

## From Your President

### *No February Blahs*

USUALLY WINTER BRINGS ME the “February blahs,” but not this one! With the upcoming ACDA National Conference in Cincinnati, the OCDA sessions offered at the OMEA Professional Conference, and planning for the move to Capital University for our OCDA Summer Conference, I am excited for the forthcoming opportunities!

We are very excited to move to the campus of Capital University this June 26–28, 2023, for our OCDA Summer Conference. Featuring headliners Joe Miller, Jessica Nápoles and Stacey Gibbs; expanded music reading sessions; and performances by choirs around the state, as well as two honor choirs; this conference promises to stimulate, inspire, and educate. The conference, titled “Tune Your Toolbox,” will focus on some tricks of the trade while providing opportunities for networking and socializing.

Our first clinician, Joe Miller, is recognized as a visionary conductor and creative artist. Miller currently serves as Professor of Conducting and Director of Choral Studies at the University of Cincinnati, College-Conservatory of Music (CCM). In addition to his work at CCM, Miller is artistic director of choral activities for the renowned Spoleto Festival USA in Charleston, South Carolina, and since 2016 he has served as conductor of the Philadelphia Orchestra Symphonic Choir. Having met Joe at the OCDA Summer 2022 Conference, I can attest we are in for sessions from a “fearless artist” (*DC Theater Scene*) who possess a camaraderie, spirit, and soul that will inspire.

University of North Texas Professor Jessica Nápoles is an “amazing, teacher-centered” educator, says Kristina Caswell-Macmullen. A protégé of middle school guru Judi Bowers, Nápoles will provide many helpful tools to educators. Published in many journals, her research interests include music teacher education, testing practitioner practices empirically, expressive conducting, and teacher talk. Ohio colleagues (past and present) who know Dr. Nápoles can’t speak highly enough of her. I can’t wait to gain some new skills and tips from her sessions to bring back into my classrooms in the fall!

Stacey V. Gibbs is a prolific and highly sought-after composer, arranger, and clinician. Best known for arrangements of spirituals, he is highly



*OCDA President  
Doug O’Neal*

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acclaimed for his ability to infuse new energy into familiar works without sacrificing their authenticity or power. He currently has over 85 published arrangements available for SATB, SSAA, and TTBB voices. Gibbs is nationally and internationally recognized as a clinician for university, high school, professional, and church choral ensembles, and we are very excited that he will once again be a part of the OCDA Summer Conference!

We encourage OCDA members to apply to perform at the conference. The work will be worth the effort as performances for the 2023 Summer Conference will take place in one of the most supportive acoustic spaces in Central Ohio, Mees Hall. Guest choirs will have the opportunity to perform in this

outstanding venue, which will excite both ensembles and audience. Applications and 3 audio samples are due by March 1. The application can be found in this issue of the news or through this link: [performing ensemble application](#)

Following the 2-year hiatus of the in-person conference, the High School Honor Choir brought a beautiful spirit to the first evening of the 2022 conference. At the 2023 conference, the Treble Honor Choir for students in grades 4–8 will likewise resume with a one-day event and an evening concert. Rehearsals will be held in Trinity Lutheran Seminary and they will be open to conference attendees. The incredible Robyn Reeves Lana will lead the Treble Honor Choir, and Rich Schnipke will bring his

magic to the High School Honor Choir.

Continuing this year, we are excited to offer two scholarships for the 2023 OCDA Summer Conference. Thanks to Ben Ayling (Past President, 2009–11) and his annual Ayling Golf Outing, one active member and one student member will have the opportunity to have their conference registration fees covered! The application is due May 1, with all applicants notified of the recipients in enough time to register for the conference at the early, lower rate. The application form will be available in the conference area of the OCDA website, and here is also a link: <https://forms.gle/xvrsgZTUb3AsVH6B9>

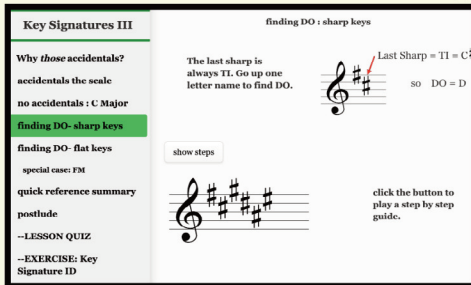
Speaking of specialists, please consider applying for OCDA Spon-

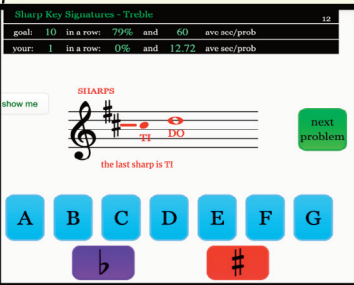
## MyMusicianship.com

program to develop sight-singing skills


Lessons ↔ Exercise

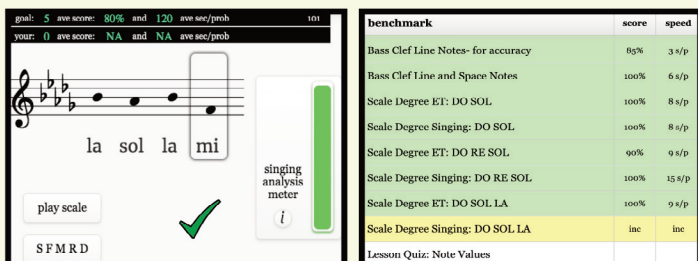
swipe



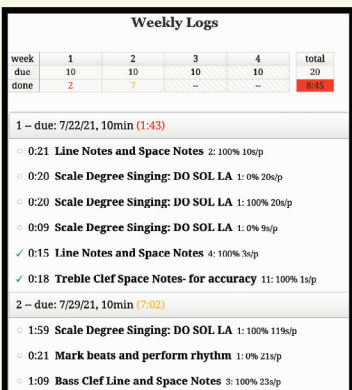


Exercises: scale degree singing and identification, clapping rhythms, systematic sight reading (decode rhythm, perform rhythm, decode solfege, sing in rhythm), keyboard skills (note names, steps, DRMFS patterns), letter names, key signatures, interval/chord theory and ear training . . .





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sorship of a session for the 2024 OMEA Professional Development Conference. The process involves submitting your proposal to OCDA leadership through this link to a Google form: <https://forms.gle/TTKbVm5MqCZAWRKMA> The deadline for submission is April 30, 2023, with notification of OCDA sponsorship by May 14. This will

allow those who are not selected for OCDA sponsorship to apply through the traditional OMEA format.

By the way, it is not too late to attend the ACDA National Conference in Cincinnati this February 22–25, 2023. Performances and interest sessions will take place in Aronoff Center for the Arts,

Cincinnati Music Hall, Plum Street Temple, and the Duke Energy Convention Center. If you haven't attended a national conference, there couldn't be a better time than when it is in our own state!

Have a great winter season and I hope to see you this summer as we gather on the campus of Capital University. ♦

## The Benefits of an Active ACDA Student Chapter

*Charles Nykiel, Student Chapter Representative*

I'VE BEEN INVOLVED with the ACDA student chapter at Bowling Green State University for the past four years, and during that time I've had a variety of opportunities for both personal and professional growth. During the past two years I've also had the pleasure of serving both as the president of that chapter at BGSU, and as the student chapter representative on the board of the OCDA. In these roles I have always tried to provide inspiration, and it's my hope that this brief account of my experiences as a student member of ACDA might inspire members of other student chapters across the state.

I feel fortunate that the student chapter at BGSU has been so successful during my time at the university. Not only have we sent members to regional and national conferences, but our chapter has been active locally, hosting monthly professional development events. These events included

guest speakers, guest panels, question & answer sessions, music reading sessions, and large work sing-throughs. My favorite event was a sing-through of Mozart's *Requiem*, featuring four faculty members as the soloists, students as conductors, and two fantastic accompanists to play both the vocal parts and the orchestra reduction. In total, we had nearly seventy people attend!

As an aspiring music educator, I also especially appreciated the reading sessions led by choral directors in our area. These highly experienced teachers would present their "tried and true" repertoire for various ensembles, and during these sessions we would not only experience the musical appeal of these pieces, but also learn the educational rationale that motivated the choice of these pieces. This was a fantastic way for us to start building our own libraries of repertoire that would carry over into our ca-

reers as student teachers and future educators.

Musical experiences such as the Mozart sing-through and the reading sessions were certainly exciting and useful, but I also deeply appreciated the events that focused on the administrative aspects of my profession. When we hosted guest speakers and panels, we brought in BGSU alumni to address topics like "Things College Doesn't Teach You" and "First Year Teachers." These presentations motivated our members to learn about things that went beyond the core university curriculum, and our members were thrilled to hear advice from their friends and peers who had recently graduated. This kind of learning about the administrative side of things, and how to deal with students, simply would not have happened without our student chapter at BGSU.

I hope that what I've recounted







# NextDirection

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**COLLEGIATE CONFERENCE  
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a scholarship for  
this event.**

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here will inspire and encourage educators and students in other ACDA student chapters. To close, I offer a piece of advice: always ensure that the chapter meetings and professional development events are fun! The last thing anyone wants is to be talked at for an ex-

tended period of time after classes, work, ensembles, and all the other stressors of college. Creating a fun and welcoming environment for all, choral music educators and others alike, has been the most rewarding part of my time at Bowling Green. If you have any questions,

or would like to contact me for any reason, my email is [cnykiel@bgsu.edu](mailto:cnykiel@bgsu.edu). I would love to hear about other chapter happenings and any inspiration that my article may have sparked! ♦

## Rekindling Your Fire



*Tracey Nycz, Northwest Region Chair*

THE LAST 17 OF MY 22 years of public school teaching were spent in the same school district. It was a great district to work for: I had supportive parents, staff, and administration; great students; and an almost unlimited budget. As was the case

for many teachers, Covid really took its toll on me professionally. It was difficult for me to find my purpose and I felt like I was just treading water, trying to make it through the days. I was beginning to see the sun peeking through the clouds as

we returned to full classes, concerts, and adjudicated events, but even still, I was bored. There is no other fancy word to describe the way I was feeling. I never doubted my career

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choice, but I needed a spark to rekindle my fire.

I decided to re-engage professionally (hence my new position with OCDA) and look for opportunities to be more involved in our professional organizations. The school year was going well, and I knew I was on the right track, when out of the blue I received a phone call from a neighboring high school director. He wanted me to be the first to know that he was moving to a new position within his district at the semester. They would be hiring a long-term sub to finish out the school year, and his

position would be posted in a couple of months. Wait, what?!?! I was already in my dream job—in the same district that I graduated from, the same district where I live and go to church, and most importantly, the same district where my daughter attends school. But, seriously, move districts this late in my career? That is almost unheard of. Did I really want to leave a district where I had it so good? The grass is not always greener. Could my family financially afford the change? Was I willing to start over and rebuild a program? That sounded exhausting.

Fast forward six months.... After much soul searching and many conversations, I made the move, and I could not be happier. I feel like a first-year teacher all over again, but it is so worth it. My passion is renewed, I'm learning new things, and facing and overcoming new challenges. There certainly is not time for boredom. And yes, it is in fact exhausting! I haven't doubted my decision for one day. It was absolutely the right choice for me and my family. If you feel something calling you, listen. Take the risk. It's never too late to follow that dream. ♦

## Well-Rounded and Challenging Choir Education



*Tatiana Kats, Community Children's Choirs R&R Chair*

MUCH HAS BEEN WRITTEN about the benefits of choral singing. Numerous studies suggest that playing instruments, taking art lessons, and many other extracurricular activities improve children's abilities and make them more successful and well rounded people. It is also well known that many schools do not offer enough hours for music and art classes, and this deficit is filled by private teachers and organizations offering extracurricular activities.

After graduating from The Ohio State University in 1998 with master's degrees in choral conducting and piano pedagogy, I started teaching piano in my private studio. While it was a very rewarding experience, I felt that much more

could be achieved with a multifaceted music and arts education program. I contemplated creating a community school that would offer various music and art programs to children of all ages, backgrounds, and skill levels.

The idea matured by 2003 when I founded the Columbus Music and Art Academy, a nonprofit organization whose mission is to empower children through high-quality music and art education. From its start, the academy has offered choir, music theory, and art classes for children in grades K-12. The schedule is designed to allow children to participate in all three activities, so many students take music theory classes and art classes in addition to choir. All my piano

students sing in the choir, and many take music theory classes, learning music from different perspectives and receiving a well-rounded musical education.

It is very important that children not just participate in choir but also are challenged and motivated to continually improve. This is equally important for all extracurricular activities. For musical disciplines, this can be achieved by selecting more challenging repertoire; by encouraging students to participate in concerts, competitions, and taking tests; by encouraging students to attend live concerts of professional musicians; or just by watching and listening to performances of out-



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standing musicians and ensembles online. Additionally, students should be encouraged to study other musical disciplines which broaden their backgrounds. Playing instruments and learning music theory and music history are extremely helpful in developing the musicianship of children singing in a choir. Choosing musical pieces of different genres and time periods as well as selecting songs in foreign languages is another important component of choral education which should not be ignored.

There are many resources which allow students to take advantage of the measures suggested above. Churches are a great venue for hosting choir concerts, providing free space for concerts and a potential audience of parishioners.

Piano stores are often interested in providing free space for concerts of piano students showcasing their instrumental inventory. The Royal Conservatory of Music offers exams in piano, music theory, and music history for all levels. These exams were very challenging and motivating for my students. There are numerous local, national, and international competitions available for music students. In Columbus, competitions organized by the Columbus Music Teachers Association and the Ohio Music Teachers Associations are available for instrumentalists, and the Central Ohio Singing Competition provides an opportunity to compete for voice students. The American Prize is a top national competition for musicians including youth

choirs, and the World Choir Games, organized by Interkultur, is the top international competition available for youth choirs.

In addition to directing the musical development of their students, it is also very important for teachers to encourage students to take initiative, participate in organizing events, and share their expertise with others. Also important is for teachers to encourage students to volunteer and serve their community. My older piano students teach piano to younger students, and accompany the choir at concerts and competitions. Our senior choir members help choir conductors of the youngest choirs in rehearsals, and help in organizing choir concerts, events, and tours. Some of my students have

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- Certificate in Voice Pedagogy

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Scholarships are available for students of any major. See audition schedule at [www.malone.edu/music](http://www.malone.edu/music)

## ENSEMBLES

- University Chorale
- Amplified Chamber Choir
- Pioneer Spirit Marching Band
- Symphonic Band
- Jazz Ensemble
- String Ensemble
- Chamber Ensembles

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MALONE Music

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been very active volunteers and earned The President’s Volunteer Service Award. Our student-run high school-aged choir, Viva Voce, offers choir members the opportunity to learn choral conducting, choose choral repertoire, direct other students, and conduct on

stage. In addition to participating in regular choir concerts, Viva Voce performs in free concerts and events around the Columbus area—including performances in retirement homes—and these concerts and events are organized by the students themselves.

Looking back, I can say that offering multiple music programs to children and encouraging them to participate in concerts, competitions, and taking exams has been very effective for developing well-rounded and successful human beings. ♦

## We Are What Our Great Mentors Have Taught Us to Be

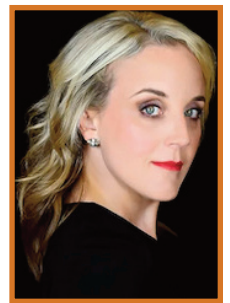
*Ann Johnson, Mentorship Chair*

MENTORSHIP IS LIFELONG no matter how long we have been in our profession. We develop relationships and learn from each other to better ourselves in our craft. Those most successful are lifelong learners and mentors to others. The program we offer for mentorship through OCDA is a great opportunity to

connect with each other as experts in choral music whether brand new or experienced. We have struggled to get this program off the ground the past few years. I don’t think this is because we don’t have a need for mentors, but more so that many are not aware of this opportunity to make connections with each other.

A mentor does not necessarily have to be someone who is experienced guiding a young director. There are many of us who have developed an expertise regarding an aspect of our profession, and that expertise may be of interest to experienced colleagues. This kind of mentorship builds a stronger community of choral directors, and I encourage you to lean into this.

Get involved and promote mentorship. Wherever you are in the field, advocate for involvement in the OCDA mentorship program. Collegiate educators who have new graduates entering the field as young teachers could send us their information. Colleagues who specialize in a specific area of our field and are interested in helping others learn, please contact me. This could be anything from pop a cappella to Renaissance music. I have spent my entire career constantly reaching out to colleagues for advice, opinions, and suggestions. I



OCDA

**Treble**  
HONOR CHOIR

Monday, June 26th  
Capital University

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Robyn Lana,  
Guest Conductor

Nominations Due March 17, 2023





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Sat., March 18

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614.823.1508  
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would not be where I am today without all of the wonderful mentors I have had over the years.

Encourage people to join OCDA. You would be surprised to know how many of our colleagues are unaware of our outstanding organization. I personally was not certain about OCDA and all it had

to offer until year ten of my career. This is very unfortunate, since I surely would have benefitted had I been encouraged to join.

We can all benefit from mentorship. Please assist us in creating a stronger mentorship community. There are so many ideas out there and we need to support teachers

who are in the early stages of their careers, starting in a new school or with a new age group and are in general in need of support. Please visit <http://www.ohiocda.org/interests/mentorship> to register for mentorship help or to become a mentor. ♦

## Free Coaching for Your Church Choirs, Too!

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

AS HILARY APFELSTADT WROTE in the last issue of the News, OCDA is offering free coaching for your choirs. Church musicians: this applies to you, too! If you have a choir in your church, synagogue, or

other religious institution, you can bring in a retired choral conductor to give some insights to your choirs! Many of us in the church settings have limited budgets, so you'll appreciate that there is no

cost to you for this service.

A typical scenario might be your traditional choral group wants to have a retired member come talk about in-





tonation or other topics you find helpful. Much like what would be done in a school, the retired member could come and listen to your rehearsal and then work with the choir. It is of course understood that in a church choir rehearsal, the pieces will be at various levels of preparedness, and this is just fine—

the pieces they work on don't need to be "worship service ready."

This is a time for a retired member to give some suggestions to the choir and probably reaffirm ideas that you've already presented to the choir! This service is offered for traditional adult choirs and also youth choruses. We have some

great resources in OCDA for both!

If you are interested in this, please contact Dr. Hilary Apfelstadt, Retired Members Representative ([hilaryapfelstadt1@gmail.com](mailto:hilaryapfelstadt1@gmail.com) or 614-832-8599) for a list of available clinicians. I hope that you will take advantage of this great resource for your religious institution! ♦

## A Cappella Music for Middle School and High School

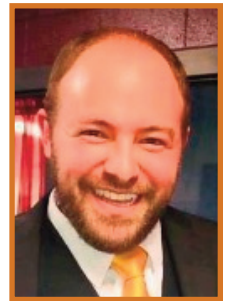
*Ryan Hutcherson, Contemporary A Cappella R&R Chair*

I CAN RECALL my first experience with contemporary a cappella music as a freshman in high school. My director informed us that our show choir group would be transitioning to being an a cappella group. Naturally there was some uncertainty at first, but after the first rehearsal, we instantly found great enjoyment in the music! There was something so exciting and new about having the freedom to perform music anytime and anywhere so long as we had a starting pitch. There was always this great reward in building

aural skills and having an ever-changing role in the creation of music from imaginative syllables, or having the melody (either within the section I was in or auditioning for exciting solos), to quickly learning that I enjoyed the harmonic lines more than the melody. (Go ahead and keep your melody, sopranos!) Most of this newfound love and success came from my director's repertoire choices that had a balance of accessibility and challenges, and that had parts that were enjoyable to sing and rewarding to showcase.

### Repertoire suggestions

From middle school to high school and beyond, our resources for a cappella repertoire are growing and flexible. I've had the pleasure of starting multiple groups from nothing, and I can report that nothing feels quite so good as that first rehearsal or first introduction to a piece. I'd like to recommend some repertoire and suggestions whether you have an established group, or you are working to build a group, or you would just like to have a piece for your ensemble to



# Musical Resources





**THE OHIO CHORAL DIRECTORS ASSOCIATION**  
PRESENTS THE 2023

# High School Honor Choir

**June 26, 2023**

**Hosted on the campus of  
Capital University**

## ***Honor Choir Highlights***

- A one-day, auditioned SATB experience
- Challenging and diverse repertoire
- Dr. Richard Schnipke, guest clinician
- Evening performance at the OCDA Summer Conference
- Meals, t-shirt, and music provided

**RICHARD SCHNIPKE** SERVES AS ASSOCIATE PROFESSOR OF CHORAL ACTIVITIES AT BOWLING GREEN STATE UNIVERSITY WHERE HE CONDUCTS THE COLLEGIATE CHORALE AND MEN'S CHORUS AND TEACHES GRADUATE AND UNDERGRADUATE COURSES IN CHORAL CONDUCTING AND CHORAL LITERATURE. PREVIOUSLY, DR. SCHNIPKE WAS A MEMBER OF THE FACULTY AT XAVIER UNIVERSITY AND THE OHIO STATE UNIVERSITY, AND WAS A PUBLIC-SCHOOL CHORAL DIRECTOR IN OHIO FOR FIFTEEN YEARS. HE HOLDS DEGREES FROM BOWLING GREEN STATE UNIVERSITY AND THE OHIO STATE UNIVERSITY, AND HAS DONE ADDITIONAL STUDIES AT THE UNIVERSITY OF CINCINNATI COLLEGE-CONSERVATORY OF MUSIC. AS A VOCALIST, DR. SCHNIPKE HAS SUNG PROFESSIONALLY WITH CINCINNATI'S VOCAL ARTS ENSEMBLE, THE CINCINNATI FUSION ENSEMBLE, COLLEGIUM CINCINNATI, CINCINNATI OPERA, AND OPERA COLUMBUS.

## **Audition Form**



*Visit [ohiocda.org](http://ohiocda.org) for more information and application details. Contact Josh Dufford and Meredith Smith at [OCDAHonorChoir@gmail.com](mailto:OCDAHonorChoir@gmail.com) with questions*



perform. Note that you do *not* need a microphone for each individual singer to be successful with a cappella music (though it can certainly be nice!). A cappella music can still be fundamental in building crucial ensemble skills, building music literacy skills, and building an ensemble that can relish coming together as a team to create music entirely on their own, anytime, anywhere so long as you have your starting pitch!

**“Everything,” arr. Kirby Shaw**

Kirby Shaw has so many great memorable a cappella arrangements that are also very accessible. With Valentine’s Day in mind, I’d first like to recommend Shaw’s arrangement of “Everything,” originally by Michael Bublé. This arrangement has the melody passing from voice to voice throughout the ensemble, so right away you can avoid the pressure of auditioning for a soloist, and you can highlight everyone in the ensemble! This is a great introductory piece with a balance of part singing and homophonic singing. This is an excellent piece for improving intonation with accidentals that are approached by stepwise motion to make for smooth voice leading, as shown in the Example 1.

In the bass part, a foundational line alternates with simple percussive elements. (See Example 2.) No vocal percussion is required, but this arrangement can be a great introduction to the idea. Even crazier is that this piece can still be done even if you lack a bass section.

29

— You make me sing. — You're ev - 'ry line. —

— You make me sing. — You're ev - 'ry line. —

— You make me sing. — You're ev - 'ry line. —

— You make me sing. — You're ev - 'ry line. —

— You make me sing. — You're ev - 'ry line. —

— You make me sing. — You're ev - 'ry line. —

31

— You're ev - 'ry word. — You're ev - 'ry - thing. —

— You're ev - 'ry word. — You're ev - 'ry - thing. —

— You're ev - 'ry word. — You're ev - 'ry - thing. —

— You're ev - 'ry word. — You're ev - 'ry - thing. —

— You're ev - 'ry word. — You're ev - 'ry - thing. —

— You're ev - 'ry word. — You're ev - 'ry - thing. —

**Example 1.** Chromatic voice leading in “Everything” arr. Kirby Shaw

doom chk doom\_ chk doom\_ chk doom. — Bah doo dn doom chk doom\_ chk doom\_

**Example 2.** Bass line in “Everything” arr. Kirby Shaw

The “la la” singalong section is sure to be catchy for all your voice parts. A piano part is provided to

make rehearsing easier, and it can be used in performance as needed to maintain the tonal center.



**“You Can’t Hurry Love,”**  
arr. Roger Emerson

You have to love Emerson for always creating very accessible and flexible arrangements that are also enjoyable to sing! This arrangement of The Supremes’ “You Can’t Hurry Love” offers a solo which can be performed by one singer, or as a duet, or by a small section. Piano accompaniment is also provided for rehearsal or performance needs.

This arrangement has a notated vocal percussion part (see Example 3) in case you have an eager vocal percussionist who would like to use it as a reference. I’m going to go out on a limb here and say Emerson would be more than alright if you didn’t follow the part exactly rhythm by rhythm or syllable by syllable as notated. In a capella music the sheet music is not the absolute law! Feel free to adapt to what works for your ensemble.

Observe that this notated vocal percussion part could be interpreted as the first space being a bass drum or tom-tom sound here notated as “Do”. Experiment with the sound you want! Maybe try it as “Do” as in “**Do** your homework” or “Doh” as in “Cookie **Dough**.” Maybe reference the tom-tom drum fill in Toto’s “Africa.” Maybe change the consonant to “B” if you want more of a lower bass sound. The third space note seen here as “kah” will represent the syncopated snare drum. You can also experiment with different snare sounds such as “Psh” or “Pff.”

There are some awesome moments in building a phrase with long notes followed by a call and response. Immediately after, there



Example 3. Vocal percussion in “You Can’t Hurry Love,” arr. Roger Emerson

Example 4. Arpeggiated chords in “You Can’t Hurry Love,” arr. Roger Emerson

are cascading arpeggiated notes that, when built slowly and done correctly, will be fun and rewarding for your singers. (See Example 4.)

**“I Want It That Way,”**  
arr. Nathan Howe

This is such an entertaining arrangement that can really work with treble two-part (great for middle school—they can do it too!), SAB, or SATB. This is another arrangement that features melody within all sections instead of giving it to a soloist. There are multiple bass solo features (see Example 5). And if you don’t have basses, give the tenors or other parts the moment there—again, do what works best for your ensemble!

This piece also has some effective teaching moments regarding different articulations, from staccato to accents to legato phrasing, while also balancing repetition with contrast. For instance, consider the fun bridge section that features the altos on the melody while the other parts have staccato notes that really separate this section from the rest of the song. (See Example 6.)

**“Permission to Dance,”**  
arr. Bryan Sharpe

This is an excellent arrangement, especially for beginning ensembles. I would recommend taking something like the intro’s first four measures on the first page and looping them to teach the parts whether top down or bottom up. (See Example 7.) Feel free to introduce by rote singing. Keep the pulse, have them listen once, try it with you, repeat, try it without you, and this all can be done seamlessly without stopping while you repeat the process introducing

The image shows a musical score for the song "I Want It That Way" arranged by Nathan Howe. It features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in G major and 4/4 time. The bass solo is highlighted in Example 5, which shows the bass line with lyrics: "si - re. You are, you are. Don't wan - na hear you". The score includes dynamic markings such as *mp*, *cresc.*, and *f*. The piano accompaniment includes chords like Em, C, G, D<sub>sus</sub>, and D.

Example 5. Bass solo in “I Want It That Way,” arr. Nathan Howe

the next part by rote (while the first part you introduced is still looping).

When it comes to vocal percussion (awesome if you have it, but

not mandatory!), simple notated vocal percussion is provided. (See Example 8.) This idea can be expanded on with more intricate rhythms. Remember that what is



fall - ing from the way it used to be, yeah. No  
 ing a-part from the way that it used to be, yeah. No  
 fall - ing from the way it used to be, yeah. No  
 fall - ing from the way it used to be, yeah. No  
 G/D C D

Example 6. Articulation in “I Want It That Way,” arr. Nathan Howe

notated is not the absolute law! This can be a great opportunity to let a vocal percussionist improvise based on what is written, or even notate their own rhythms. I would have all of the ensemble try the vocal percussion part. This provides great sight-reading practice and a memorable experience by having everyone create fun foreign sounds that we may not use in everyday choral music. This accessibility can spark an interest in vocal percussion, or even provide a number of vocal percussionists as a back-up, or allow you to change the vocal percussion for each gig.

**Closing thoughts**

A lot of the contemporary a cappella scene today involves custom arrangements that work for your singers and highlight what they do well. I believe all of the pieces above can do that. Whether simplifying or expanding upon the arrangement, this music is still providing very teachable moments (regarding ensemble skills and music literacy), while also being fun, engaging, and rewarding for your singers. I wish I could list more! Feel free to reach out if you ever have questions, need recommendations, or have arrangement needs to best fit and showcase your ensemble! ♦

Dance pop! (♩ = ca. 120-126)

*mf*  
 PART I Bop bah dop bah dop bah dop bah  
*mf*  
 PART II Bop bah dop bah dop bah dop bah  
*mf*  
 PART III Bop bah dop bah dop bah dop bah

3 *sub. p* *mf*  
 dop bah dop bah dop bop bop bop bop bop.  
*sub. p* *mf*  
 dop bah dop bah dop bop bop bop bop bop.  
*sub. p* *mf*  
 dop bah dop bah dop bop bop bop bop bop.

Example 7. Intro for “Permission to Dance,” arr. Bryan Sharpe

pshh k b k b k b k b

Example 8. Vocal percussion for “Permission to Dance,” arr. Bryan Sharpe



# Tune Your Toolbox

## 2023 SUMMER CONFERENCE

June 26-28, 2023

Capital University  
Bexley, Ohio

Featuring:

Joe Miller, Clinician

Jessica Nápoles, Clinician

Stacey Gibbs, Clinician

Richard Schnipke, High School Honors Choir Conductor

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Questions? Contact Kathleen Pellington, Conference Chair  
[ocdaconference@gmail.com](mailto:ocdaconference@gmail.com)

Registration materials online beginning in March!

[WWW.OHIOCDA.ORG](http://WWW.OHIOCDA.ORG)





## Upcoming Events

### ACDA National Conference

February 22–25, 2023, Cincinnati, OH

[acda.org/archives/events/2023-national-conference](http://acda.org/archives/events/2023-national-conference)

### OCDA Summer Conference

June 26–28, 2023, Capital University, Columbus, OH

[ohiocda.org/conferenceparent/SummerConference](http://ohiocda.org/conferenceparent/SummerConference)

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## *President*

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

## *Vice (Past) President*

**Brandon L. Moss**  
brandonlmos@gmail.com  
Upper Arlington High School  
First Unitarian Universalist Church of Columbus

## *President Elect*

**Jeanne Wohlgamuth**  
wohlgamuth1957@gmail.com  
Columbus Children's Choir

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bethvaughn@me.com  
Bowling Green High School

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**Kent W. Vandock**  
kwvandock@gmail.com  
Perrysburg City Schools

## *EC Region Chair*

**Steve Popa**  
McKinley High School  
sjhmp@yahoo.com

## *NE Region Chair*

**Brian Bailey**  
b.k.bailey@csuohio.edu  
Cleveland State University

## *NW Region Chair*

**Tracey Nycz**  
tnycz@bcssd.com  
Oak Harbor High School

## *SC Region Chair*

**Kelsey Burkett**  
kelsey.burkett@gmail.com  
Hilliard Memorial Middle School

## *SW Region Chair*

**Steven Hankle**  
shankle1@udayton.edu  
University of Dayton

## *Standing Committee for Diversity Initiatives Chair*

**Dione Bennett**  
dione.bennett@gmail.com  
Ohio Christian University

## *Standing Committee for Professional Development Chair*

**Harris Ipock**  
harrisipock@denison.edu  
Denison University

## *Conference Chair*

**Kathleen Pellington**  
kathleen.pellington@nordonia  
schools.org  
Nordonia Middle School

## *Exhibits Chair*

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

## *Membership Chair*

**Libby Hainrihar**  
libby\_hainrihar@yahoo.com  
Grizzell Middle School  
Capital University

## *IT Coordinator*

**Eric West**  
mr.eric.west@gmail.com  
Defiance High School

## *Newsletter Editor*

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

## *Mentorship Chair*

**Ann Johnson**  
singerann82@gmail.com  
Grove City High School

## *Historian*

Open

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**Hilary Apfelstadt**  
hilaryapfelstadt1@gmail.com

## *Student Chapter Representative*

**Charles Nykiel**  
cnykiel@bgsu.edu  
Bowling Green State University

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**Alyson Bates**  
alyson@capricciocolumbus.org  
Capriccio Youth Choir

## *Treble Honor Choir Chair*

**Katie Silcott**  
katherine\_silcott@olsd.us  
Olentangy Shanahan Middle School

## *High School Honor Choir Co-Chairs*

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

**Josh Dufford**  
dufford.joshua@gmail.com  
Hilliard Davidson High School

## Repertoire & Resources Chairs

### *Youth Choirs*

Area Coordinator: Dara Gillis

### SCHOOL CHILDREN'S CHOIRS

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

### COMMUNITY CHILDREN'S CHOIRS

**Tatiana Kats**  
tkats@cmaacademy.org  
Columbus Music and Art Academy

### JR. HIGH/MIDDLE SCHOOL CHOIRS

**Laurel Labbe**  
llabbe@roadrunner.com  
Woodridge Local School District

### HIGH SCHOOL CHOIRS

**Dara Gillis**  
dbgillis1@yahoo.com  
Delaware City Schools



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*Collegiate Choirs*

Area Coordinator: Christopher Larsen

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COLLEGE/UNIVERSITY CHOIRS

**Christopher Larsen**  
c-larsen@onu.edu  
Ohio Northern University

STUDENT ACTIVITIES  
Open

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*Lifelong Choirs*

Area Coordinator: Mario Buchanan

---

COMMUNITY CHOIRS

**Sheena Phillips**  
sheenaphillips@gmail.com  
Magpie Consort, Columbus Women's Chorus

MUSIC IN WORSHIP

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

---

*Repertoire Specific*

Area Coordinator: Bradley Naylor

---

CONTEMPORARY COMMERCIAL:  
CONTEMPORARY A CAPPELLA

**Ryan Hutcherson**  
rydhutch@gmail.com  
Wilmington City Schools

---

CONTEMPORARY COMMERCIAL:  
SHOW CHOIR

**Tyler Skidmore**  
tyler.skidmore2@gmail.com  
Medina High School

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MEN'S/TTBB CHOIRS

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

VOCAL JAZZ

**Sam Al-Hadid**  
salhadid@kent.edu  
Cuyahoga Falls High School  
Kent State University

WOMEN'S/SSAA CHOIRS

**Jordan Saul**  
saul.52@osu.edu  
Ohio State University

WORLD MUSICS AND CULTURES:  
DEVELOPING VOICES

**Kelly Winner**  
winner.kelly@gmail.com  
Arts Impact Middle School

WORLD MUSICS AND CULTURES:  
INTERMEDIATE/  
ADVANCED VOICES

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



## Summer Conference Performing Ensemble Application

*Application deadline: March 1, 2023*

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

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

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

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

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

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

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

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

- Name of performing ensemble on CD case, not on actual CD (for those submitting CDs)
- There should be 3 contrasting compositions, preferably from live performances
- Information identifying selections by track should be printed on actual CD or via email
- Recordings should not be re-mastered or digitally enhanced in any way
- **Postmark/e-mail deadline for submissions is March 1, 2023**

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

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

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

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

Mail or e-mail forms to: Doug O'Neal, OCDA President

277 S. 17<sup>th</sup> St.  
Columbus, OH 43205  
[ocdapresident@gmail.com](mailto:ocdapresident@gmail.com)