

From Your President

New Directions

HELLO OCDA FRIENDS, and Happy Fall! I hope that by this point most of you are directing your choirs in some capacity—whether in person, virtually, or some hybrid of the two. And yet, I imagine that you are prepared to reroute your course of action in an instant, as no plan seems long-range these days. It is my sincere wish that, in the midst of everything you are doing to keep choral music alive in our state, you are taking time to care for yourself and enjoy the life you have outside of your work. I know personally that 2020 has taught me a bit more about doing that.

As for your professional life, OCDA is here to help! I hope that you were able to join us for our Virtual Conference in June, where we were inspired and rejuvenated by Hilary Apfelstadt, Scott Edgar, our “Choral Music at a Distance” panelists, virtual concert sessions and reading sessions, and each other! In case you missed our conference, many of the sessions are available on our website at www.ohiocda.org. Given the feedback we received at that event, it only seemed appropriate that OCDA continue these ongoing conversations and professional development opportunities. Therefore, a committee of board members including Joshua Dufford, Libby Hainrihar, Holly Lewis, and Bradley Naylor organized a webinar series—*New Directions*—designed to provide professional development on a regular basis on relevant topics of interest.

Our first *New Directions* webinar was Monday, Sept. 21, with Marci Major and Hannah Knauss presenting “Choral Connections: Prioritizing People & Process.” Our next webinar will be on Monday, October 12, at 7:00PM, with Marques L.A. Garrett presenting “Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers,” featuring his extensive research on that subject. Our final webinar for 2020 will be on Monday, November 16, at 7:00PM: “OCDA Town Hall: Anti-Racist Practice and Decolonization of Choirs,” facilitated by Kelsey Burkett and Mario Clopton-Zymler. Prior to this session, participants will be given the chance to submit questions for discussion on this topic. All of these webinars are free but require advance registration. We’ll send links by e-mail and we’ll post them on social media. We hope to see you there!



OCDA President
Brandon Moss

Contents

From Your President	1
<i>Brandon Moss</i>	
Stepping into Baroque Performance Practice	4
<i>Hae-Jong Lee</i>	
And the Winner Is...	8
<i>Amy Gelsone</i>	
Summer Conference 2020	10
<i>Jared Joseph & Daniel Landis</i>	
Inspiring Intrinsic Motivation During the Pandemic	11
<i>Jason McKee</i>	
Providing New Opportunities for Creative Expression Through Solo Singing	13
<i>Chris Venesile</i>	
Call for Nominations	14
Take Care of Yourself with a Good Book	15
<i>Mario Buchanan</i>	
Upcoming Events	16
Treasurer’s Report	17
<i>Kent Vandock</i>	
Leadership Roster	21

Advertisers

Ball State University	11
Bob Rogers Travel	12
CMS Publications	9
JW Pepper	7
Malone University	6
<i>New Directions</i> Webinar	2
Otterbein University	5
University of Akron	3

Ohio Choral Directors Association:
New Directions
Webinar Series

**MARCI MAJOR &
HANNAH KNAUSS**

*Choral Connections:
Prioritizing People & Process*
Focusing on teaching strategies
outside of performance

MONDAY, SEPT. 21 AT 7PM



MARQUES L.A. GARRETT

*Beyond Elijah Rock:
The Non-Idiomatic Choral Music
of Black Composers*

MONDAY, OCT. 12 AT 7PM

**KELSEY BURKETT &
MARIO CLOPTON-ZYMLER**

*OCDA Town Hall:
Anti-Racist Practice and
Decolonization of Choirs*

MONDAY, NOV. 16 AT 7PM



As we look forward, OCDA is committed to remaining a relevant and engaging resource for its members. At our June meeting, your OCDA Board commissioned a Visioning Committee that is dedicated to studying ways in which our organization can effectively reach the most choir directors in Ohio. This committee's first recommendations to the Board were presented at our September 12 meeting, where they were unanimously approved. These recommendations are to form standing committees on Diversity and Professional Development, the chairs of which will be new positions on our Board. We will begin the work of forming these standing committees over the next few months, and the Visioning Committee will continue to work

on studying our organization and how we can best serve our members. If you have a particular interest in serving on one of the new standing committees, please contact me at brandonlmoss@gmail.com.

At the regional and national levels, ACDA is undergoing some changes as well. You may have seen that Ohio is now part of the merged Midwestern Region, comprising the former Central and North Central Regions. Also, our long-time ACDA Executive Director, Tim Sharp, retired over the summer, and Ohio's own Hilary Apfelstadt will serve as Interim Executive Director. Back in June, OCDA voted to follow suit as ACDA changed the names of four of its Repertoire & Resources chairs—"Ethnic Music: Intermedi-

ate/Advanced Voices" has become "World Musics and Cultures: Intermediate/Advanced Voices," "Ethnic Music: Developing Voices" has become "World Musics and Cultures: Developing Voices," "Men's Choirs" has become "Men's/TTB Chords," and "Women's Choirs" has become "Women's/SSAA Chords." Finally, our 2021 National Conference, which was to have been in Dallas in 2021, has been changed from an in-person conference to a virtual one. While it is sad not to have an in-person conference, there is a positive to this situation: many more people will be able to attend this year's conference than ever before, and I hope that includes many of you! Watch your email for more information from the national organization.

Choral Music at The University of Akron

"Everything We Do, We Do Together"

Director of Choral Studies



Dr. Marie Bucoy-Calavan
mbucoycalavan@uakron.edu
www.mariebucoycalavan.com

Choral Ensembles:

Concert Choir - an auditioned mixed choir open to all University of Akron students

Chamber Choir - the smaller, auditioned flagship choir, which tours both nationally and internationally

Audition dates:

February 15th, February 20th, March 5th
virtual auditions available

For more information about applying, visit www.uakron.edu/music



Now is a great time to join OCDA! We are in the middle of our Sing Up Membership Campaign, which is offering our state 20 complimentary memberships and \$5 memberships for all collegiate members. So, if you know of a colleague who is new to the area or is otherwise not a member, please get in touch with me or our Mem-

bership Chair Libby Hainrihar, and please encourage any college students you may know to join.

As always, I hope that OCDA can continue to be a reliable and resourceful home for you. I know that this organization has brought so much into my life, both professionally and personally, as I have started and strengthened numer-

ous friendships through my involvement in OCDA. I wish that for all of you as well! Please feel free to reach out to me if I can field any questions or respond to any concerns about our organization. I offer my best wishes to you on what I am sure will be a memorable and rewarding, if very different, year. ♦

Stepping into Baroque Performance Practice

Hae-Jong Lee, Community Choirs R&R Chair

FOR YEARS, I remember feeling uneasy whenever I performed historical era repertoire, particularly Baroque music, as there are so many aspects of Baroque notation that were unknown to me. I am sure many young choral conductors share a similar sentiment in this regard. Among the sources I refer to for information about Baroque performance practice, Robert Donington's *Baroque Music: Style and Performance* is especially handy. (Donington, Robert. *Baroque Music: Style and Performance*. New York & London: W. W. Norton & Company, Inc., 1982.) This book is a concise guide for Baroque performance; it summarizes the essential principles of authentic interpretation of Baroque music, and it provides practical applications for performance. In addition, Donington substantiates his prescriptions with evidence from Baroque composers and writers themselves.

For this brief article, I would

like to sample some essential and practical applications of Baroque performance practice from a few chapters of *Baroque Music: Style and Performance*. My goal is to raise questions and identify opportunities in order to give you some direction for your own research, and so that you feel encouraged to step into this expressive literature with a little understanding and confidence.

Inequality The practice of performing with unequal duration pairs of notes that were notated equally was a commonly used expressive device in the Baroque period. Donington cites a significant number of treatises spanning 200 years that all agree that there are many situations in which pairs of notes that are notated equally should be played unequally—either long followed by short or vice versa. This is a fairly complicated topic, but the main point here is that such rhythmic inequality was an option often used, and that per-

formers in the Baroque period “interpreted” rhythmic notation according to the practice of the day.

Dotted Notes The idea of “rhythmic interpretation” clearly applies to dotted notes. It is important to realize that the duration of a dot in Baroque music is much less mathematically strict than our modern understanding. “Over-dotting” (in which the dotted note is held longer than its printed duration, and the following short note is performed shorter than its printed duration) may be desirable if there are dotted rhythms in an energetic movement. C.P.E. Bach (a prodigious son of J.S.) even asserts that “The short notes following dotted notes are always performed shorter than their notation requires.” The slower the music, the more opportunity there is to double-dot the rhythm. On the other hand, under-dotting may be desirable if dotted rhythms are found in an expressive



WE ARE

building your future...
one note at a time.

PERFORMANCE AREAS:

- Band
- Choir
- Composition
- Orchestra
- Piano

2021 Audition Dates

- Sat., Jan. 16
- Sat., Feb. 13
- Tue., Feb. 16
- Sat., March 20



Learn more at otterbein.edu/music

Otterbein is an accredited member of the National Association of Schools of Music (NASM)



movement. In such circumstances, the lingering, approximately triplet rhythm will be more suitable than the true dotted rhythm. Furthermore, if triplet rhythms in one part coincide with dotted rhythms in another part, they should be synchronized as triplets.

Rhythmic Assimilation When duple and triple rhythms are played simultaneously in different parts, the common practice is to assimilate the duple to the triple rhythm in performance, avoiding two against three. Synchronizing three notes with a group of two can also be done, although it is not the standard recourse. In this case, the first note of the notated triplet can be lengthened, and the second and third notes shortened (e.g., a

quarter-note triplet can be performed as one quarter note followed by two eighth notes); or the first two notes of the notated triplet can be shortened, and the third note lengthened.

Dynamic Contrasts Regarding the dynamic contrast, we should note that sudden changes in dynamic marking should not be interpreted as terraced, but as an indication of something more gradual. There was also a broad understanding in the Baroque period that dissonant chords should be played slightly louder than consonant ones—a practice that we still put into effect today in passages of suspensions or with dissonant chords that release to a consonant chord.

Messa di voce *Messa di voce* is the term used to describe the application of a crescendo to the middle of a held note followed by a decrescendo for the remainder of its value. *Messa di voce* (literally Italian for the “placing of the voice”) was a popular vocal technique of virtuoso bel canto singers already in the sixteenth century; it was widely imitated by solo instrumentalists later and became a pervasive characteristic of expressive performance during the middle and later years of the Baroque period.

Silence of Articulation One of the secrets of Baroque articulation is the “silence of articulation.” Typical accentuation results from a momentary silence of articulation fol-

lowed by a crisp attack rather than a massive weight. Syncopations displace the accent from its regular place. This effect can be significantly enhanced by shortening the note before the syncopated note (using a silence of articulation). In vigorous dotted rhythm, it is also common to energize the lilting rhythm by inserting mentally not a dot but a dot's worth of rest.

Appoggiatura An appoggiatura is a non-harmonic tone (a decoration that doesn't belong to the harmony in that moment) whose purpose is to accent, on the beat, a dissonance that is then resolved by a diatonic step (usually downward) to the postponed main note. This decoration is typically notated as a small note (the size of a grace note, but

often without a slash) that is slurred to the full-size main note that follows it. The term comes from the Italian *appoggiare*, "to lean," because this dissonant decoration is always performed *on* the beat, not before the beat.

The length of the appoggiatura varied as the Baroque period progressed, and in general, the choice rests with the performer. From the end of the seventeenth century onward, there is evidence that a standard appoggiatura took half the length of an undotted main note and two-thirds the length of a dotted main note, and this is *regardless* of the notated value of the appoggiatura. For instance, in 2/4 meter you might find a small eighth note slurred to a regular-size half note—in this case you

would perform the appoggiatura (small note) as a quarter note followed by a quarter note of main note. Or in 6/8 meter you might find a small eighth note slurred to a regular-size dotted quarter note—in this case you would perform the appoggiatura (small note) as a quarter note followed by an eighth note of main note.

One last point about performing an appoggiatura: in keeping with its name, this decoration is typically played more loudly than the following note in order to emphasize the dissonance in an expressive way.

The Trill The trill is a more or less rapid alternation of the main note with an upper auxiliary one degree (a whole step or a half step) above.

MUSIC

at Malone University

PROGRAMS

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

ENSEMBLES

University Chorale, Amplified Chamber Choir, Pioneer Spirit Marching Band, Symphonic Band, Jazz Ensemble, Piano Ensemble, Chamber Ensemble

AUDITION DATES

See a schedule at www.malone.edu/music.

SCHOLARSHIPS

Scholarships are available for majors and non-majors.





MALONE UNIVERSITY

CHRIST'S KINGDOM FIRST

Malone University is an accredited institutional member of the National Association of Schools of Music. **Canton, Ohio | 330.471.8231 | www.malone.edu/music**



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 | 1.800.345.6296

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

It has two functions: melodic and rhythmic decoration, and harmonic modification and intensification. Cadential trills mainly have a harmonic function, which they fulfill by behaving like appoggiaturas, accented from the upper (auxiliary) note on the beat, so that the harmony is heard from that upper note, to which the main note then serves like a resolution.

In conclusion, I hasten to add that these rules and habits governing rhythm, line, and ornamentation in the Baroque period were not clear or consistent even for one locale or time, let alone over the period as a whole. Therefore, when interpreting Baroque music, it's important to consider each piece's particular place in music history and, after careful analysis of the piece, to

apply your own expressive intuition. As you perform more repertoire from this period (and listen to reputable recordings), you'll refine that intuition and build your confidence.

Donington's book continues to be a valuable and authentic reference for all of my performance of Baroque repertoire, and I hope that his book becomes a useful resource for you as well. ♦

And the Winner Is...

Amy Gelsone, Historian

TYPICALLY, OCDA PRESENTS at its annual meeting the prestigious Distinguished Service Award to an especially deserving member of the organization. Typically, this member would have been nominated earlier in the year, vetted by the executive board, and approved by the full board at its winter meeting. And typically, I as Historian would then write an article for the News that celebrates the Distinguished Service Award recipient. Well, as we all know, 2020 has been anything but typical, and in response to this atypical year, the board chose not to present the award this year.

However, this summer our highly capable IT Coordinator, Eric West, completed the project of making the *OCDA News* archives accessible to all via our website (many thanks to Eric!), so instead of celebrating a new award winner this year, I'd like to take this opportunity to acknowledge a few of our

past winners of the award, and encourage you to visit the archives: <http://ohiocda.org/resourcesparent/ocdanewsarchive/> (for old issues of the *OCDA News*), and <http://ohiocda.org/newsparent/serviceaward/> (for a complete list of past Distinguished Service Award recipients, as well as award criteria and the nominating form). If you would like to nominate a deserving recipient, please submit the online nomination form by December 1.

Jon Leman, 2001

The first Distinguished Service Award recipient was an OCDA past president, John Leman, in 2001. John became well known internationally as a conductor and was beloved by his students as a teacher, serving as Professor of Music at the University of Cincinnati College-Conservatory of Music from 1969 to 2000 in the Choral Conducting and Music Education Departments. At CCM he

was the conductor of the Chorale, leading several distinguished performances of choral/orchestral masterworks, most notably Mendelssohn's *Elijah*. He was a recipient of the Ernest L. Glover Award for Excellence in Teaching. He was the National Chairman of Male Choruses of the American Choral Directors Association from 1981 to 1983. In 1989 he was the Founder and Director of the Cincinnati International Chorale, leading forty-one performances in European countries! John Leman passed away September 21, 2007.

Richard Mathey, 2007

The 2007 Distinguished Service Award recipient helped Bowling Green State University students develop their musical talents for 32 years and was recognized as one of BGSU's "100 Most Prominent Alumni." During his time at BGSU,



Richard Mathey was director of choral activities and a professor of music. His university choirs appeared at state, regional and national conventions, including the Ohio Music Education Association, the Music Educators National Conference, and many others. After graduating from Capital University, Mathey taught for seven years in the Columbus City Schools. His singing debut at Lincoln Center was the focus of his thesis. R.D. Mathey is now a professor emeritus at Bowling Green State University. He has conducted all-state choruses in a number of states. In 1997, the Music Educators National Conference and the Harmony Society honored him for his

service to music education. Capital University also honored Mathey with its 2004 Alumni Achievement Award. In 2009, he was inducted into the Barbershop National Hall of Fame.

Hilary Apfelstadt, 2008

Dr. Hilary Apfelstadt, former Professor of Choral Studies and Director of Choral Activities at The Ohio State University, was awarded the Distinguished Service Award in 2008. Dr. Apfelstadt has served ACDA as OCDA President as well as National President. She conducted the OSU Chorale and the Women's Glee Club, she taught conducting and choral repertory, and she served as coordinator of

the graduate conducting program. Her choirs performed at regional and national conventions of the ACDA and at state and regional conferences of the National Association of Music Education (MENC). She has conducted many honor choirs and all-state choruses in Canada, the United States, and Cuba, and she guest conducted in England. A prolific author, she has published over seventy articles on choral music in various refereed journals. Dr. Apfelstadt was a member of the Robert Shaw Festival Singers for several years and recorded two CDs for Telarc with the Singers in France. Her degrees are from the University of Toronto,

(continued [here](#))

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



Summer Conference 2020

Jared Joseph, Past Conference Chair

OCDA'S 2020 VIRTUAL CONFERENCE on Tuesday, June 23, set a hopeful, positive tone for these unprecedented times. The OCDA Board wanted to continue the longstanding tradition of a high-quality conference while offering sessions that directly related to what mattered most, both in June 2020 and in the coming months.

For the first time, OCDA offered an entirely free virtual conference experience. Hilary Apfelstadt presented a beautiful keynote address, "Leadership in Challenging Times"; Scott Edgar shared the importance of "Social Emotional Learning and Music Education: Now More Than Ever"; and the "Choral Music at a Distance" panel discussion led by Kelsey Burkett, Britt Cooper, Robyn Lana, and Lisa Wong featured public school, church, community/children's, and collegiate perspectives on the rap-

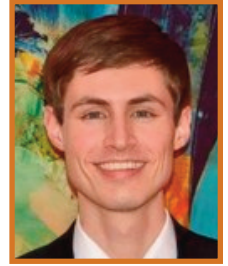
idly changing choral climate.

An advantage to this alternative, virtual conference format was that it was more inclusive. Specifically, 569 people registered from 24 states, seven Canadian provinces, and six countries outside the USA. Twenty different choral ensembles representing all of our repertoire and resources categories shared inspiring performances from the past year. Additionally, OCDA explored new technology with JW Pepper for our reading sessions that allowed attendees to scroll through digital music as they watched and listened to select performances. The virtual lunchtime round tables offered the opportunity to network and brainstorm with others grouped by choral specialty. At the conclusion of the busy, one-day conference, OCDA hosted a virtual happy hour, reminding us that socially connecting with others is

vital for every musician.

OCDA has been a strong team over the years. All the pieces of this virtual conference puzzle, however, brought the team to an entirely new level. With just two and a half months to plan, it became clear that OCDA cared about much more than just "promoting choral excellence throughout Ohio." It was truly heartwarming to know how much Ohio's choral community believes in lifelong musicianship and learning for everyone, regardless of the challenges.

Did you miss this conference? Check out <http://ohiocda.org/virtual-conference> to access materials at no charge, including recorded videos and PDFs of sessions, YouTube links to all choral performances, and a detailed list of the repertoire shared by the R&R Chairs.



Daniel Landis, Conference Chair

OCDA HAS BEEN an important organization in my life, so I am thrilled to be able to give back to the organization! I am currently in my third year at Wapakoneta High School teaching grades 7–12. I graduated from Bowling Green State University, where I had the pleasure of studying Choral Music Education with Dr. Emily Pence Brown, Dr. Mark Munson, and Dr. Richard Schnipke, all of whom

have been instrumental in my success as a choral music educator. In fact, it was Dr. Munson who first introduced me to OCDA.

My ultimate goal in this position is to be part of a team that creates a smooth and fulfilling conference experience for all attendees and performers. The 2021 OCDA Summer Conference is scheduled for June 21–23, at Otterbein University, in Westerville, OH. The

headliners for the conference will be Janet Galván, Jacob Narverud, and Zebulun Highben.

Please put the 2021 conference in your calendar and plan to attend. There are also many ways you can get others to join. Think of two new people who have not attended



and invite them. If you have student teachers this year, talk with them about the conference. I began attending this conference as an undergraduate, and I know we can

encourage more college students to attend this year. The only way our organization can grow is if we advocate for it!

As more information is avail-

able, I will be sure to update all of you. Please do not hesitate to reach out with any suggestions, questions, or concerns (landda@wapak.org). ♦

Finding and Inspiring Intrinsic Motivation During the Pandemic

Jason McKee, Sr. High School R&R Chair

I AM A PROUD PRODUCT of the Ohio Music Education’s adjudicated events system. It is part of my DNA as both a student and as a teacher. Adjudicated events have given ensemble teachers and students all over the state their measurement standard, similar to our colleagues who teach subjects that are assessed and measured by students’

scores on standardized tests.

This year the pandemic robbed my students of the opportunity to perform at the large group adjudicated event in March. I was devastated for them because they had worked so hard to prepare for the district event. I found myself staring at the wall in the choir room wondering if a plaque from 2020

would join all of the other state plaques we displayed. Little did we know then that we wouldn’t see our students in person for five months or more.

When I stare at that wall, I feel both a sense of pride in the program that was built before I came and what I’ve helped add to it. I feel



BALL STATE UNIVERSITY

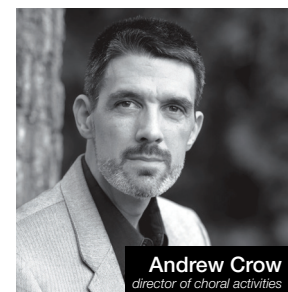
College of Fine Arts
School of Music

Graduate Assistantships Available in Choral Conducting for Fall 2021

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, 2021.



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.

bsu.edu/music



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.



over
5,000
custom trips planned
to destinations in the
U.S. and abroad,
no two alike.

Making Moments That Matter

bobrogerstravel.com

since
1981

Call: (800) 373-1423

a tremendous sense of responsibility to maintain a tradition of excellence and to help my students achieve. Now that the pandemic has canceled many of these events for this school year, I find myself feeling a bit hollow—and yet I feel a different optimism filling that void.

It's overstating the obvious to say that all of us find ourselves in challenging situations this year. Many of us who are in the middle or later part of our careers are quietly lamenting the fact that our students may not have the opportunity to work toward a Superior rating again this year. However, the absence of adjudicated events and the likelihood that traditional performances may not occur this year have prompted a deeper sense of purpose.

We truly have the opportunity to make music solely for the sake of making music.

As cliché as that sounds, this realization has provided a sense of calm where I had been feeling a sense of loss and a lack of motivation. After all, the educational communities we serve are simply happy if we're making a concerted

effort to keep our students engaged. For them, the bar might be lower than in a typical year.

I want to be clear when I say adjudicated events have not lost their value for me; I still believe in their educational value and what they do for my students and for me as an educator. This year, however, I have the chance to reimagine and reignite my approach toward preparation for performance. I get to reacquaint myself with my "why."

So, what can we do if live concerts cannot happen? For starters, we can continue to build skill with our singers. If you have the funds, look into online solutions like MusicFirst. PracticeFirst can help with teaching parts and giving feedback to students on rhythm and pitch, and Sight Reading Factory can provide them the chance to hone their skills. You can do composition units in Noteflight. Many of us use Musictheory.net, and I love that you can customize the exercises to fit your educational objectives.

If you're teaching in person and are hoping to be able to hold some sort of performance without an audience, you can live stream it via YouTube or Facebook. Find new

spaces on your campus with ample space and a nice acoustic to sing. You can connect with local recording companies and have them record your group to share with families. I'm hoping to do that and then partner with the digital media students in my school to create choir "music videos" using the mastered recordings that we can share with our community.

If you do nothing else, continue to build positive student-teacher relationships and realize that students need our classes now more than ever. A good friend and colleague inspired me in the spring when he shared his YouTube playlist of the pieces that inspired him to become a choral music educator. He encouraged me to create one, and I encourage you to create your own and share it with your students. It will be cathartic, and it will be a great way to share your love of great music and to grow that bond with your singers.

I wish you the best as you move forward with this academic year. Please do not hesitate to reach out if I can be of any help or encouragement to you (mckeej@masonohioschools.com). ♦

Providing Our Students New Opportunities for Creative Expressive through Solo Singing

Christopher J. Venesile, Vocal Jazz R&R Chair

WHAT MUSIC EDUCATIONAL VALUE is there in listening to and studying the performances of masters of American singing in the jazz style?

Are there creative learning opportunities in exposing our students to Sarah Vaughn, Billie Holliday, Carmen McRae, Kurt Elling, and Es-

peranza Spalding? Are our students missing out on significant American musical culture by not



Call for Nominations

In accordance with OCDA Constitution and By-Laws, the offices of **President-Elect, Secretary, Northeast Region Chair, Southwest Region Chair, and South Central Region Chair** are up for election in the Spring of 2021. Duties and residency requirements are provided below. Nominations are currently open and will be accepted through **December 1, 2020**. Please email all nominations to OCDA Vice President Richard Schnipke at rschnip@bgsu.edu. Self-nominations are welcome.

Duties

The President-Elect shall assist the President as requested. S/he shall become familiar with all functions of the organization and duties of the presidency; shall be responsible for the OCDA reading sessions at the OMEA Professional Development Conference and OCDA Summer Conference; shall exercise responsibility for membership; shall be responsible for programs of development of the organization; and shall develop a program of regional membership solicitation. The total

term commitment for the President-Elect is six years: two years as President-Elect, two as President, and two as Vice/Past President.

The Secretary shall work with the Executive Committee in keeping a complete and accurate record of all business meetings of the Association and all meetings of the Executive Committee and the Board of Directors. At the conclusion of his/her term, the secretary shall update the Policies and Procedures Manual to reflect Board actions taken during his/her term.

Region Chairs serve as voting members of the board along with the President, Vice President, President-Elect, and Secretary. Regional Chairpersons shall also attend all meetings of the Board of Directors, promote activities in their regions related to OCDA, act as coordinators for OCDA activities in their regions, act as liaisons between their membership and the organization, promote the continuing recruitment of members and act as advisors to the Nominating Committee in selecting successors to their positions.

Residency

The Northeast Region consists of Ashtabula, Cuyahoga, Geauga, Lake, Lorain, Mahoning, Medina, Portage, Summit, Trumbull, and Wayne Counties.

The South Central Region consists of Adams, Athens, Brown, Fairfield, Fayette, Franklin, Gallia, Highland, Hocking, Jackson, Lawrence, Madison, Meigs, Perry, Pickaway, Pike, Ross, Scioto, Union, and Vinton Counties.

The Southwest Region consists of Butler, Champaign, Clark, Clermont, Clinton, Darke, Greene, Hamilton, Logan, Miami, Montgomery, Preble, Shelby, and Warren Counties.

The ACDA/OCDA address of record determines the region with which a member is associated.

More Information

More details about elected and appointed offices and election procedures can be found in the OCDA governing documents. <http://ohiocda.org/resources/parent/governingdocs/>

having an introduction to composers like George Gershwin, Cole Porter, Jimmy Van Heusen, Jerome Kern, Johnny Mandel, Duke Ellington, and Michel LeGrand? Could we create a parallel experience to OMEA Solo & Ensemble for students looking to broaden their solo

singing experiences?

After thirty years as a high school choral director and ten years teaching at a large, four-year public university training pre-service teachers and graduate students, I've come to a conclusion and a proposal I'd like to share with you,

my colleagues out in the field. Over my career, I've created and directed show choir, jazz, and a cappella ensembles and introduced countless young people to healthy vocalizing in contemporary singing, including newer musical theatre styles, jazz, pop and rock, R&B, gospel and so

on. The conclusion I've reached is that, by far, *the most educational and creatively expressive solo material I've coached and played has been the standards from the Great American Songbook*. Loosely defined as songs written by popular songwriters from the 1920s to the present day that have been accepted by the public as significant and worth being "covered" over and over by great professional artists, the Great American Songbook contains such diverse stan-

dards as the 1920 song "Look for the Silver Lining," Stephen Sondheim's "Not While I'm Around" (from *Sweeney Todd*), and Sting's 1993 "Fields of Gold." As different as they may be, these wonderful examples of songwriting contain properties ripe with possibilities for the creative student.

Recent History

We have a long tradition in our state of helping young singers prepare for the solo and ensemble adjudicated

event. These adjudicated events offer to students, their private instructors, and choral directors the opportunity to focus on the individual's skills through vocal pedagogy. It has helped many generations of students accomplish some personal singing goals, including preparing for auditions to post-secondary institutions for careers in music. However, as professional organizations we haven't really done a good job at mentoring or piloting pro-
(continued [here](#))

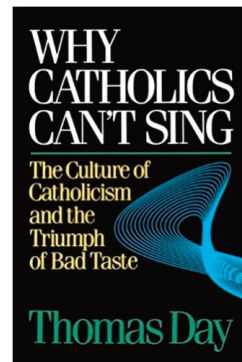
Take Care of Yourself with a Good Book

Mario Buchanan, Music in Worship R&R Chair

WHEN THE PANDEMIC first altered our standard operating procedures so drastically in March, I was glad to rediscover that reading is a way for me to stay mentally and spiritually grounded. As I worked my way through my bookshelves, I found books I had enjoyed before and those that I'd been saving for "when I have time." Lately I feel that the busyness of my job seems to be returning, but often because non-musical duties have expanded, and it seems more important than ever that I continue to read for my own personal education and spiritual growth. Even at the best of times, church musicians tend to spend their time caring for others' spiritual needs at the expense of their own, so I encourage you to take some time to care for yourself with a good book. Below are a few favorites of mine to get you started.

Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste

BY THOMAS DAY (THE CROSSROAD PUBLISHING COMPANY, 1992)



Having been born and raised Roman Catholic, this book was a real eye-opener for me. Day wrote this book as a response to

many different issues he experienced in the Catholic Church, but specifically the decline of congregational singing. Many newly composed hymns in the Catholic Church fit the call-and-response approach to congregational singing, in which the cantor sings the verses (usually through a microphone) and the congregation

joins in on the refrain or the antiphon. Day gives some practical information about this approach and how it can both enhance and inhibit congregational response to singing. This book helped me learn how to be a better congregational leader.

Prayer as Night Falls: Experiencing Compline

BY KENNETH V. PETERSON (PARACLETE PRESS, 2013)



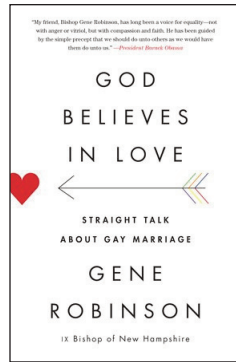
Peterson wrote this book after singing in the Compline Choir at St. Mark's Episcopal Cathedral in Seattle, WA, for many years with its longtime Choirmaster and



Organist Peter Hallock. Hallock started the tradition of singing Compline at St. Mark's every weekend with the hope that it would spiritually benefit the church community. Since then, the Compline service has been packed to the gills with people, most of them young people seeking an alternative to Sunday morning worship. Mr. Peterson discusses the historical background of Compline, the context for the traditional texts used for Compline, and his experiences singing in the Compline Choir at St. Mark's.

God Believes in Love: Straight Talk about Gay Marriage

BY BISHOP GENE ROBINSON, IX BISHOP OF NEW HAMPSHIRE (KNOPE, 2012)
When the Episcopal Church in 2003 elected Gene Robinson, the first openly gay Bishop in the Episcopal Church, there was quite a di-



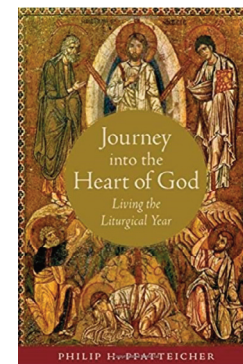
vide causing some parishes to leave the Episcopal Church altogether. In this book, Robinson shares details of his experience—the many disturbing letters, the death threats, the need for him to wear a bulletproof vest to his ordination. In addition to talking about his life as an ordained minister in the Episcopal Church, Robinson also helps the reader understand some of the difficult Bible passages that pertain to homosexuality.

Journey into the Heart of God

BY PHILIP H. PFATTEICHER (OXFORD UNIVERSITY PRESS, 2013)

If you have been searching for a single book that talks about the en-

tire liturgical calendar, then seek ye no more! Pfatteicher goes through the liturgical calendar in great detail, examining it from historical, spiritual, and practical perspectives. While Pfatteicher is an Episcopal priest, he also gives information about Lutheran and Roman Catholic traditions for each day in the liturgical calendar. I definitely keep this book within easy reach; for those of you who work in a liturgical tradition, this book will deepen your understanding, and



for those of you who are not in a liturgical church, this book provides outstanding and useful context for the festival days of the church year. ♦

Upcoming Events

New Directions webinar: “Beyond Elijah Rock”

October 12, 2020, 7 PM

ohiocda.org

New Directions webinar: “OCDA Town Hall”

November 16, 2020, 7 PM

ohiocda.org

ACDA Virtual National Conference

March 17–20, 2021

acda.org/conferences

OCDA Summer Conference

June 21–23, 2021, Columbus, OH

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. 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.

Treasurer's Report

Kent Vandock, Treasurer



2020 Newsletter Report - Year to Date

1/1/2020 through 9/9/2020

Category	1/1/2020- 9/9/2020
INCOME	
Advertising	217.00
Elementary Choir Festival Income	800.00
Int Inc	2.71
Member Deposits	2,226.00
Summer Conference Income	0.00
TOTAL INCOME	3,245.71
EXPENSES	
Board Meetings	303.60
Elections	148.50
Elementary Choir Festival Expenses	750.00
Fees	50.00
Insurance	444.00
Membership	735.00
Newsletter	600.00
Office	215.97
OMEA	156.95
Summer Conference Expenses	2,616.19
Taxes	95.00
Travel	422.06
Website expenses	819.25
TOTAL EXPENSES	7,356.52
OVERALL TOTAL	-4,110.81

(Gelsone, continued)

the University of Illinois, and the University of Wisconsin–Madison. She also has a diploma in piano performance from the Royal Conservatory of Music in Toronto and has served as the Director of Choral Activities at the University of Toronto. Most recently, Dr. Apfelstadt was named as interim Executive Director of ACDA. Rest assured that ACDA is in good hands!

Craig Johnson, 2010

The 2010 Distinguished Service Award recipient was Craig Johnson, Chair and Professor of Music in the Department of Music at Otterbein University, Westerville, Ohio, where he had been on the faculty since 1980. He was also Director of Music at North Community Lutheran Church in Columbus, and he taught graduate choral conducting at Trinity Lutheran Seminary. Prior to becoming Chairperson, he was Director of Choral Activities for 18 years. He held degrees from Northwestern University and the College-Conservatory of Music, University of Cincinnati. Choirs under his direction sang at conferences of the Ohio Music Education Association, the OCDA, the Central Division of the ACDA, and the Organization of American Kodaly Educators National Conference. He co-authored *The Chorus in Opera: A Guide to the Repertory*, and was active as a clinician, adjudicator, consultant, and National Association of Schools of Music evaluator. Johnson stated, “I was very fortunate to

work with Elmer Thomas, Earl Rivers and John Leman while pursuing my doctorate at CCM. I believe I ‘grew up’ musically during those years, especially in regard to my knowledge of the repertory.” “I have never assumed that every singer in each of my choirs would have extensive vocal training.... Because of that, I always approached the choral rehearsal partially as a voice lesson.” As Director of Choral Activities at Otterbein, Craig led the Concert Choir on eighteen performance tours, the last being to Japan. As a member of OCDA and ACDA for over twenty-five years, Craig served as President of OCDA and on a variety of committees at the divisional level. He twice hosted the OCDA Summer Conference. Upon receiving the award, Johnson stated, “Again, I would like to express my gratitude for being presented with this honor, and I can honestly say that OCDA, and by extension, ACDA, changed my life as a choral musician. For that, I will always be thankful.”

Gayle Walker, 2014

Dr. Gayle Walker, Director of Choral Activities and Professor of Music at Otterbein University in Westerville, OH, was the 2014 recipient. At Otterbein University, Dr. Walker is responsible for the organization of five vocal ensembles, conducts Concert Choir and Opus One (an a cappella/jazz ensemble), and teaches classes in conducting, aural skills, and music history. In 2016 Dr. Walker received Otterbein University’s Exemplary Teaching Award. Dr. Walker served as Vice President of the Central Di-

vision of the ACDA, and served as President 2014–2016. She is also past President of the OCDA. Dr. Walker’s choirs have performed in major venues throughout Europe and China, including Thomas-kirche in Leipzig, St. Patrick’s Cathedral in Ireland, Notre Dame Cathedral in Paris, St. Stephen’s Cathedral in Vienna, St. Nicholas Church in Prague, and the Beijing Conservatory. In addition, under her direction, the Otterbein University Concert Choir has performed frequently at conferences of the Central Division of the ACDA, the OCDA, and the OMEA, as well as multiple performances with the Columbus Symphony Orchestra. Dr. Walker has recorded six CDs with Concert Choir.

Wade Raridon, 2015

The 2015 Distinguished Service Award recipient defined “distinguished.” Dr. Wade Raridon influenced Ohio choral music for more than five decades. Dr. Raridon taught in the Dana School of Music at Youngstown State University for 41 years. During his tenure, Dr. Raridon founded the Dana Chorale as well as the Dana Madrigal Singers. In addition to building a choral program of excellence, he taught music theory, choral literature, diction, and vocal performance. As a result of his educational leadership, Dr. Raridon received the YSU Distinguished Award for excellence in teaching. In addition to his university credits, Dr. Raridon has mentored numerous high school choral directors. ‘Doc’ collaborated with area high school di-

rectors to create and conduct the annual Chamber Choir Festival, a day-long event involving over 300 high school choristers and culminating in a performance. Over the many years that he led the festival, he influenced thousands of high school students through his relentless, positive, and enthusiastic message about the art of choral music. An active member of both ACDA and OCDA, Dr. Raridon held the offices of President and Treasurer, and also served as a vocal adjudicator for choral events in twelve states. Following his retirement from YSU in 2004, Dr. Raridon continued to serve as an influential musician through the founding of the Wade Raridon Singers, a chamber choir composed of many former students, dedicated to the performance of quality choral repertoire.

Mark Munson, 2018

The 2018 recipient represented not only Ohio, but the ACDA Central Division as well. Dr. Mark Munson serves as the Director of Choral Activities at Bowling Green State

University, where he has conducted the Collegiate Chorale, University Choral Society, A Cappella Choir, and University Women's Chorus. He currently conducts University Choral Society; teaches choral methods, repertoire, and conducting at the undergraduate level, and choral literature and conducting at the graduate level; supervises student teachers; and serves on thesis committees for students pursuing master's degrees. A past president and treasurer of OCDA, Dr. Munson also served as ACDA Central Division President in 2019. He was vital in the planning of the first combined North Central/Central Division Conference which was held in Chicago, Illinois. Dr. Munson has served the choral arts in Ohio for decades. He has worked with choirs of all ages including founding the Bowling Green Children's Chorus and the BGSU Middle School Honor Choir. He has also conducted numerous junior high and high school honor choirs as well as serving as the choral conductor of the Ohio Ambassadors of Music. Dr. Munson oversaw the

growth of the State Board and major constitution and bylaw changes that were decades overdue. While these may not sound like the most exciting things a president could undertake, Munson understood that in order for OCDA to grow and thrive, structural, logistical and procedural changes needed to take place. Mark Munson has proven to be an outstanding role model for BGSU students and Ohio choral directors, and an outstanding leader for not only OCDA, but ACDA as well.

As a recent retiree who experienced the "overnight" switch to virtual teaching, I am personally aware of how much preparation, perseverance, and dedication it took to continue to provide learning opportunities for our singers in this pandemic. A true love of choral music and of our singers, and countless hours of tenacious effort qualify *all* of us for this year's prestigious award! I hope that we all take a moment to consider our accomplishments in this difficult time and celebrate. ♦

(Venesile, continued)

grams that assist students in contemporary genres. We are concluding a twenty-year period that is a bit of a "golden age" for folks in our business. Beginning with American Idol, there have been a boatload of pop culture manifestations of contemporary singing shows, including *Glee*, about a mythical Ohio show choir. Nevermind that there were never any episodes with a realistic

glimpse of any authentic rehearsals where singers were out of tune, under-rehearsed, or lacking basic skills. We choral directors finally joined the ranks of first responders who laughed and mocked police and hospital shows as being disconnected from reality. But, admit it, we were reaping the rewards of the boyband era followed by the spotlight on contemporary singing skills in these competitions and dramatizations of talented young people.

The problem, of course, is that most of the actors and contestants in these shows were either top-flight professionals well into their 20s and 30s, or auditioned voices from around the country. As much as it may have helped get kids interested in singing at school, it also misled them into thinking all one needed to do was show up and they would be stars.

However, I want to return to the fact that we haven't created systemic

opportunities for our singers (independent of school talent shows or Cabaret nights) to do the same with contemporary singing styles. As we know now after years of science-based study of non-traditional and Bel Canto singing styles, healthy vocal production can be elusive for teenagers in all styles without proper guidance. It is beyond the scope of this article to get into contemporary vocal pedagogy, but suffice it to say, it now exists in abundance thanks to professionals like Jeannette LoVetri (Somatic Voice Network), Wendy Leborgne, Diana Spradling (spectrograms of jazz singers), and others. My contention has always been that whatever singing is going on in our schools, we need to be present and involved in guiding students in healthy singing habits. Just as we can hear basic deficiencies in a Handel aria, we can also detect issues in contemporary singing, with and without microphones.

A Case for the Expressive Singing of Standards

Expressive singing of Great American songs shares some stylistic commonalities with pop singing—situational vibrato, R&B inflections, varying tone color. However, jazz singing is a culturally defined, improvisational art form that uti-

lizes stylistic devices according to the needs of the melody to best express the lyric. With an improvisational art form, we are tapping into a highly prized musical and educational enterprise: allowing students to create their own informed choices about pitches, rhythms, phrasing, instrumentation, various grooves (for example, Swing, Latin, Ballad) and periods. We have a hundred years of recorded music available for use in the classroom. As 21st-century American educators, I believe it is incumbent upon us to introduce this repertoire to students in the same way we have introduced them to Schubert lieder, Italian songs and arias, and the like. We are now past the time when it is acceptable to marginalize ear-based vernacular forms of music in the schools. Music education researchers are focusing on the cognitive benefits of informal learning practices (Lucy Green), with the introduction of new music education journals devoted to popular music instruction. Deans of colleges of arts and directors of schools of music are likely to be equipped with skills and knowledge of vernacular music forms and are instituting change in traditionally sedentary curricula.

I'm not so sure that young professionals entering the workforce

are all experienced with vernacular forms—my experience as a teacher-preparer tells me that most choral music majors have little experience with jazz, pop, or rock styles of singing and still fear ear-based approaches to learning. Luckily, these forms of singing, both solo and choral, are well represented across the state. A cappella festivals, vocal jazz days, show choir festivals and competitions are opportunities for networking, sharing, and learning. As Vocal Jazz R&R Chair over the last twenty years, I've been glad to help those who are new to the genre create for themselves professional development experiences that enable them to include vernacular forms in their vocal music teaching.

I'd like to make this Part One of a series of articles about how to help our students experience the wonderfully creative world of interpreting American standards, complete with suggestions for repertoire, recordings, articles, and leaders in the field available to help you become proficient. Until then, spend some time listening to a balance between Michael Buble and Chet Baker, Ella Fitzgerald and Jazzmeia Horn, Frank Sinatra and Kurt Elling, and experience the amazing improvised popular art form of our shared American heritage. ♦

Leadership Roster

President

Brandon L. Moss
brandonlmoss@gmail.com
Central Crossing High School
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
kwvandock@gmail.com
Perrysburg City Schools

EC Region Chair

Katie Silcott
katherine_silcott@olsd.us
Olentangy Shanahan Middle School

NE Region Chair

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

NW Region Chair

SeaHwa Jung
jung@findlay.edu
University of Findlay

SC Region Chair

Ian Stasko
istasko@jcs.k12.oh.us
Jackson City Schools

SW Region Chair

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

Chair of OCDA Standing Committee for Diversity Initiatives

Bryon K. Black II
bkblack28@gmail.com
Kent State University

Chair of OCDA Standing Committee for Professional Development

Emily Pence Brown
brownep@bgsu.edu
Bowling Green State University

Conference Chair

Daniel Landis
landda@wapak.org
Wapakoneta 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

Jon C. Peterson
jpeterson@malone.edu
Malone University

Historian

Amy Gelsone
ajgelsone@yahoo.com
Retired

Retired Representative

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

Student Chapter Representative

Kendell Edgerton
edgerton@otterbien.edu
Otterbein University

Elementary Festival Chair

Lei Ramos
lramos@oldtrail.org
Old Trail School

Children's Honor Choir Chair

Michael Grimm
mcgrimm.music@gmail.com
Southwest Ohio HOBY

High School Honor Choir Co-Chairs

Meredith Smith
msmith@lhschools.org
Licking Heights High School

Josh Dufford
dufford.joshua@gmail.com
Ottawa Hills Jr./Sr. High School

Repertoire & Resources Chairs

Youth Choirs

Area Coordinator: Laurel Labbe

SCHOOL CHILDREN'S CHOIRS

Cynthia Mira
Cynthia.Mira@bellevueschools.org
Bellevue City Schools

COMMUNITY CHILDREN'S CHOIRS

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

JR. HIGH/MIDDLE SCHOOL CHOIRS

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

SENIOR HIGH SCHOOL CHOIRS

Jason McKee
mckeej@masonohioschools.com
William Mason High School

Collegiate Choirs

Area Coordinators: Marie Bucoy-Calavan and Laura Kitchel

COLLEGE/UNIVERSITY CHOIRS

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

STUDENT ACTIVITIES

Laura Kitchel
lkitchel@capital.edu
Capital University

Lifelong Choirs

Area Coordinator: Mario Buchanan

COMMUNITY CHOIRS

Hae-Jong Lee
hlee01@ysu.edu
Youngstown State University

MUSIC IN WORSHIP

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

Repertoire Specific

Area Coordinator: Bradley Naylor

CONTEMPORARY COMMERCIAL:
CONTEMPORARY A CAPPELLA

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

CONTEMPORARY COMMERCIAL:
SHOW CHOIR

Jeff Clark
shwchr78@aol.com
Indian Hill High School

MEN'S/TTBB CHOIRS

Bradley Naylor
naylorb@ohio.edu
Ohio University

VOCAL JAZZ

Chris Venesile
cvenesil@kent.edu
Kent State University

WOMEN'S/SSAA CHOIRS

Megan Boyd
megan@ypccsing.org
Young Professionals Choral Collective
of Cincinnati

WORLD MUSICS AND CULTURES:
DEVELOPING VOICES

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

WORLD MUSICS AND CULTURES:
INTERMEDIATE/
ADVANCED VOICES

Lisa Wong
lwong@wooster.edu
College of Wooster