella.com). They have a searchable database of arrangements by title as well as an area where you can post desired commissions for



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arrangers to quote prices. There are *many* arrangers out there, and while I could list them all, I'll start with a short list of arrangers I have found to be good for Eleventh Hour. They offer a range of prices and styles to fit all groups. Several of these arrangers live in Ohio; they all do a good job. You should be able to e-mail any of them for a list of charts as well as some sample pages. You can also check out the Eleventh Hour CDs on iTunes to get a sense of what each arranger does.

- Bryan Sharpe:  
[bryanflat89@gmail.com](mailto:bryanflat89@gmail.com)  
or BSharpe A Cappella on Facebook
- Chris Ott:  
[chris.ott27@gmail.com](mailto:chris.ott27@gmail.com)
- Alex Phan:  
[alex.phan@nocseagles.org](mailto:alex.phan@nocseagles.org)
- Kathy Hoyer (sings with SONOS):  
[kathoyer@gmail.com](mailto:kathoyer@gmail.com)
- Jessica Freedman (sings with SONOS): [jessicarae89@gmail.com](mailto:jessicarae89@gmail.com)
- Christopher Harrison (sings with SONOS):  
[christophonemusic@gmail.com](mailto:christophonemusic@gmail.com)
- Hannah Juliano (sings with Delilah):  
[hannahjmusic@gmail.com](mailto:hannahjmusic@gmail.com)
- Nate Altimari (sings with Firedrill!): [naltimar@gmail.com](mailto:naltimar@gmail.com)

### Self-Arranging

There is great benefit in doing your own arrangements. As the director, you not only know your singers better than anyone, but you then have the ability to edit and tweak your arrangements on the fly to constantly improve the music. You

might also have students who take an interest, and you could easily mentor them through the arrangement process.

Should you decide to tackle arranging on your own or just want some insight into the process, pick up the new book by Deke Sharon and Dylan Bell called *A Cappella Arranging* (Hal Leonard). You can find it here: <http://www.jwpepper.com/A-Cappella-Arranging/10345727.item>.

### What Songs to Sing

Now that you know where to get music, there's another whole thought process involved in how to pick songs that fit your group, satisfy your audience, and form those songs into a cohesive "set." There's more information than will fit the space I have left, but I do discuss this process in *A Cappella Pop: A Complete Guide to Contemporary A Cappella Singing* (Alfred Publishing). This book is packed with guidance for directors and includes great contributions from the best professionals in a cappella. *A Cappella Pop* can be purchased in hard copy here: <http://www.jwpepper.com/A-Cappella-Pop%3A-A-Complete-Guide-to-Contemporary-A-Cappella-Singing/10310312.item>. It can also be found in ebook format on iTunes.

—Brody McDonald

[brody.mcdonald@ketteringschools.org](mailto:brody.mcdonald@ketteringschools.org)

**Brody McDonald**, director of choirs at Kettering Fairmont High School in Kettering, Ohio, is at the forefront of the

high school a cappella movement. He has been a contributor to the Contemporary A Cappella Society of America and a nominator/judge for the Contemporary A Cappella Recording Association (CARA). He has presented at numerous educational conferences on pop a cappella in the high school, and he lectures on the topic for ACDA chapters throughout the Midwest.

McDonald is a graduate of Bowling Green State University, where he received a bachelor's degree in music education and a master's in choral conducting. As a barbershopper, he sang in an international champion college quartet, a top-20 open class quartet and a bronze-medal chorus. He has been named a Choral Director of Note in *Choral Director* magazine. He is the author of *A Cappella Pop: A Complete Guide to Contemporary A Cappella Singing* (Alfred Music Publishing, 2012).

McDonald has partnered with Deke Sharon to launch Camp A Cappella, a summer camp designed to immerse high school singers in the contemporary a cappella style. It takes place in June 2013. For information, see [www.campacappella.com](http://www.campacappella.com).

Chances are your audience loves a varied performance. Add one a cappella piece and see what the reaction is from both your singers and audience. Perhaps consider having a small group from your show choir (or another choir) perform an a cappella piece, or perhaps the guys and girls can each do a separate piece. The singing can still be choreographed and should be precise. Coordinating attire is always visually appealing, but not crucial. There are endless possibilities! ♦

## Have You Heard...?

*Peter Jarjisian, College & University R&S Chair*

EVERY WEEK OF OUR LIVES, choral directors are *dancing* with repertoire and standards. Here are four recordings to tantalize your heart, mind and soul. Imagine the hundreds of hours required for the singers involved to develop the technique, musicianship, and cooperative spirit that allowed the directors to shape each performance so to serve the composer's or arranger's creation.

### **The Sixteen: A New Heaven (Harry Christophers)**

DECCA B0013009-02

*Exceptional performances of these standards of English church music.*

I was glad / C. H. Parry  
O Thou, the central orb / Charles Wood  
Faire is the heaven / Harris  
Beati quorum via / Charles V. Stanford  
Blessed City / Edward Bairstow  
Jerusalem / C. H. Parry  
Evening Hymn / Balfour Gardiner  
The Lord is My Shepherd / Goodall  
And I saw a new heaven / Edgar Bainton  
My soul, there is a country / C. H. Parry  
I saw the Lord / John Stainer  
Like as the hart / Herbert Howells  
Hail, gladdening light / Charles Wood  
The Lord is my shepherd / John Rutter

### **The Fisk Jubilee Singers: In Bright Mansions (Paul Kwami)**

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I'm Gonna Sing Till the Spirit Moves / arr. Moses Hogan  
Poor Man Lazrus / arr. Jester Hairston

Down By the Riverside / arr. Paul T. Kwami  
Lord, I'm Out Here On Your Word / arr. John W. Work III  
De Gospel Train / Negro Spiritual  
Were You There / arr. H. T. Burleigh  
Rockin' Jerusalem / arr. John W. Work III  
Nobody Knows the Trouble I've Seen / arr. Paul T. Kwami  
I Been in the Storm / arr. John W. Work III  
Soon-Ah Will Be Done / arr. William L. Dawson  
He's Got the Whole World in His Hands / arr. Paul T. Kwami  
Hold On! / arr. Jester Hairston  
There is a Balm in Gilead / William L. Dawson  
Daniel, Daniel, Servant of the Lord / Undine S. Moore  
Wade in the Water / arr. Paul T. Kwami  
Ride On, Jesus / arr. Roland Carter  
I've Got a Home in-a Dat Rock / arr. Moses Hogan  
In Bright Mansions / arr. Roland Carter

### **Conspirare: Sing Freedom! African American Spirituals (Craig Hella Johnson)**

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Motherless Child / arr. Craig Hella Johnson  
A City Called Heaven / arr. Leonard De Paur  
Soon Ah Will Be Done/I Wanna Die Easy / arr. Craig Hella Johnson  
Soon Ah Will Be Done / arr. William L. Dawson  
Hard Trails / Craig Hella Johnson  
Hold On / arr. Moses Hogan  
Been in de Storm/Wayfaring Stranger / arr. Craig Hella Johnson

Oh Graveyard (Lay This Body Down) / arr. David Lang  
Ain-a That Good News! / arr. William L. Dawson  
Steal Away / arr. Michael Tippett  
Walk Together, Children / arr. Moses Hogan  
I Got a Home in-a Dat Rock / arr. Moses Hogan  
Lily of the Valley / arr. Wendell Whalum  
Plenty Good Room (On the Glory Train) / Kirby Shaw  
My God is a Rock / arr. Alice Parker & Robert Shaw  
Freedom Song / Robert Kyr  
Swing Low, Sweet Chariot / arr. Tarik O'Regan

### **Luther College Nordic Choir West Coast Tour 2005: The Culmination of an Extraordinary Career (Weston Noble)**

*This recording celebrates Noble's 57-year tenure as conductor of the Nordic Choir.*

Be Not Afraid / Knut Nystedt  
Gloria a 7 voci / Claudio Monteverdi  
Who is This? / John Ferguson  
Hodie, Christus Natus Est / William Mathias  
Drop, Drop Slow Tears / James Fritschel  
Alelouya (Haitian Easter) / Emile Desamours  
I Heard a Great Voice / Paul Christiansen  
O, Clap Your Hands, All Ye People! / Carl Staplin  
Amore de mi alma / Z. Randall Stroope  
Gloria / Lars Edlund  
Lux aurumque / Eric Whitacre  
He'll Make a Way / Byron J. Smith  
O Lord God / Paul Tschesnokoff  
When I Survey the Wondrous Cross / arr. Gilbert Martin ♦

## Five Pieces for Successful Performance with the Young Tenor/Bass Choir

*Michael Lisi, Middle School R&S Choir*

THE BIGGEST CHALLENGE for the junior high/middle school choral director—new or seasoned, woman or man—is to effectively facilitate healthy vocal development and skill attainment in boys while at the same time preparing them for a successful performance experience. The selection of appropriate literature is the most important aspect of this journey through vocal mutation and middle-level performance with these young men.

Below are five pieces that I have programmed more than once and that each time have been well received by the choir, have served as educational resources, and have provided paths to successful performance.

### **“Gloria Alleluia” by Greg Gilpin**

SHAWNEE PRESS C 0324 / TB

*Class C, OMEA JH/MS Large Group Required List*

This is a TB piece with very limited range requirements. There are several options to add a third part, not adding to the difficulty level. Use this piece with the youngest and least experienced choruses of young men or as a sightreading exercise for older groups. Also available are parts for two trumpets and two trombones as well as a “Piano Trax” accompaniment CD.

### **“Noel, Noel” by Vijay Singh**

BRILEE BL212 / TB

A processional, march-like piece that is, in large part, unison with simple transitions to part singing. Although it is an a cappella piece, do not hesitate to double the vocal parts with piano or any other combination of instruments that might work for your situation.

### **“Set Me As A Seal Upon Your Heart” by Laura Farnell**

HAL LEONARD 08551864 / TB

*Class B, OMEA JH/MS Large Group Required List*

Even the youngest of male groups needs to develop the ability to sing a legato line, and Laura Farnell has composed the ideal piece to introduce this style. The vocal lines facilitate singing *messa di voce* and provide for discussion about the “high point” of each line and forward movement. The guys enjoy answering questions and discussing compositional technique surrounding text painting through words like “strong,” “death,” and “blazing.”

### **“This Little Light of Mine,” arr. Audrey Snyder**

HAL LEONARD 08745044 / TB

*Class C, OMEA JH/MS Large Group Required List*

This piece has a great deal of rhythmic energy and draws the boys in immediately. I have performed it both with a string bass and jazz pianist (a separate bass part is provided at the end of the octavo), and with only an accompanist playing the written part. Definitely a crowd pleaser!

### **“This Train,” arr. Donald Moore**

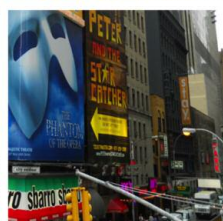
BRILEE BL140 / TB

*Class B, OMEA JH/MS Large Group Required List*

Composed in two parts, with the exception of the last, four-part chord, which is built around the sound of a train whistle. Use of solfège on the split from two to four parts will make it much easier to accomplish this split. A great tool for teaching tonal relationships and introducing dissonance to young singers. Referring to the movement of the train as it comes closer and moves away enables students to understand the required dynamics for an effective performance. ♦



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# 2013 Summer Conference

## June 17-19, 2013

Otterbein University • Westerville, OH



Ohio Choral Directors Association



Eph Ehly was named “one of the most sought-after choral conductors/clinicians in the United States” by *Choral Journal*. Retired as the long-time Director of Choral Activities at the Conservatory of Music, University of Missouri-Kansas City, Ehly has conducted hundreds of festival and All-State choirs around the country and across the world. Ehly is the recipient of numerous faculty grants and teaching awards and wrote the popular memoir *Hogey’s Journey*, which details his teaching and conducting philosophies and rehearsal techniques.



Jefferson Johnson is Director of Choral Activities at the University of Kentucky. He is also the Music Director of the Lexington Singers, a 180-voice community chorus. Dr. Johnson’s recently released video *Ready...Set...Sing!* is published by Santa Barbara and has been featured at music educators’ conventions nationwide. In addition, Johnson maintains an active schedule as an adjudicator and guest conductor for high school and collegiate choirs throughout the United States. He has conducted honor choirs in 30 states and has appeared as a featured clinician at numerous ACDA or MENC conventions.



Jody L. Kerchner is Director of Music Education at the Oberlin Conservatory of Music where she is the secondary-school music and choral music education specialist. She is founder and conductor of the Oberlin College Women’s Chorale. Prior to teaching at the collegiate level, Dr. Kerchner taught K-8 general and choral music in Swarthmore, PA and Winnetka, IL. She has served as guest conductor for honors choral festivals in OH, PA, VA, and GA. An active clinician, she has also presented nationally and internationally at conferences in North and South America, Asia, Africa, and Europe.



Fernando Malvar-Ruiz, conductor of this year’s OCDA Children’s Honor Choir, is the Litton-Lodal Music Director of The American Boychoir. He leads the choir annually in over one hundred performances throughout the United States and internationally. Widely sought after as a guest conductor, lecturer, clinician, and recognized expert in the adolescent male evolving voice, Malvar-Ruiz has guest conducted throughout the world. For 11 years, he instructed the summer Master’s Program in Kodály at Capital University. He also regularly conducts honor choirs and choral festivals throughout the United States.

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- Hear performances by outstanding choirs, including the Children’s Honor Choir and NEW High School Honor Choir •
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**[www.ohiocda.org](http://www.ohiocda.org)**

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Questions? Contact: Brandon L. Moss, Conference Chair  
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*Introducing the first-ever...*

**OCDA High School Honor  
Men’s and Women’s Chorus**

**Monday, June 17**  
**ONE-DAY EVENT!**

**James Gallagher and  
Richard D. Mathey, conductors**

Online Registration Coming Soon!  
More Info: [OCDAhonorchoir@gmail.com](mailto:OCDAhonorchoir@gmail.com)

## REGISTRATION INFORMATION

The registration fee for members is \$149. Included in this fee are parking, the Tuesday business luncheon, the Tuesday evening social event, and reading session music (guaranteed only for workshop participants registering by June 1, 2018).

Fill out the registration form and return as indicated below. The registration must be postmarked by June 1, 2018, in order for the pre-registration fees to apply. After June 1, 2018, a higher fee structure is in place (see below). Reading session packets cannot be guaranteed for those who do not pre-register by the June 1 deadline.

A refund will be made if a written cancellation is received by June 1, 2018. After that date a deduction of \$50.00 will be made.

The option to earn graduate credit through Otterbein University is available this year for pre-registrants only. If you would like to receive a graduate credit registration packet, please indicate this in the appropriate space on the registration form below. A current copy of your teaching license must be either mailed in with your registration form or brought with you to the conference.

Mail payment and Registration Form to: Brandon L. Moss, OCDA Summer Conference Coordinator, 7821 Skyline Dr. E., Apt. 808, Columbus OH 43235. Email or call Brandon with questions: [ocdaconference@gmail.com](mailto:ocdaconference@gmail.com), 614-469-8089.

Make checks payable to the Ohio Choral Directors Association.

### REGISTRATION FORM

Name \_\_\_\_\_ County \_\_\_\_\_

ACDA Membership # \_\_\_\_\_ Email address \_\_\_\_\_

Address \_\_\_\_\_  
Street City State Zip

Home or cell phone \_\_\_\_\_ Business phone \_\_\_\_\_

#### Pre-Registration (postmarked by June 1, 2018)

- \_\_\_\_\_ \$149 ACDA member
- \_\_\_\_\_ \$228 non-member (includes membership\*)
- \_\_\_\_\_ \$69 retired member
- \_\_\_\_\_ \$114 retired non-member (includes membership)
- \_\_\_\_\_ \$84 non-member spouse (does not include membership)
- \_\_\_\_\_ \$39 student member/1<sup>st</sup> year teacher
- \_\_\_\_\_ \$84 student non-member (includes membership)

#### Late Registration (postmarked after June 1, 2018)

- \_\_\_\_\_ \$179 ACDA member
- \_\_\_\_\_ \$258 non-member (includes membership\*)
- \_\_\_\_\_ \$99 retired member
- \_\_\_\_\_ \$144 retired non-member (includes membership)
- \_\_\_\_\_ \$114 non-member spouse (does not include membership)
- \_\_\_\_\_ \$79 student member/1<sup>st</sup> year teacher
- \_\_\_\_\_ \$114 student non-member (includes membership)

\* New member price reflects \$21 discount, which equals the amount of OCDA dues for one year!

#### Other Items of Interest

\_\_\_\_\_ \$8.00 I am interested in purchasing a Jersey Mike's box lunch for the Lunch Roundtable Discussions.

Please circle your meal option: Ham Turkey Roast Beef Veggie

(Interest areas include: College/University, High School/Jazz/Show, MS/Jr. High, Elementary/Children's/Boys' Church/Community)

\_\_\_\_\_ I am interested in receiving a graduate credit registration/information packet.

A CURRENT COPY OF YOUR TEACHING LICENSE must be submitted (see above).

#### ON-CAMPUS RESIDENCE HALL LODGING

The college will provide a pillow. Rooms are air conditioned. Linens are optional (see below).

Select date(s): \_\_\_\_\_ June 17 \_\_\_\_\_ June 18

Select room: \_\_\_\_\_ single occupancy \$95.00 per person, per night

\_\_\_\_\_ double occupancy \$28.00 per person, per night

\_\_\_\_\_ linens (optional)- please add one-time fee of \$11.00 to total

\$ \_\_\_\_\_ TOTAL CONFERENCE PAYMENT (Make checks payable to OCDA)

How did you hear about our conference opportunity?

\_\_\_\_\_ Website

\_\_\_\_\_ OMEA Conference

\_\_\_\_\_ Referred by current OCDA member \_\_\_\_\_ (member name)

(Referring member receives a \$10 rebate on registration to the conference.)



## Upcoming Events

### *February 2013*

#### **OMEA Conference**

February 7–9, 2013, Columbus, OH

[omea-ohio.org](http://omea-ohio.org)

#### ***Carmina Burana***

#### **BGSU Choruses and Toledo Symphony**

Friday, February 8, 8:00 PM

Saturday, February 9, 8:00 PM

Toledo Museum of Art Peristyle

2445 Monroe Street, Toledo, OH

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

### *April 2013*

#### ***Carmina Burana***

#### **BGSU University Choral Society, Lima Symphony Chorus, and Lima Symphony**

Saturday, April 13, 7:30 PM

Veterans' Memorial Civic and Convention Center

7 Town Square, Lima, OH

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

#### **BGSU A Cappella Choir, conducted by Mark Munson**

Sunday, April 14, 7:00 PM

First Presbyterian Church

126 S. Church Street, Bowling Green, OH

#### **BGSU Men's Chorus, conducted by Tim Cloeter BGSU Women's Chorus, conducted by Jessica Allen**

Friday, April 19, 8:00 PM

Kobacker Hall in the Moore Musical Arts Center

Ridge and Willard Streets, Bowling Green, OH

[bgsu.edu/colleges/music/index.html](http://bgsu.edu/colleges/music/index.html)

#### **BGSU Collegiate Chorale, conducted by Tim Cloeter**

Saturday, April 20, 8:00 PM

Kobacker Hall in the Moore Musical Arts Center

Ridge and Willard Streets, Bowling Green, OH

[bgsu.edu/colleges/music/index.html](http://bgsu.edu/colleges/music/index.html)

### *May 2013*

#### **BGSU Middle School Honors Chorus, directed by Mark Munson**

Saturday, May 4, 4:00 PM

Moore Musical Arts Center

Ridge and Willard Streets, Bowling Green, OH

[bgsu.edu/colleges/music/index.html](http://bgsu.edu/colleges/music/index.html)

### *June 2013*

#### **OCDA Conference**

June 17–19, 2013, Columbus, OH

[ohiocda.org](http://ohiocda.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.

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