

From Your President

An Exciting Year to Be a Choral Musician in Ohio

WHEN THE “OFFICIAL” end of summer was a cold and rainy Labor Day weekend, I thought back to how great the summer season actually was! In addition to being able to freely travel, we were able to gather again as colleagues for the OCDA Summer Conference. It was exciting to be with our colleagues again in person as we enjoyed insight and inspiration from Elaine Hagenberg, Jason Max Ferdinand, and Lisa Wong. Special thanks to Jeanne Wohlgamuth, Brandon Moss, Kent Vandock, Michael Grimm, Josh Dufford, Meredith Smith and Shelvin Burns for helping to make things run smoothly. Extra special thanks go to our Technology Chair, Eric West, and our Conference Chair, Kathleen Pellington, for all of their outstanding leadership.

We look forward to this coming season, the 2023 ACDA National Conference in Cincinnati, Ohio, and then the 2023 OCDA Summer Conference, June 26–29, 2023!

There are some exciting changes coming for the 2023 “Tune Your Toolbox” summer conference! It has been great working with Gayle Walker and the Otterbein University crew. We thank them for many years of service to Ohio choral directors by hosting us. However, OCDA wished to make a move from the Juneteenth holiday, and that required a move to a different location for 2023.

We are excited to announce that the conference will be held this summer at Capital University, in Columbus. The facility will offer incredible opportunities for us to expand the schedule with the flexible use of Mees Hall, Huntington Recital Hall, Trinity Lutheran Seminary, and classrooms. A big thank-you to Lynda Hasseler and Tom Zugger for welcoming us to the Conservatory.

While many social events surrounding the conference are still in the works, we are very excited to announce three of our headliners: Joe Miller, Stacey Gibbs, and Jessica Nápoles. A former middle school educator, Jessica Nápoles is Professor of Choral Music Education at the University of North Texas. In addition to conducting the Concert Choir, she mentors graduate students and teaches undergraduate coursework in choral methods. An



*OCDA President
Doug O'Neal*

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assistant chair for the 2019 Kansas City ACDA Conference, Dr. Nápoles is “fabulous,” to quote colleagues.

Joe Miller impressed the choral community for years through his work at Westminster Choir College, and now he holds the position of Director of Choral Activities at the University of Cincinnati Conservatory of Music. A graduate of CCM, Joe also impressed many high school conductors and students with his work as the 2013 Ohio All-State Choir Conductor. It’s great to have Dr. Miller back in Ohio as a resource for us all!

Conductor and composer Stacey Gibbs will bring his exciting compositions and insight into performing spirituals as he joins us

once again in Ohio. Known for bringing new excitement without sacrificing authenticity, Stacey was an acclaimed presenter when he last appeared at the OCDA Summer Conference.

However, let’s not jump to Summer 2023 too quickly! There is so much going on in Ohio this coming season. Allyson Bates will be working to bring back the Treble Choir Festival (formerly Elementary Choral Festival), there will be reading sessions and OCDA sponsored clinicians at the 2023 OMEA Conference in Columbus, and other professional development webinars offered through our YouTube channel. Our OCDA website continues to be a great resource for the Ohio choral professional. Everything

from repertoire lists to archived news articles, and from a jobs bulletin to the ability to share your milestones or nominate a colleague for the Distinguished Service Award can be found at ohiocda.org.

Probably the most exciting news is that the 2023 ACDA National Conference will be in our beautiful city of Cincinnati from February 22–25, 2023. The conference planning committee has some new and exciting offerings planned, and we know the performances will be outstanding!

It is an exciting year to be a choral musician in Ohio! We hope to see you at an OCDA event at OMEA, at the ACDA National Conference, and at our 2023 Summer Conference at Capital University. ♦

Repertoire for Recovery

Dr. Dara Gillis, High School Choirs R&R Chair

THE RETURN TO in-person singing last fall after our prolonged hiatus brought so much joy to all associated with the choral arts. The ability to engage our performers and our audiences without the aid of a computer screen was cathartic and encouraging. However, in the past year, the long-term effects that Covid will continue to have on our craft, have become apparent. Many of us have been forced to completely reexamine our teaching styles, our priorities and particularly, our repertoire choices. This article aims to suggest repertoire

for mixed ensembles of varying abilities which might be useful in the post-Covid choral ensemble. Much of the repertoire discussed will be familiar as this is not an effort to introduce new material but rather to see established works in a new light.

Before delving into a few suggested pieces, a look at our common challenges is required. Many of us have experienced drastic changes in our ensemble numbers because of the pandemic. Many singers abandoned the choral art because they did not wish to sing

to a computer. Or they never began to sing in the first place for the same reason. Complicating things further, those who have persevered and hung in there from the start remember what fun it is to sing challenging repertoire and really don’t wish to have their musical experience “dumbed down” while everyone else catches up. Take heart! Ensembles that are imbalanced and inexperienced can still sing challenging and educational works successfully and beautifully. Of particular con-



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cern in my own ensembles, it appears that tenors have gone the way of the California Condor: while not entirely extinct, a rarity indeed. The tenors who remained through the pandemic are excited to sing again and wish to do challenging four-part works. Those who are new to the group recall hearing the high school mixed ensembles while they were still in middle school and they're eager to sing the level of repertoire they recall those groups performing, but they aren't ready for eight-part a cappella divisi. Can we choose selections for ensembles such as this that encourage the excitement of young performers while not reaching beyond their capabilities? Is it appropriate to demand excellence from our singers after all they have endured in the past two years? Yes, and yes!

Dietrich Buxtehude's *In te Domine speravi* is a wonderful work from the Baroque period which can serve many purposes for today's mixed ensembles. Available on CPDL, the work is SAB with either keyboard or string accompaniment. With plenty of challenges (melismatic passages and opportunities to carefully explore intonation obstacles), the imitative nature of the vocal lines and standard use of Baroque harmonic structure make this an excellent selection for recovering vocal ensembles. In fact, I have programmed it for an upcoming honors festival for this reason!

Soprano range Alto range Baritone range

Ranges for *In te Domine speravi*, by Dietrich Buxtehude

Excerpt from *In te Domino speravi*, by Dietrich Buxtehude

Perhaps your ensemble has wonderful balance but is struggling to regain its pre-Covid size and power. Miroslav Hronek's setting of the Czech folksong "Prsi, Prsi" is an excellent selection, especially early in the year when groups are still trying to gain their footing. In F major with simple four-part harmonies, the work is quite accessible. It employs a wide dynamic range, but the conductor need never require the singers to push beyond a comfortable level. Its opportunities for growth lie in its use of the Czech language (at a rather brisk tempo) and the ascending and descending scalar and arpeggiated passages for the tenors and basses. Speaking from personal experience, I have yet to find an ensemble that doesn't fall in love with this work.

If your ensemble is up for a greater rhythmic challenge or you are seeking to broaden their cultural horizons, but voicing is still a concern, I recommend Swedish composer Sten Källman's "Gede Nibo." This piece sings of the Haitian spirit leader of the dead by the same name in the Vodou religion. As the piece has been out for some time, perhaps you have programmed it in the past but are hesitant to do so again with your post-pandemic ensemble. Do not allow the SSATTTB voicing of the work to stop you from examining it anew or revisiting it. The Tenor I line can easily be performed by the Alto II's, giving the Tenor II line to the entire Tenor section. Perhaps your baritones are not comfortable on the Bass line as they do not have a low E2. Consider having the Bari-

Excerpt from “Gide Nibo,” by Sten Källman

tones take the TIII part. The treble voices can be divided S/SII/AI with the AII’s joining the treble line when the T/B voices go to only two-part harmony later in the work. The rhythmic drive, the percussion accompaniment, and the abundant opportunities for cultural discussion make this a versatile piece to assist growth and recovery for many ensembles.

“In Remembrance,” from Eleanor Daley’s *Requiem*, is a work that my ensemble has revisited this fall. Its gorgeous legato lines and rich yet accessible harmonies have given us much to discuss. Perhaps your group is suffering from a lack of or weakening of the treble voices. Dividing the treble voices equally can bolster the sound across the choir. Even in an ensemble of strong treble voices, the section in the following illustration benefits from evenly divided voices to combine the rich

tone of the altos with the lyrical quality of the sopranos. The gorgeous poetry of the work speaks to so many who have experienced loss in recent years and can offer tremendous comfort to performers and audience members alike.

Don’t forget the madrigals! Thomas Morley’s “April is in My Mistress’ Face” and “Fire, Fire, My Heart,” or John Farmer’s “Fair Phyllis” are full of wonderful learning opportunities for even the most advanced ensembles. They are easily voiced to suit the needs of any group and can be performed well by groups of varying sizes and capabilities.

Finally, we must not allow the frustrations and disappointments of recent years to impact the standards we hold for our performers. Many of our singers are ready to move past the difficulties of Covid and start getting back in the game. I encourage you to push them in your repertoire choices and in their

Excerpt from “In Remembrance,” by Eleanor Daley



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performance opportunities. If possible, bring them to adjudicated events and festivals where they can receive feedback that doesn't come from you or their parents. Many young people are not just fatigued

from Covid, they are fatigued from being patted on the head and told that "good enough is good enough." A dear friend recently said of his music making with his students, "Students want to be challenged. It

feels good to be good." I found this to be an inspiring reminder which I held in my heart and mind as I selected repertoire this fall. I encourage you to do the same. ♦

Five Simple Tips for Teaching Vocal Improvisation

Sam Al-Hadid, Vocal Jazz R&R Chair

I WAS INTRODUCED to the idea of scat singing when I was a high school choir student. As a creative person, I was drawn to the art form because it was an opportunity for me to express my creativity. When I improvised, I was given freedom to convey my creativity through music in a way that wasn't allowed in a traditional ensemble setting; I had full autonomy, and I could sing whatever notes and rhythms I wanted at any dynamic I felt was appropriate. If I heard a harmonic progression that reminded me of another song, I could quote it in my solo. I could collaborate and have musical conversations with a rhythm section; I would listen to and respond to the musical ideas they were sharing.

Now, as an educator, I make it a priority to expose my students to vocal improvisation. I have found that students who frequently practice improvisation are able to contribute more successfully in an ensemble setting. This observation makes sense when you think about the skills needed to improvise. Stu-

dents must hone their aural skills to listen to a harmonic progression and create a new melody. Additionally, improvisation requires students to be bold musicians and take chances, ultimately giving them a permission structure in which it's acceptable if they don't immediately succeed. This has given my singers more confidence and has encouraged them to become better leaders in their respective ensembles. By giving students the tools they need to improvise, we as educators are giving our students permission to fully express themselves as musicians.

It is worth noting that it is not essential for an educator to be a trained jazz musician to teach improvisation. The teachers who taught me how to improvise as a high schooler would always provide a disclaimer that they did not grow up singing jazz nor did they receive a formal education in it. These teachers did, however, have enough of an understanding of improvisation that they could teach their students the basic skills they

needed to be successful and spark an interest in the art form of scatting. In this article, I hope to provide some simple tips you can use to discuss scat singing with your ensembles, regardless of your experience and comfort with jazz singing or improvisation.

1. Use improvisation as a tool to understand form. One of the simplest ways to discuss improvisation with students is to help them understand the importance of form. When students have an understanding of a song's melody, it is easy to start talking about form, one of the most critical musical elements a beginner improviser must know to be successful. Most jazz standards fit into a 32-bar song structure, with fairly common forms such as AABA or ABAC. Once students understand form, you can play the chord progression for them to start orienting their ear to the harmonic motion of the tune. By planning a lesson around improvisation, educators teach the



concept of form to their students in a simple, understandable, and organic way that will promote student success when improvising.

2. Create simple variations to the melody. Often, when I find myself introducing vocal improvisation to my ensembles, I compare it to the idea of theme and variation. If the melody is the theme of the song, you can use that information to create a variation of that theme by changing elements of the melody. If an ensemble was working on the jazz standard “All of Me,” a natural first step would be to have each vocalist sing the melody, replacing the lyrics with scat syllables. From there, you might ask the singers to change the rhythm of the melody, but keep the melody notes the same. Once they feel comfortable with those exercises, perhaps bring back the original rhythms of the song but have the singers focus on changing the shape of each phrase—singing descending lines as ascending lines, for example. You can also encourage students to use melodic material from the song to create a motif they can refer to throughout their solo.

3. Don’t overthink the syllables. The most common question I get from beginner improvisers is “what syllables should I sing?” Being asked to improvise a melody is difficult enough. Add to that the pressure of making up nonsense scat syllables while they improvise—potentially in front of their peers—is far out of most beginner’s comfort zones, and they might freeze up. When improvising, vocalists

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MELODY SUNG WITH SCAT SYLLABLES

SAME MELODY WITH DIFFERENT RHYTHMS

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should try to imitate the sound of an instrument to the best of their abilities. I often use this step when teaching improvisation: I play clips of various instrumentalists improvising and ask the students to describe the timbre of the various instruments, and then I encourage students to improvise with a particular instrument in mind. That said, there are certain scat syllables most vocalists tend to use. In Justin

Binek’s doctoral dissertation “The Evolution of Ella Fitzgerald’s Syllabic Choices in Scat Singing: A Critical Analysis of Her Decca Recordings, 1943–52,”¹ Dr. Binek analyzed the specific scat syllables that Ella Fitzgerald used in 10 separate recordings from her time with Decca Records. In his dissertation, Dr. Binek found that the syllables “dl,” “boo,” “dee,” “oo,” “doo,” “bah,” “bee,” “ah,” “dih,” and “ee” make up

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roughly half of the syllables Ella Fitzgerald used in her improvisation in the recordings he analyzed. Using these syllables in various combinations will help vocalists improvise with confidence.

4. Less is more. Miles Davis once said, “it’s not the notes you play, it’s the notes you don’t play.” As performers, we do not need to fill every moment of an improvised solo with singing, but rather, we can stop, listen, reflect, and respond. When I work with new improvisers, I discuss this concept the way we think about speech. It is harder to understand what a speaker is saying if they are speaking quickly and consistently using run-on sentences. When we improvise, we need punctuation.

Think of a comma as a break in a phrase before continuing, a period as the end of a phrase before starting a new one, a question mark asking where we want to go next musically. Give your students permission to not fill every moment of an improvised solo with singing; this will help guide them toward meaningful musical phrases.

5. Take time to listen. The easiest way to learn how to improvise is to listen to great improvisers, both vocalists and instrumentalists; Ella Fitzgerald, Chet Baker, Miles Davis, Sarah Vaughan, Mel Torme, and John Coltrane are some names that come to mind when thinking of excellent improvisers. The more our students listen to improvisation, the wider their musical vocabulary

becomes. As an ensemble director, I have my students listen to a specific recording that corresponds to literature we are working on; I then have them aurally transcribe the solo. In my experience, transcription, be it aural or by notation, yields the best results in terms of successful improvised solos because it forces students to actively listen and replicate the melodic material they heard. When I select a jazz arrangement for an ensemble to perform, I give my students recordings of influential jazz musicians performing and improvising the same standard. I ask students to listen to the recordings, pick their favorite one, find a musical phrase they like, identify where it falls in the form, and then memorize it. From there, everyone in the

ensemble will be asked to improvise for a full chorus and plug their chosen phrase into their improv in the appropriate part of the form.

Teaching improv is like teaching any new skill. In order to be successful, students need instruction that scaffolds on prior knowledge, utilizes unique lessons that build upon existing skills, introduces new techniques, and employs repetition. If we want to see our students succeed in this facet of music, it is critical that we reserve time during rehearsals to allow

them to develop their improvisational skills. The more opportunities they have to practice improvisation in a safe, structured environment, the easier it will be for them to perform successful and confident improvised solos.

For additional information about teaching improvisation, I recommend Michelle Weir's book *Vocal Improvisation* and Darmon Meader's book *Vocal Jazz Improvisation: An Instrumental Approach*. These books have practice tracks to work with and are excellent tools to help you and your students grow

more confident with improvisation. By taking time to teach improvisation in our ensembles, we are encouraging our musicians to be well-rounded solo and ensemble musicians. The skills students learn from improvisation will have lasting effects on their musical capabilities and may spark interest in new facets of music making.

¹Binek, Justin. "The Evolution of Ella Fitzgerald's Syllabic Choices in Scat Singing: A Critical Analysis of Her Decca Recordings, 1943-52." UNT Digital Library, University of North Texas, 12 July 2017, <https://digital.library.unt.edu/ark:/67531/metadc984212/>. ♦

Engaging Young Students in Learning Music of Other Cultures

Kelly Winner, World Musics and Cultures: Developing Voices R&R Chair

AS A MIDDLE SCHOOL teacher, I'm familiar with the many reactions that occur when we begin any song in a foreign language. Sometimes, it's just a few giggles or "What is she saying?" On rare occasions, I'll hear "This is so cool!" All too often, however, I hear racist comments that I'd like to believe are unintentional, or at least uninformed. It's taken me too many years to figure out how to prevent these reactions, so I'd like to share with you some strategies I've developed.

Research Students' Interests

As I'm sure many of you do, I start each year with a brief written survey to get to know my students

better. I've adapted the survey through the years (it's now a Google Form), and currently I include two questions about world cultures:

1. Do you identify with any specific culture or cultures? If so, please list them. (For example: African-American, Puerto Rican, Appalachian, Irish, etc.)

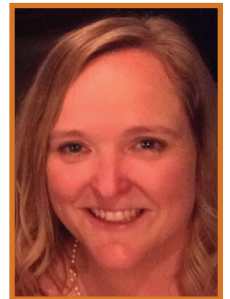
First of all, I think it's important to allow students to identify their own cultures. It's easy to make assumptions based on what we know of a student's background, but there is a difference between a teacher assigning a student a cultural background and a student opting to share their identity with

the teacher themselves.

Plus, we all know what can happen when we assume.... This question may be difficult for students who perceive themselves as not belonging to a cultural group. I try to help them define culture differently, but ultimately allow them to skip the question.

2. Are there any cultures or musics that you are particularly interested in learning about? Which ones? (It can be your own).

The answers to this one are fascinating! I'd guess that about half of the students say they are interested in learning music from their own





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culture. Even though I would love to dive into a Puerto Rican folk song to show support to my handful of Puerto Rican students, they may not be ready to identify themselves in that way to their peers. On the other hand, I had a student in class who was a refugee from Syria. She was always ready to share with us about her culture. Without knowledge about potential trauma, I would have been too nervous to bring it up to her without her giving me permission in the survey.

This question also helps me to gauge my students' interest in other cultures. For most of my career, I've had students who are fascinated by Japanese culture. This year, I had a slew of students want to learn about Ukraine. Students ask if it's okay to answer "Hip Hop"

or "Street Culture" and I tell them there are no wrong answers. That way, no one should need to skip this question.

I then start the year with a song or activity that comes from a culture students express interest in. For example, many students want to learn about Japan, so I chose to do the "Omo Chio Tsuki Masho" hand-clapping game as a class challenge. Students who accurately perform the routine will earn a prize. Not only am I acknowledging their preferences, but I use a high-interest activity and an incentive to be a risk-taker.

Use A Map

Now maybe I am just a fuddy-duddy, but kids these days don't seem to know much geography. I

used to naively ask questions like "What countries are close to Cuba?" only to be disappointed with responses like "China?"; "Spain?"; or "Africa?". Remember, I teach middle school—we're talking 8th graders here! My horror has led me to the conclusion that I must make them look at maps on a regular basis. When we regularly consult the map, students start to notice patterns. "This song from Cuba kinda sounds like our song from Africa, but it's in Spanish...like Spain." This kind of observation can help lead to deeper discussions and maybe (*please!*) give them a better sense of where things are in the world.

Listen to Stellar Examples

And not just of the song you are

performing! Find high-interest examples of the style you want students to emulate. Play pop music from the country or culture that has elements of the rhythm or harmonic structure. When selecting repertoire for developing singers, we often choose simplified versions of songs that are within our students' capabilities. While this makes perfect sense, give them a chance to hear the real deal, too. I find this helps to stimulate their interest.

Teach Them about the People

Be sure to do some research about the people behind the music—or have the students do it! Make sure they know that these places have people who are alive today. Help them to understand what they have

in common and how they differ. I remember teaching Tim Gregory's *Kenyan Welcome Songs*. I made a slide with pictures of modern Kenyans in Nairobi and asked them to guess where the people were. "Japan?" "China?" "New York?" This led to a discussion about how not all of Kenya (or Africa) looks like *The Lion King*. With just a little research, cartoon characters can become fully developed, real-life people from other places.

Move!

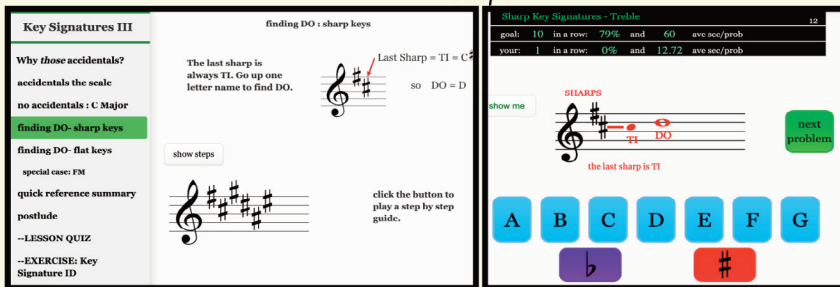
Using movement is worth the effort. Sometimes it's as easy as following the choralography notes included with the song. Other times, it's a simple search on YouTube to see what other choirs have done. In

the best times, I find a video authentic to the culture. It may not be a choir, but it can serve as an inspiration for how we can move. I'm no dancer, but I always have students who are, and they become my choreographers. We work together as a class to find movement that fits the culture, our capabilities, and space limitations.

Incorporating movement is good for student's bodies, but also for their understanding of culture. The whole idea of standing still during a concert is very Western European Art Music. So, if that's not what we're singing, why would we just stand there? Beyonce doesn't just stand there at her concerts, just as Pavarotti would not have twerked at his. My students love these examples of cultural dis-

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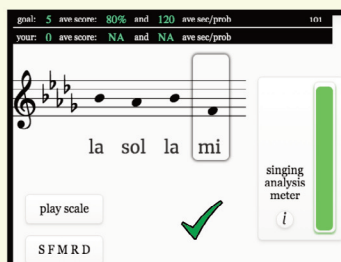
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score reports

practice logs



benchmark	score	speed
Bass Clef Line Notes- for accuracy	85%	3 s/p
Bass Clef Line and Space Notes	100%	6 s/p
Scale Degree ET: DO SOL	100%	8 s/p
Scale Degree Singing: DO SOL	100%	8 s/p
Scale Degree ET: DO RE SOL	90%	9 s/p
Scale Degree Singing: DO RE SOL	100%	15 s/p
Scale Degree ET: DO SOL LA	100%	9 s/p
Scale Degree Singing: DO SOL LA	inc	inc
Lesson Quiz: Note Values		

Weekly Logs					
week	1	2	3	4	total
due	10	10	10	10	20
done	2	7	--	--	8/25

1 - due: 7/22/21, 10min (1:43)

- 0:21 Line Notes and Space Notes 2: 100% 10s/p
- 0:20 Scale Degree Singing: DO SOL LA 1: 0% 20s/p
- 0:20 Scale Degree Singing: DO SOL LA 1: 100% 20s/p
- 0:09 Scale Degree Singing: DO SOL LA 1: 0% 9s/p
- ✓ 0:15 Line Notes and Space Notes 4: 100% 5s/p
- ✓ 0:18 Treble Clef Space Notes- for accuracy 11: 100% 1s/p

2 - due: 7/29/21, 10min (7:02)

- 1:59 Scale Degree Singing: DO SOL LA 1: 100% 11s/p
- 0:21 Mark beats and perform rhythm 1: 0% 21s/p
- 1:09 Bass Clef Line and Space Notes 3: 100% 23s/p

sonance. Pointing them out helps them to understand that *not* moving can actually be a sign of disrespect to the music and the culture.

Variety

Even when I use all my strategies, I still get comments like, “Are we ever going to sing *anything* in English?” or “Are you, like, obsessed with Africa?” These are clues to me that maybe I do not have adequate variety in our repertoire. I try to find a good balance between songs from cultures they are familiar with (American folksongs and pop)

and those they are less familiar with (world cultures and “Art Music”). Songs from Africa are popular and easy to find, but songs from other cultures are increasingly available from major publishers. To challenge myself, I set a goal to teach at least one thing from each continent this year. It’s only September and I’ve already covered Asia, Australia/Oceania, Africa, and Europe. Only North America, South America, and Antarctica left! (Please send me all your recommendations for Antarctic music!)

Conclusion

I have recently become self-assured that I am a great teacher. It’s not because of my talent or stellar education (thanks to any of my teachers who are reading this!), but because I genuinely care about the students I teach. I care about what they think and how they feel about themselves and about the world around them. By crafting lessons about the music of other cultures, I hope to inspire them to genuinely care about others the way I care about them—even people on the other side of the planet. ♦

Changes in the Publishing and Distribution of Choral Music

Mario Buchanan, Music in Worship R&R Chair

ONE OF THE JOBS I have is at a music distributor company, Cliff Hill Music. We are a small distributor, specializing in sacred music. This job has allowed me to see the ins and outs of the publishing industry, both the good and the difficult. This past year in the world of sheet music was marked with constant uncertainty, especially when it came to knowing which piece would be printed by which publisher. There were a number of changes this past year regarding publishers and distributors, so I thought it might be helpful to bring to light some of those changes. Here are just a few.

C.F. Peters Since about April, Peters is no longer distributing its own

music. Peters will now distribute their catalog through Alfred Music. What this means is that Peters will continue to publish and make available their own publications, but customers will now have to go to Alfred in order to purchase the music. What this also means is that other companies that C.F. Peters used to distribute, like Musica Baltica, Broude Brothers, and Oxford University Press will no longer be available through C.F. Peters. Musica Baltica and Broude Brothers will now be available through Alfred. However, what does this mean for Oxford University Press? Well...

Oxford University Press Oxford is now distributing its own music in America, a practice it used to have

before its music was distributed through C.F. Peters. To order Oxford publications, customers now need to call the office in Cary, NC, to place orders. The distribution part is being handled through Ingram but customers still call the American office of Oxford. As for rental parts, those are all now through Boosey & Hawkes on the Zinfonia website.

Lorenz Corporation Lorenz announced some months ago that its music is now being distributed through GIA Publications. Lorenz will continue to publish its own catalog but customers will now have to call GIA to place orders for music.



Kevin Mayhew Mayhew is now distributed by Hal Leonard. For a number of years, their American distributor was Brodt Music in NC, but now it has been bought by Music Sales (a subset of Hal Leonard).

Arista We all remember those Arista editions, right? Cheap edi-

tions, clean, and reliable. Well, Arista is no longer available. So, if you need a great edition of Palestrina's "Sicut cervus," you'll have to find another publisher.

With all of these changes in distributors and publishers, one should expect delays in getting music. The

pandemic took a major toll on music publishers, causing many publishers to be behind. If you need a major piece, plan far in advance and get those copies sooner rather than later.

Blessings in your new year of music! ♦

Free Coaching for Your Choir!

Hilary Apfelstadt, Retired Members Representative

DURING THE 2019–2020 school year, OCDA began to offer a program connecting retired choral conductor members with current active teachers looking for an “extra set of ears” before OMEA competition and concerts. Things got off to a good start until the pandemic shut down the schools and the program, so it was 2021–2022 before we re-activated the project. I am happy to say that we got back into a routine with several volunteer clinicians who agreed to visit school choirs at the teachers’ request. *OCDA will pay travel for the clinicians but there is no fee involved for the schools.*

A typical scenario is to have the person visit your school, sign in through the usual procedures, come to your classroom and observe you with your students, hear the group(s) sing through their music and then clinic them. It takes place during the regular class period and is designed to be unobtrusive and helpful. The music does not have to be “concert ready” at that time; as long as you are mak-

ing progress to the point where those “extra ears” could be helpful, that is great. And as you know, hearing the same things you say, spoken by another person, can sometimes make a big impact!

The project is a great way to bring in a seasoned choral teacher to listen, encourage, make suggestions as appropriate, and generally give you a musical pep talk. And it

is *very cost-effective* as you are not obligated to a fee.

Year three of this program is upon us, so I will contact retired members again soon for a commitment and then email information to OCDA members before the end of fall term 2022. That way you can see who is available for clinics, con-



MEMBER MILESTONES

This recurring column provides an opportunity to recognize member milestones, including degrees earned, appointments and relocations, years of service, retirements, and passings. Submissions from all OCDA members are welcomed. Visit ohiocda.org/newsparent/milestones/milestoneform to submit milestones for publication.

Teaching

Jason McKee completed 20 years in the teaching profession, serving at Finneytown High School and Middle School in Cincinnati, OH; Highlands High School in Fort Thomas, KY; and Mason High School in Mason, OH.

Appointment

Dr. Steven Hankle was appointed as Chorus Director of the Dayton Philharmonic Orchestra.

tact someone on the list, and choose appropriate dates that work for both parties.

If you would like more general

information about the project, or wish to volunteer (retirees), please contact me at the following e-mail address:

Dr. Hilary Apfelstadt, *Retired Members Representative*
Hilaryapfelstadt1@gmail.com
 Cell (text first so I don't assume you are spam): 614-832-8599 ♦

OCDA Distinguished Service Award

Amy Gelsone, Historian

OVER THE YEARS, the OCDA Distinguished Service Award has recognized many of the most outstanding choral music educators in the state. The award is based on merit and service to OCDA and this year's recipient is at the "head of the class." Kent Vandock began his teaching career with the Kalida Public Schools where he taught K-12 music. He then moved to a 12-year tenure at Archbold High School and most recently was selected as Director of Choral Activities in the Perrysburg City Schools in 2018. Kent has been involved in OCDA as Treasurer for several years and is currently also serving OMEA as Chair of All-State Ensembles.

Hilary Apfelstadt states that "either of these volunteer positions would challenge most people, but Kent balances both, in addition to working as adjunct faculty member at both Northwest State Community College and BGSU College of Musical Arts. His work as OCDA Treasurer is exemplary. When I served on the OCDA Board briefly in 2019–2020, I was struck by his level of detail, his meticulous documenting of our finances, and the

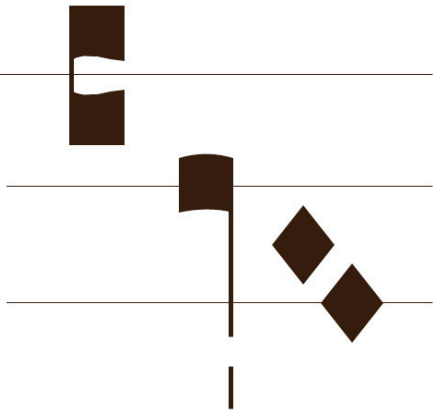
reasoned approach he brought to the job. Then I spent a year in the national office of ACDA as Interim Executive Director where I saw how all the states operate financially, and realized that Kent is a true standout. OCDA is exceedingly fortunate to have him in his role as Treasurer. ACDA has many dedicated and competent volunteers, but Kent is in a league by himself. OCDA's solid financial footing is in part due to the steady and skilled leadership Kent provides and the collaborative way in

which he works with the Executive Committee and the Board. The role of Treasurer is very time-consuming and completely volunteer, with no financial compensation. It is also highly specialized. I highly recommend Kent Vandock for the Distinguished Service Nomination as someone who is not only a fine musician and teacher, but a servant leader who brings honesty and integrity to two professional organizations."



Doug O'Neal, Kent Vandock, and Brandon Moss

Musical Resources



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OCDA presented Kent with the Distinguished Service Award at the annual OCDA luncheon during the Summer Conference at Otterbein University. Kent's reaction to win-

ning the award? "It was a complete surprise—my family and friends did a great job keeping the secret. As I said in the room, the people in OCDA make it all worth it. We

have great people in Ohio!" Congratulations, Kent, on a "Superior" distinction! ♦

CALL FOR NOMINATIONS

- Nominations for the **Distinguished Service Award** are due December 1 and can be submitted here: ohiocda.org/newsparent/serviceaward/dsanomination/
- We will hold elections in 2023 for **President-Elect, Secretary, and Southwest, South Central, and Northeast Region Chairs**. If you would like to nominate someone (including yourself) for one of these positions, please email Past-President Brandon Moss at brandonlmoss@gmail.com by Dec. 31.

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 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: please contact the Exhibits Chair, Holly Lewis, at HollyLewisPem@gmail.com, for current rates, exact ad sizes, and other specifications. Discounts are available for ads that run in multiple issues.

Tim Cloeter, Editor • timothycloeter@gmail.com • 262-527-8151

Treasurer's Report

Kent Vandock, Treasurer



2022 Newsletter Report - Year to Date

1/1/2022 through 9/10/2022

Category	1/1/2022- 9/10/2022
INCOME	
Advertising	212.19
High School Honors Choir Income	5,425.00
Int Inc	7.50
Member Deposits	4,572.00
Summer Conference Income	20,430.10
TOTAL INCOME	30,646.79
EXPENSES	
Charitable Donation	-1.00
ACDA Membership Dues Transfer	1,590.00
Awards	384.00
Board Meetings	213.00
Elections	110.00
Fees	50.00
High School Honors Choir Expense	5,857.54
Insurance	1,397.00
Newsletter	600.00
Office	402.10
OMEA	211.90
Professional Development Committee	450.00
Summer Conference Expenses	19,775.92
Taxes	140.00
Travel	599.42
Website expenses	708.00
TOTAL EXPENSES	32,487.88
OVERALL TOTAL	-1,841.09

Upcoming Events

ACDA National Conference

February 22–25, 2023, Cincinnati, OH
midwesternacda.org

OCDA Summer Conference

June 26–28, 2023, Capital University, Columbus, OH
ohiocda.org

Leadership Roster

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

Vice (Past) President

Brandon L. Moss
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Upper Arlington High School
First Unitarian Universalist Church of Columbus

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Hilliard Davidson High School

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Youth Choirs

Area Coordinator: Dara Gillis

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Bellevue City Schools

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Woodridge Local School District

HIGH SCHOOL CHOIRS

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Delaware City Schools

Collegiate Choirs

Area Coordinators: Laura Kitchel
and Christopher Larsen

COLLEGE/UNIVERSITY CHOIRS

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Ohio Northern University

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Capital University

Lifelong Choirs

Area Coordinator: Mario Buchanan

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Magpie Consort, Columbus Women's
Chorus

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