

ICDA Notations

A Publication of the Indiana Choral Directors Association
Spring/Summer 2020: Volume 41, Number 3



From the President

Kerry Glann,
ICDA President

A Choral Director's Reaction to the Coronavirus

I don't know how you reacted as the world changed in an instant for us around the middle of March, but this is sort of how it went for me. I recognized some of my feelings mirrored the classic five stages of grief identified by Elisabeth Kübler-Ross:

1. Denial – This will not affect us in Muncie, Indiana. It's a serious illness but it's just in the big urban areas. Surely we have the tools we need to mitigate against this.

2. Anger – On Wednesday, March 11, in the middle of an opera chorus rehearsal, we received word that my university would shut down in-person instruction for the rest of the semester, starting the following Monday. Students, realizing how all of their hard work preparing for performance was for naught, were in tears. I was mad. For the whole semester?? Are you kidding me?? Most of the closures already announced were only for a couple of weeks. Then, the next morning, came the directive that ensembles were to continue instruction. How am I supposed to direct a choir on-line?? It's antithetical to what an ensemble is. Are you kidding me??

3. Bargaining – My thoughts turned to the possibilities of a redefined expanse of time in front of me. What could I do now that I wouldn't have to be on campus every day? I love to travel. Could there be a chance to get away somewhere new? Remote teaching from a beach or mountain top doesn't sound so bad. Maybe now I can clean and organize my office! Maybe I can finally write that article I've been putting off for years. (side note: none of those things happened) I recognized that one challenge for me would be staying in a work mindset rather than feeling like I was on some kind of modified vacation time.

Inside this Issue

President's Message	1
Money Matters	2
Lifelong Coordinator	5
Elections Report	6
Summer Conference	7
From the Editor	8
Ethnic Reading List	9
TB Reading List	11
Show Choir Reading	13
Music in Worship	15
Collegiate Reading	17
Community Reading	19
Jazz Choir Reading	20
SSA Reading List	23
2 Part Reading List	25
3 Part Reading List	26
MS SATB Reading	27
HS SATB Reading	29
All-State Honor Choir	31
Leadership Directory	33

Continued on page 3



Money Matters

Paula Alles, Treasurer

All State Choir bills have all been paid. Thanks to the excellent planning of Anissa Bradley and Brian Adcock, we finished with a comfortable financial margin of \$1,367.39 with some additional income still to be turned in.

We currently have \$9,182.20 in our ICDA checking account and \$30,947.74 in savings for a total of \$40,129.94. This is very close to our totals last year at this time. Yes, we are a non-profit organization, but with the large expenses involved in our two largest events each year, All State Choir and Summer Conference, it is a good idea to have a cushion to cover unforeseen expenses. It is also terrific to have the resources to consider new projects such as our free Virtual Summer Conference this year.

Summer Conference 2019 did quite well last year after all bills were paid. Thanks to the superb planning of Kerry Glann, we ended with a profit of \$3,123.56.. Of course, our goal is not to show a huge profit, but our overall operating expenses need to be covered from our two large events. Your attendance greatly helps us to provide wonderful conferences at a nominal fee.

Make plans now to register for the free Virtual Summer Conference 2020 on June 29 – July 1. Find out what other church, elementary, middle, high school, college and community choir directors are doing in these difficult times.

My church and community choirs are both taking a break for now, but hoping that we might possibly begin at least some type of virtual rehearsals in the fall. I am hoping to learn new ideas for how to accomplish those.

When your school or church secretary pays your dues for you, please ask her to send your membership renewal card with the check directly to the ACDA National Headquarters in Oklahoma City. You may also renew your membership online with a credit card. The ACDA website is www.acda.org. This will renew your national ACDA membership as well as your Indiana membership. If you are wondering why you haven't received your mailings, it could be that you forgot to update your change of address. You may do this online also.

If you have any questions about your membership, please feel free to contact me. My home e-mail is best: alles.paula@gmail.com If you prefer to phone, call 812-631-2625. You may also contact the ACDA national membership chair at membership@acda.org.

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Chuck Bradley, Editor
Ferdinand. IN. 47532

Tangent – At my university, we at least had a couple of days to wrap things up in person. I'm sure many of you never had that luxury. We collected music and gave our students guidance for what lay ahead. My favorite moment was when students in my Concert Choir organized themselves to sing their favorite song of the year – Jack Halloran's arrangement of "Witness" – one more time. Gathered in the lobby of our building, they indeed gave touching witness to the meaningfulness of singing together, something they clearly cherished and were going to miss.

4. Depression – That weekend, I think I did absolute nothing productive. My mind was overwhelmed with my responsibilities, not only at school but with my church choir and community choir. I'm supposed to be the expert, and I have no idea what to do. A lot of staring out the window ensued.

5. Acceptance – On Monday, I was back in my office on campus, starting to put plans in place. There's nothing like deadlines to jumpstart your motivation. I learned a lot about our Canvas instructional platform in a short span of time, and the cliché "necessity is the mother of invention" never felt more true.

And so it has gone for me, sometimes moving back and forth between these various emotional stages. I know each of you has your own story to tell. Embrace it, learn from it, use it as fodder – the good and the bad.

We artists are resourceful people. We can, we will, we must keep our art alive and relevant, even if it takes on different forms for a period time. And if on some days we feel overwhelmed and out of creative energy, I think that's ok, too. I hope we all (as well as those calling the shots above us!) permit ourselves some grace in this unusual time.

If you have read articles or viewed webinars recently about singing and its relation to understanding the spread of the virus, I suggest we take this information as a starting point, not the final word. It's undoubtedly sobering, and as professionals charged with the well-being of our singers, we must be guided by an understanding of science and best practices. But I also believe there must be ways forward that lie somewhere between simply returning to business as usual and completely shutting down out of alarm.

Over the course of the summer, more ideas and resources about how to proceed will emerge. ACDA's website has a section devoted to "Resources for Choral Professionals During a Pandemic." I encourage you to see what our colleagues in NAfME, Chorus America, the National Collegiate Choral Organization, and others are producing as well. And be sure to join us for ICDA's first-ever virtual summer conference, June 29-July 1. Our state board enthusiastically endorsed offering an on-line experience this summer and providing it at no cost to you! Conference coordinator Michael Hummel and his committee consisting of Dan Andersen, Andrea Drury, Ryan Knight, Sarah Kavanaugh, and David Stone are hard at work planning that event.

At some point, we will sing again. We will be back. And the world will continue to be a better place for it. Stay safe and keep faith.

ICDA Board Update:

Matt Kaufman, director of music at Tabernacle Presbyterian Church in Indianapolis, has recently joined the ICDA board as our new Music in Worship Repertoire & Resource Chair. Welcome, Matt!



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Sopranos - They Are Not All the Same

Andrea Drury, Lifelong Coordinator

This article has been bouncing around in my mind for a while and my work over the past few months has urged me to put it down on paper and share it. I am writing from the viewpoint of a conductor with a singer's heart at my core. So, the ideas I will share are from my experience of working with singers as a conductor and from my experience as a singer who has had the honor of singing under many wonderful conductors.

Believe it or not, all sopranos are not the same. That label covers a wide spectrum of voices. Not all sopranos should sing the soprano one part and not all should sing the soprano two part. I view these as two separate voice parts, much like the difference between the alto and tenor part or the bass and alto part. They each have different functions within a choir and both are equally important. I have watched several conductors at the beginning of their season simply clump the sopranos together and divide them into soprano one and soprano two with the only determining factor being a fairly even number between the two groups. Others decide that this soprano reads music really well, so she should be a soprano two despite the fact she has no power in her middle voice and fantastic high notes. So the question is: What helps us as conductors determine who sings soprano one and who sings soprano two? I like to consider the weight and size of the voice. As a full lyric soprano, I do not like singing in a high tessitura for extended periods of time. Sure, I have high notes, but I am most comfortable staying in the middle voice and popping up to sing one glorious high note and then returning to my middle voice home. Other sopranos I sing with love being above the staff and avoid the middle voice at all costs. With these two examples, I would put myself in the soprano two section, because I am comfortable in the middle voice which gives solidity to this part in the choir. The rich and fuller color of

heavier voices create a wonderful foundation for the soprano one section to sit upon. Those sopranos that love the area above the staff are perfect for the soprano one section. They are usually lighter and can do some of the amazing floating notes that heavier voiced sopranos have a hard time doing for extended periods or with little vibrato. That being said, you do get the sopranos that have dramatic voices with a steely quality as well as great high notes. I would use this type of voice as a floater between the two sections. When I do literature that needs powerful high notes, I have them sing the soprano one part, but when we sing something that demands more of a floating quality, I have them drop to soprano two.

I also see conductors put heavier voices in the alto one section. I can see the attraction to this in that it can be a quick solution to blending the soprano section or adding ease to the alto section's high notes, but over an extended period of time, it is hard on the singer and changes the color of the alto section. The heavier voice soprano can sing the part, but after a while, they will begin to tire, because they are trying to project in an area of the voice that is unnatural to the instrument. So what do we do? Simply have an honest conversation with the singer and let them know your concerns and how you would like to proceed with helping them stay balanced and blended in their section. Is this extra work for us as conductors, yes, but I think it goes along with our role as the sound builder for our choir. I like to view my choir as a palette of colors I can mix to get the sound I need for specific pieces. I explain to the singers in my choir that their voices have unique colors I will want to bring out at certain times in certain spots in the music. I simply look at the singer whose color I need and ask for a bit more sound from them. So, I see the work of keeping a singer balanced in a section as a part of this.

I think we all agree that the warm-up session of a rehearsal is one of the most important periods in a rehearsal. I often hear conductors and have done so myself warm-up the whole choir beginning on the [a] vowel. Unfortunately, for the soprano voice, this is the most uncomfortable vowel for them to sing. The [i] vowel is their friend. I try to plan the warm-up portion of the rehearsal so the sopranos sing on the [i] vowel. This gets the voice forward and set in a healthy place for rehearsal. From there, I then branch into focusing on various vowels. As you warm up the choir, I urge you to give a time for vowels that are good for each specific voice part. I like to let my choir begin our warm-up session on vowels that fit their voices naturally and then move into the more uncomfortable vowels as we work balance and blend. Speaking of vowels - take the time to teach your sopranos when and how to modify their vowels as they move up the scale. This will help with the pronunciation of the whole

choir and give them the best chance to sing the consonants. We often let sopranos off the hook when it comes to pronouncing consonants. We often let them fake it once they get to the top of the staff. This is too soon. The consonants can actually help them sing the high notes by keeping the air moving through the voice. No one likes to have a cloud of soprano voices covering up all the work of the lower voices due to lack of diction or appropriate vowel modification.

Thank you for letting me bring some of my ideas to you. These are just a few of the most common misconceptions I have experienced as a conductor and as a singer. I hope you find some of them useful as you work with your soprano sections.

Andrea Drury is Fine Arts Specialist for the Evansville-Vanderburgh School Corporation

A Note from the Nominating Committee

Thank you to all ICDA members who cast ballots in the state-wide vote held earlier this year. We are pleased to announce that Paula Alles has once again been voted in as treasurer of ICDA for another four year term. Additionally, the proposed change to the ICDA Rules of Governance, discontinuing the position of "Membership Coordinator," passed. The Rules of Governance have now been amended to reflect that. In a few months, we will begin the nomination process for Secretary and President-Elect.



SAVE *the* DATE

ICDA VIRTUAL SUMMER CONFERENCE



June 29-July 1



FREE Registration

Featuring 2 sessions by Jake Runstad:

Conductor vs. Kitchen Appliance: Creating Meaning Through Temporal Flexibility

Composition in the Classroom: Inspiring Young Creators

And Dr. Amanda Quist will present:

Choral Resonance: Building Sound and Spirit

ICDA Notations



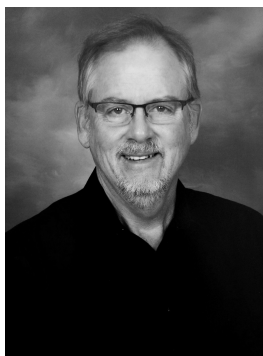
Summer Conference

Michael Hummel
President-Elect

School is officially out and summer is almost here. ICDA hopes you and your loved ones are safe and healthy during this unprecedented time. As you navigate the 'new normal' teaching music virtually, it's more important than ever to stay connected to your community of fellow choral music educators and church directors. While ICDA will not be hosting its regular Summer Conference at UINDY, it still will be giving you a chance to participate in our first ever virtual conference from June 29-July 1. The conference will consist of live sessions and pre-recorded material for any interested choral music teacher, director, student or church musician. This conference will be open to all, both members and non-members and is FREE!

The conference will cover 3 evenings and offer online sessions with a rockstar line up of headliners and fellow teachers. Join award-winning composer and conductor [Jake Runestad](#) for an in-depth exploration of the structural, text-based, and harmonic implications for rubato and other temporal adjustments that foster more meaningful music-making. [Dr. Amanda Quist](#) will present on Building Sound and Spirit: Discovering the Voice of the Choir. Other session topics will include Creating Digital Distance Learning Tools, the Middle School Changing Voice, Strategies for the Instrumental/Vocal Director, Conducting Techniques and more! Many who are part of ICDA have been hard at work to prepare this opportunity for any that wish to be part. I hope that it will help you explore new ideas and give inspiration as we enter a new and uncertain start to your next school year. *Professional Development Certificate will be available as well.*

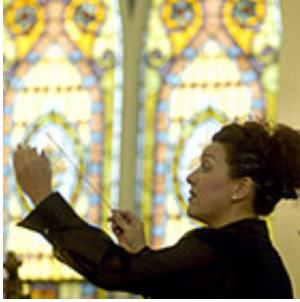
Don't hesitate to Register today for same-day access when the conference site goes "live!" at inacda.org. And stay up to date with conference developments at the Indiana Choral Directors Association Facebook page.



From the Editor

Chuck Bradley, Notations Editor

As you scroll through our first electronic only offering of ICDA Notations please take time to peruse the submissions by our Repertoire and Resources Coordinators. Please click on the title to go to the publishers' page. Hopefully you will find inspiration for programming this fall (hopefully) or for the spring.



ETHNIC CHORAL MUSIC READING SESSION ANNOTATED LIST

Dr. Madlen Batchvarova, Professor of Music,

Director of Choral Programs at Hanover College, IN
Ethnic Music Repertoire and Resources Chair

Ngothando by Mbuso Ndlovu for SATB with percussion (shaker, bongo, djembe)

Walton Music, WW1724

Ngothando is written in Isi Zulu, a language spoken by Zulu people in **South Africa**. An IPA Pronunciation guide is available for download from the publisher. The song is a message to the rest of the world that it is only through love that we can conquer the barriers that stand between us, the poverty, and disease that surrounds us. Let's open our hearts and not fear the unknown. On the recording of the University of Pretoria Choir on their CD *Indodana*, there is a spoken poem written and performed by one of the members of the choir. Your choir may write and perform an original poem of your own in this manner. Difficulty Level: Easy/Medium

Suliko arranged by Brent Wells for SATB choir, piano

Walton WW 1783

Suliko is perhaps the most well-known folk song from the country of **Georgia**. The twelve-stanza poem by Akaki Tsereteli speaks of lost loved ones who can still be found in "the rose's bloom, the nightingale's song, and the star's shining light." The haunting vocal lines with a beautifully flowing piano accompaniment create an atmosphere of peaceful sadness and hope. The song can be performed in Georgian or in English and the Georgian transcription/IPA is provided. Difficulty Level: Medium

Ambe by Cory Campbell & Andrew Balfour for unaccompanied SATB divisi choir

Cypress Choral Music

Ambe has the potential to excite choirs with its rhythmic drive and energy. Layers of rhythmic ostinatos create a sense of urgency while the ornamented folk-like melody transitions between the treble and the bass voices. The **Ojibwe** Native Americans, also known as Chippewa have a culture that is very much connected to nature, exploring fishing, hunting and agriculture. Ojibwe is a Central Algonquian language spoken by the Anishinaabe people throughout much of Canada from Ontario to Manitoba and US border states from Michigan to Montana. The Ojibway text means "Come in, two-legged beings. Come in all people. There is good life here." The publisher provides a helpful IPA transcription of the text. A wonderful concert opener!

Floating Moon on the Water by Wei-Pin Chen for SATB choir and piano

Walton, WJMS1165

The **Taiwanese** author Wei-Pin Chen (b. 1953) began composing after he moved to Japan to start his career as a dentist. Chen writes the music and lyrics for his compositions and in his view the two are inseparable. His songs are characterized by what he calls “body and soul” – twelve-tone techniques instead of the traditional pentatonic scales. The composer aims to showcase the melodious nature of the Taiwanese language in combination with expressive melodies reminiscent of Schubert. *Floating Moon on the Water* begins with a touch of melancholy and is followed by flowing scenery on the water. The publication includes an IPA guide. This work of medium difficulty will fit perfectly in your themed concert program inspired by nature or the elements.

Akekho Ofana No Jesu arranged by Daniel Jackson for SATB divisi choir and djembe

Walton WW1683

Akekho Ofana No Jesu is an **African** tradition song sung by congregations across the African continent. The IPA pronunciation guide and the translation of the text make this piece approachable for all choirs. Extremely dynamic, in a call and response style, this piece offers opportunities for vocal explorations with its solos and the choir imitating instruments sections. The middle section includes an optional double choir with Choir 1 singing the homophonic arrangement of the work and Choir 2 singing the accompaniment. Simple African dance movements could transform the song into a multi-dimensional performance realistically attainable for a wide variety of choir levels.

Exultate Justi in Domino by Hyun Kook for unaccompanied SATB divisi choir

Santa Barbara Music Publishing SBMP 1545

Exultate justi in Domino is composed by the **South Korean** composer Hyun Kook. A medical doctor and an Associate Professor in the Department of Pharmacology at the Chonnam National University Medical School in Gwangju, South Korea. He is a self-taught, accomplished composer whose extensive compositions are frequently published in South Korea. The majestic, homophonic opening quickly transitions to a rhythmic section of imitative polyphony. The syncopated theme enters in the bass part and gradually fans into a divisi stretto. The extensive use of rhythmically accented rap in all voice parts and the improvised optional percussion further enhance the appeal of this challenging composition. The use of the traditional Latin text makes the song even more accessible. Difficulty Level: Difficult

Gospel Plow by Hans Bridger Heruth for unaccompanied SATB divisi choir

Santa Barbara Music Publishing (SBMP) 1598

A multifaceted musician, Hans Bridger Heruth [b.1997] is an accomplished composer, conductor, pianist, singer, and violinist. He has received many accolades for his compositions, most notably as a winner of the 2019-2020 American Prize in composition in both the opera and the vocal chamber music categories, and the 2016 ASCAP Morton Gould Young Composers Award. *Gospel Plow* is a spiritual setting that builds on the tradition of the great arrangements of all time. The highly rhythmic and energetic drive combines solos, layered ostinatos, extreme vocal ranges and dynamic culminations. A great concert closer or festival highlight for your advanced ensemble.



Tenor-Bass Chorus Reading Session
Dan Andersen , Tenor-Bass Chorus Chair
Center Grove MS Central

Welcome to the ICDA Tenor/Bass "Reading Session!" For this session I chose to pick pieces that would fit choirs from an unchanged boys group to an advanced high school men's choir and beyond. I also decided to use all new releases. There are a number of great publishers that I use, so I decided to pick one from each of my favorites, so you can check out their other great pieces as well. You may notice that there is nothing on the list from Hal Leonard. That was not purposeful. They have been a go-to for me for almost 40 years and will continue to be for the next 40!!

Dover Beach

TT unchanged Dame/Thompkins, BriLee BL1128

For unchanged tenor voices, Dover Beach contains rolling and weaving melodies within the framework of an undulating piano accompaniment. Energetic and musically charged, the driving melodic passages will challenge the young tenor performers to be their very best! This is a great piece for 5/6th grade boys choirs. BriLee is one of my go-to publishers for young voices. It is their mission!

Bringers Of Noise

TB Pederson, Alfred 48324

Here's a dramatic detour into choral theater! Using a fictional language from an imaginary oracle, this exceptional piece effectively combines narration, rhythmic chanting, singing, and percussion to create an atmosphere of awe and mystery. A selection that your audience will be talking about for weeks afterward, and your singer will never forget. Instructions are provided to quickly adapt the SA voicing for 3-part mixed choirs. Your 7/8th grade young men will love this piece!

Agnus Dei

TB Johnson, Heritage 15/3699

Memorable melodies and luscious harmonies complemented by a rich accompaniment grace this gentle, flowing original, incorporating the traditional Latin text. An excellent choice for small or large choirs! A beautiful piece for your middle school or early high school men. Heritage is a fabulous publisher for 3-pt mixed voicing music.

Travelin' Home

TBB Ramsey, Carl Fischer CM9633

Inspired by the sacred harp tunes "White" and "Long Sought Home," Andrea Ramsey's TTB arrangement with optional violin affords tenor bass choirs the opportunity to experience the tradition of sacred choral music as it flourished in the American South. The plaintive text and tender harmonies will resonate with singer and audience alike. A great piece to feature a violinist. An advanced middle school or any high school men's group would love to sing this! I love Carl Fischer! They have excellent music for the youngest groups to the most advanced.

Chanton Noel

TTBB Patterson, Chorister's Guild CGE405

Mark Patterson has masterfully crafted a thrilling, energetic piece for holiday concerts, incorporating the French carol Nol Nouvelet. This setting begins with layered choral entrances and culminates with a rich choral sonorities. The driving piano accompaniment, along with the optional drum and finger cymbals, bring an added exuberance to this hearty arrangement and is sure to please audiences and singers alike. A pronunciation guide and translation are provided. This is a great, energetic Christmas piece for your high school men. Chorister's Guild is pretty new on the scene, but I have been extremely happy with their music. Very appropriate arrangements for the age/ability.

In Dreams

TTBB Highben, Santa Barbara Music Press SBMP1604

This artistic piece has the three verses framed in "oos". It will appeal to the mature male choir seeking a beautiful gem of a piece. This is a stunning piece for your advanced high school or college men's choir. A great publisher if you are looking for out-of-the-box songs.

Laus Trinitati

TTBB Morgan, Walton Music WW1804

This majestic work for men's chorus uses text by Hildegard von Bingen that speaks of the mystery of the Trinity and of God's creation. Pentatonic and written with great skill of counterpoint and voice-leading, this impressive, earthy work will come together easily for high school, university, and community men's choruses. Walton is a fabulous publisher with challenging music for all ability levels.

Wild Mountain Thyme

TTBB Marroli, EC Schirmer 1.3586

A combination of two traditional Scottish tunes: "Wild Mountain Thyme," sung by the voices, and the popular Scottish reel "Whiskey Before Breakfast", played as a counterpoint by the violin. The two tunes come together to highlight the playful nature of Tannahill's text, which speaks of going out with one's love in the romantic blush of spring.

I hope you have enjoyed this selection of music, and that you have found at least something you can use. If you have questions feel free to contact me at danandersenllc@gmail.com or check out my website mrdanandersen.com

Thank you, and have a great summer!

Dan Andersen



ICDA Show Choir Reading List 2020

Kyle Barker, Show Choir Chair

Sucker, SATB arranged by Mark Brymer

Mr. Brymer did a great job with both the voicing and the band parts for this chart. Good band parts for contemporary pop stuff are getting harder to come by, so that's a big reason this is here. It's familiar to the kids and has a great groove. My only criticism is that it's a little repetitive, but overall, it's a really fun chart! Also comes in 3-part mixed and 2-part!

People Got to Be Free, SATB arranged by Kirby Shaw

This arrangement of this song by The Rascals is really good! I was really impressed with the writing for SAB especially (the other voicings are good as well). The harmonies will lock well. The chorus get a tad repetitive, but that's the case with most stock charts. There is a spot for a dance break and some solo opportunities as well. You will probably want to take the chart a click or two faster than the recording to make sure the groove isn't awkward to dance to. It comes in SATB, SAB, and SSA.

Come What May, SATB arranged by Mac Huff

This new arrangement of the big ballad from *Moulin Rouge* is really well-done. There's some really nice voicing in the arrangement, and the instrumental chart supports the singers really well. It's got some thick chords and a huge finish! This also comes in SAB and SSA, but keep in mind that there is still a 3-part treble split in the SAB arrangement at a couple of the bigger moments.

I See Stars, SSA arranged by Mark Brymer

This is the finale number in the musical *Mean Girls*. Totally uplifting and great energy, the message is awesome. Just a really feel-good number. I put in the SSA arrangement because I've found it really difficult to find good stock SSA stuff where the voicing works. Usually it's taken from the SATB arrangement with no key change or anything, so treble voice ranges aren't really taken into consideration and the altos are usually too low. This does a pretty good job of sitting in a good spot for treble voices. Also comes in SATB and SAB.

Dancin' Fool, SSA arranged by Kirby Shaw

We needed a swing number on this list! This new arrangement by Kirby Shaw is pretty good. The horn parts are great, and the voice leading is really logical. It can get a little tricky at times, so I would use this with more advanced groups. My only complaint is that the repeated section at m. 61 is a little awkward in a show choir setting. There are ways to make that work, though...either find a way to do it as is, simplify it, or put some of the parts in the band and make it a dance break. This also comes in SATB and SAB

Back to Before, SSA arranged by Lisa DeSpain

This is one of the power ballads from *Ragtime*. This arrangement is, so far, exclusively written for treble voices. Ms. DeSpain does a really good job of voicing for SSA...this highlights a lot of that. Good strong and easy unison and two-part singing, then good use of 3 part harmony when the song calls for it. Even an SSAA split at the end for those who have choirs that can do that, though it's not necessary. I really liked the arrangement on listening and reading through it!

Found/Tonight, TTB arranged by Jacob Narverud

This is a great ballad that was originally performed by Lin Manuel Miranda and Ben Platt. Many kids know this mashup. The TTB arrangement specifically is written really well. It also comes in SATB and SAB.

Good Lovin', TTB arranged by Kirby Shaw

This is written to be very accessible to guys, especially younger ones, though the 3-part will still be a good push for younger guys. It's already less than 3 minutes, but I would recommend cutting the repeat at the end or finding a way to shorten other parts of it so it doesn't get too repetitive. There's opportunities to cut vocals and turn something into a dance break over a guitar solo too. High energy and great horn parts as well! It also comes in SATB and SAB.

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Editor's Note: The following article was written before it was decided to have the R and R chairs submit repertoire lists. That being said, space is not an issue and I feel it is worth reading. Thank you Matt for the insight.

Music in Worship Report

Matt Kauffman, Chair

It is everywhere we turn. We live with it daily, sometimes hourly, and it seems to never go away! In this day and age of Covid-19 I'm not talking about the Corona Virus – there has been enough talk of that already. What I am talking about is what we as choral directors are all involved with in one way or another – music!

Music surrounds us. Whether it's music that we listen to in the car, on the television, in a movie theatre, at a concert or just for pleasure – we cannot escape its power and impact on our lives. Music shapes who we are, culturally and religiously; music has the power to lift our spirits out of the darkest depths; music has the ability to add joy to celebration; and music, as we have seen during the recent Covid-19 crisis, has the power to join people who are facing seclusion in an experience like no other. Whether it is a beautifully performed solo or an entire ensemble joining together from different parts of a city or even the world, who would have ever thought that musicians could gather together virtually and continue to make beautiful music to soothe our souls. The internet is bursting at the seams with amateur and professional musicians trying to bring a sense of release and calm to a world fraught with uncertainty and fear. God bless those who have taken the joy of making music to a brand new level.

As musicians we are all faced with different scenarios as we walk this journey together. As choral conductors the question becomes - what have we had to adjust as our professional, community, university, school and church choirs are affected with a pandemic as we have never experienced in our lifetime. We have had to make difficult decisions in this difficult time. For most professional, community, university, school and church choirs the time has come to disband until

further notice. The risk is simply too great. Do we have a responsibility to keep the music coming? The answer is yes. What does that look like for each of us? In some small way – what are you doing to continue the song?

As a church musician, I am faced with the most unusual Holy Week and Easter of my career. Fortunately, I am serving in a church that has the capacity to live-stream Sunday mornings and special worship services. Even with a live-stream capabilities how do we bring that important sense of a worshipping community to computer screens throughout the city and even throughout the country on Sunday mornings. If you have never done it before, try keeping the energy level and connection alive with an empty worship space. Try to engage when the only thing you have to relate to is a camera probably taking the most unflattering shot that only a mother could love! Obviously, the choir won't be singing through the seven last words of Christ on Good Friday during the annual Tenebrae service, or concluding the Easter service with their traditional rousing rendition of "Hallelujah" by Handel. What do we do as we try to continue the song?

We have to get creative. If you don't have the capacity to live-stream, check out other forms of social media. Facebook and YouTube offer great alternatives and remember, it's a matter of getting the message out – even if it's not perfect. If you hire special musicians for your services, pull back the forces and seat them using appropriate "social distancing" guidelines. Use a quartet or octet of your best singers and showcase music that can be performed by a smaller ensemble. Again, make sure to space them appropriately. Big doesn't always mean it's the best when it comes to ensembles! If you have musicians in your community that have

lost “gigs,” and therefore a paycheck, due to a shut down of venues, see if you can gather a few dollars and pay them to come in and play for a special service. They will appreciate it more than you will ever know. Sit down at your piano or dust off that old violin and start recording on your phone. Record a few selections to post on Facebook or even to just send in a message to your family and friends. It can be fun, therapeutic for you and your friends and you can always tell your grandchildren that you were an internet sensation!

Whatever your faith community, draw on your beliefs, gather strength from your community and

embrace one another in love. Believe me, it’s time to break down walls, respect one another and have a little fun. Spread some cheer to everyone stuck at home and who knows – you might even be that next internet superstar!

May God bless you during this time, keeping you strong and keeping you safe as we continue to share the song!

Matt Kauffman
Tabernacle Presbyterian Church
Indianapolis, Indiana
Music & Worship R & R Chair

TITLE	COMPOSER	VOICING	PUBLISHER	PUBLISHER NUMBER
How Lovely	William Byrd	SATB	Alfred	32362
<u>Make a Joyful Noise to the Lord</u>	Kenneth T. Kosche	SATB	Concordia	984330
<u>Blessed Jesu</u>	arr. Benjamin Harlan	SATB	Jubilate	47218
Festival of Praise	Carl J. Nygard, Jr.	SATB	H. W. Gray	44222
<u>A Prayer of Compassion</u>	Gwyneth Walker	SATB	E. C. Schirmer	8730
<u>Jubilate Deo</u>	Peter Anglea	SATB	Hinshaw Music	HMC2409
<u>Love Came Down At Christmas</u>	arr. Matthew D. Oltman	SATB	Hinsahw Music	HMC2381
<u>God Is Our Refuge</u>	Jay Althouse	SATB	Hinshaw Music	HMC2392
<u>Come Fill My Heart, Lord</u>	Timothy G. Bushong	SAB	Hinshaw Music	HMC2370
<u>Two Lenten Meditations</u>	Eleanor Daley	SATB	H. W. Gray	46225
<u>Come Down, Holy Spirit</u>	Lee Dengler	SATB	H. W. Gray	42496
<u>Let Us Break Bread Together</u>	Gwyneth Walker	SATB	E. C. Schirmer	8646
<u>Give Me Jesus</u>	arr. Moses Hogan	SATB	Hal Leonard	8703202
<u>Until I Reach My Home</u>	arr. Brandon A. Boyd	SATB	Hinshaw Music	HMC2537
<u>Silent Night</u>	Michael John Trotta	SATB	MorningStar	MSM-50-1981
<u>Sussex Carol</u>	arr. Elaine Hagenberg	SATB	Beckenhorst Press, Inc.	BP2156
<u>Gabriel’s Message</u>	arr. Frank Pesci	SATB	E. C. Schirmer	7991
<u>While Shepherds Watched</u>	arr. Alice Parker	SSATB	E. C. Schirmer	7972
<u>The Huron Carol</u>	Dan Forrest	SATB	Beckenhorst Press, Inc.	BP2164
<u>Song of Grace</u>	arr. Phillip Keveren	SATB	Jubilate Music	46904
<u>I Want Jesus to Walk With Me</u>	arr. David M Cherwien	SAB or 2-part	MorningStar	MSM-50-3435
<u>When I Survey the Wondrous Cross</u>	Philip W. J. Stopford	SATB	MorningStar	MSM-50-3160
<u>For the Beauty of the Earth</u>	David Ashley White	SAB	H. W. Gray	36829
<u>For the Beauty of the Earth</u>	Phillip Keveren	SATB	Jubilate	44265



Collegiate Reading Session

Jeshua Franklin

Indiana University, South Bend

For the last two years, as I've served as Collegiate R&R Coordinator for ICDA, I have had the responsibility of preparing the collegiate reading session for our summer conference. This is a task I take seriously but also one I have really enjoyed. It has also been more challenging than I expected. How exactly does one choose the repertoire for a collegiate reading session?

Should it all be significantly advanced repertoire? Should it be a chance to show off the newest releases from the most popular current composers? Should you try to show off your skills at finding the most obscure gem-of-a-piece possible? Should you include new or recent editions of pieces from the historical canon of music? If you include great amounts of complex repertoire (I recently was in a collegiate reading session that featured a piece with 20-part divisi), do you end up excluding many collegiate choral directors who don't desire that level of complexity? If you include too many "simple, but beautiful" pieces do you end up excluding directors who are looking for new ways to challenge their singers into more independent and complex singing? Whatever priorities you decide are important, in a reading session you work to satisfy all your requirements with just a handful of pieces.

For this year's reading session, I had two nagging priorities on my mind. One was the desire to include some historical choral gems that, while known by many, may yet be unknown to others. I've included one specific piece in this category in the list below. Second, I've felt compelled to strongly represent current female composers. It's easy to find lists of excellent repertoire that is mostly composed by men. I've also found it to be true that if I spend a little more time digging and looking, I find equally excellent works by female composers. These are works worthy of a skilled performance, and I believe we should invest the necessary time to represent these versatile composers in our programming. So, in the following list, aside from the aforementioned choral gem, I've included exclusively female composers.

Whether or not any of these pieces strike you particularly, I hope there is something in here that will pique your interest and cause you to go digging for more great repertoire that is just right for your ensembles. Enjoy!

Melissa Dunphy – *If I Can Stop One Heart from Breaking* (Text by Emily Dickinson) *SSATB a cappella – E. C. Schirmer 8743*

Dunphy's setting of the familiar Dickinson text is composed with an abundance of dynamic contrasts, offering choirs a dramatic opportunity to demonstrate consistent expressivity while constantly shifting dynamics. The music offers few harmonic surprises, yet also manages to introduce sufficient chromaticism to keep the music from becoming overly sweet, as might be tempting with this text. There are many opportunities to showcase expressive singing while being challenged to not let the piece sound repetitive in its constantly growing and then diminishing phrases.

Anne-Marie Hildebrandt – *Travelin' Shoes* *SATB, 2 soloists, & body percussion – Hinshaw Music HMC2629*

I'm always captivated by fresh settings of spirituals or gospel songs that honor the heritage from which they come but also provide really satisfying musical challenges to pull off well. Anne-Marie Hildebrandt's setting of *Travelin' Shoes* does just that. She builds intrigue through a 7/8 measure incorporated into the regular phrasing

of the piece and does so without sounding gimmicky or contrived. The piece is also constructed that it could work well for a one-on-a-part chamber ensemble or with a full chorus and a couple of soloists. The solo parts work well as written but also invite improvisation, and the body percussion could be done in unison by members of the choir or by a featured performer.

Sarah Quartel – Sing, My Child
SATB & hand drum – Oxford University Press

The 7/8 groove of this uplifting piece begs to be staged as a processional of some kind. The contrasting slower sections are musically refreshing and help this piece stand above many similarly styled pieces. Accessible for a variety of choirs, even mature choirs are likely to find the melody infectious and the piece musically satisfying. A bit of creativity and flexibility could make this a great opener at the top of a program or beginning of a second half.

Josef Rheinberger – Abendlied (Text from Luke 24:29)
SSATTB a capella – Carus-Verlag 50.069/20

I'm embarrassed to say that I was in my doctoral studies before I encountered this stunning piece that has earned a permanent place in the repertoire. While it will be a familiar "choral gem" to many reading this, I've included it for those of you who, like me, maybe missed out on it in much of our undergraduate and graduate choral training. A thoroughly Romantic piece, it sings like a Renaissance motet, and thus presents the musical challenges of both eras. Big, open, sonorous chords contrast with imitative counterpoint, making both harmonic and melodic tuning of critical importance. There's a whole world of musicality to explore in this relatively short piece, and it's the kind of work that you will enjoy afresh each time you return to it.

Dale Trumbore – Ring Out Ye Bells (Text by Paul Laurence Dunbar)
SATB & piano – Graphite Publishing DT0035

This piece is simple enough that it could be included in high school, community, or worship reading sessions, yet it holds enough intrigue and expressive possibilities that it is well worthy of a collegiate performance. The text is a Christmas poem, and it clearly honors the Christmas holiday without sounding overly religious or "preach-y," making it a nice fit in a variety of holiday performance settings. The lilting piano accompaniment exudes sentimentality without cloying, and the contrasts between unison phrases alternating with simple and clear chords along with occasional more clustered harmonies maintains a contemporary yet uncluttered sound.

Hyo-Won Woo – Pal-So-Seong (Eight Laughing Voices)
SATB divisi a cappella – Walton Music WW1576

Here's a challenging but rewarding novelty piece from Korean composer Hyo-Won Woo. The piece will delight audiences with the interspersed outbreaks of laughter from the choir, but Woo has also crafted a worthy piece of repertoire that will build your ensemble's musicianship. From tricky rhythmic entrances to tight melodic and harmonic intervals, there is much here to enjoy mastering.

Community Chorus Repertoire Suggestions

Andrea Drury, Lifelong Coordinator

Below I have tried to compile a list of various works for community choruses of all sizes. Community chorus is a large umbrella that encompasses many settings. Because of this, the list below is a tip of the iceberg of possibilities, but I hope you will be able to take away at least one piece to enjoy.

The World Beloved: A Bluegrass Mass by Carol Barnett

I love this piece and once my chorus got past the title and began learning it, they loved it as well. I do warn you that the title may cause artistic directors, chorus members, etc. to be skeptical at first, but once they listen to it, that quickly changes. On the flip side, we had many new people attend our concert because of the name. It is rhythmically challenging and the layering of the rhythms and melodies sound beautiful but will give your chorus something to work on. There are beautiful solo opportunities that do not necessarily need a hired soloist or a voice that is a typical classical solo sound. This could help your budget for sure and give some of your chorus members a time to shine. I would advise securing the instrumentalists before you program this. It requires your typical bluegrass instruments, but it also requires them to read music. This is not a typical requirement for this genre of music especially the banjo. Also the end of the mass depicts God as a woman. This may be something in your area you need to be sensitive to. I chose the following recording, because they speak to Carol Barnett at the beginning.

[Bluegrass Mass YouTube Playlist](#)

He's got the Whole World in His Hands by Stacey V. Gibbs

This is a wonderful piece, but you will need a very strong and confident gospel soloists. I have done this with a very deep alto/contralto voice and it worked. This is definitely an audience pleaser and a great concert closer or encore. It also gives your chorus a chance to learn key stylistic qualities of this genre. This piece works well for combining various types of choruses from the same community. If you happened to attend the summer conference last year, you did receive a copy of this in Stacey's packet. I know some of your budgets may be tight this year, he made a special offer for this piece at the reading session which would be a budget saver for this upcoming season.

Lux Eterna by Morten Lauridsen

This is a beautiful piece but as all Lauridsen pieces, challenging. This can be done with orchestra or organ accompaniment. It requires a good knowledge of how to conduct and move through Lauridsen's phrasing. If you are in a situation where you prepare your chorus for large works but do not conduct them during the performance, it would be most helpful to have a singer friendly conductor.

How Great Our Joy by Craig Courtney

This is a small package with a lot of impact. This can be done with strings as well. It can work many different sizes of choruses depending upon the level of singers. I have used this in a church setting as well as a Christmas Pops concert.

Music of Stillness by Elaine Hagenberg

Breathtaking! This is a gorgeous piece with wonderful poetry. If you have not done any of this composer's choral pieces, you should find one for this season. As a singer and conductor, her songs are yummy for the voice to sing and the phrase shapes really let you have those life changing moments as a conductor.

Make Them Hear You from Ragtime arr. By Kirby Shaw

This is a rich a cappella setting of this moving piece, and the message is one that is timeless and applicable to many situations. As a community chorus, you often perform a wide variety of concerts and need to appeal to a wide array of audience members and singers. This piece is perfect for all of these circumstance. The solo part found in other arrangements is covered by the tenor and bass sections in this arrangement. It could be easily made a solo if desired. This is available in various voicings.

ICDA Summer Conference Jazz Reading Session 2020

Erica Colter, Center Grove MS Central

Hello everyone! Well this isn't exactly how I anticipated doing my first Vocal Jazz reading session for ICDA, but a lot of things are unexpected these days. Either way, I'm happy to share a few ideas with you. In choosing music, I tried to create a range of difficulty, style, and voicings. There are some newer charts along with some oldies-but-goodies. My main goal was to pick music I like and have either used in the past or would use in the future! I hope you enjoy, and I hope you are able to find something you can use in your program! If you have any thoughts or questions, please don't hesitate to email me at coltere@centergrove.k12.in.us

Moondance

arr. Jeremy Fox SATB

UNC Jazz Press Group I list

This arrangement of the Van Morrison classic will be a favorite for your group! The chart is a useful tool for developing swing feel with your group. There is a short solo toward the beginning as well as plenty of room for improvisation over basic 12-bar minor blues. The middle of the chart features a hard-swingin' vocal soli, after which the familiar chorus drives it home. This is a great song to work jazz technique and style. Also comes SSAA.

Tenderly

Arr. Steve Zegree SATB

Hal Leonard Group II list Publisher ID: 00116862

I love this chart! The jazz vocals are relatively easy, but offer plenty of opportunities to develop blend, style and intonation. This is a great piece to get your students to dig into the musicality that a great a cappella ballad can offer.

Ray's Rockhouse

Arr. Steve Zegree SATB

Hal Leonard Publisher ID: 07357821

Not on list, prob Group II level difficulty

Old school Manhattan Transfer - Great for emerging level jazz groups, solo opportunities for kids that can wail, solo scat opportunities as well with basic chord structure. This song is a crowd pleaser! (Sidenote: If you are looking on the pepper website, it is listed as Ray's Rockhous.

Ev'ry Time We Say Goodbye

Cole Porter/arr. Jamey Ray SATB divisi

Alfred Music Publishing Publisher ID: 00-45552

Not currently on list

Smooth chromatic jazz sonorities are the star of this delicious arrangement of the classic standard. A delicate opening "oo" section gives way to a unison statement of the melody before melting into rich choral harmony. I'm a sucker for a great a cappella ballad, and this one is beautiful! It is definitely a Group I level of difficulty. There are some crazy high notes if you have light sopranos to show off.

Childhood Christmas Favorites

Voctave/arr. Jamey Ray SATB divisi

Alfred Music Publishing Publisher ID: 00-47658

The sensational a cappella group Voctave has taken the world by storm with their dazzling and dizzying arrangements. Alfred Music proudly presents another festive and fun Voctave hit with this fast-paced mini-medley of three iconic Christmas songs. This publication is more than faithful to the group's original recording; it's the actual manuscript, so you can recreate their exemplary choral sound with your own singers. Plus, it's a great way to program entertaining and recognizable holiday favorites. Recording provided by . . . Voctave! This song is a bit of a challenge, but it is so worth it! It's great for Holiday gigs and definitely a crowd favorite!

Besame Mucho

Arr. Paris Rutherford SATB

Hal Leonard Publisher ID: 00139722

Nice latin jazz standard with a female solo and opportunity for improvisation. This piece isn't on the list, but it's probably upper Group II in difficulty level.

Smack Dab in the Middle

Darmon Meader SATB

Shawnee Press Publisher ID: A2259 Group I List

I love me some New York Voices! In the tradition of their charts, Smack Dab in the Middle is a slick arrangement and is full of fun and humor. The Big Band chart is also available! An excellent choice for any top-notch vocal jazz ensemble.

Do Nothin' Till You Hear From Me

Arr. Steve Zegree SSA

Hal Leonard Publisher ID: 00116852 Group II

From the iconic opening notes of the tune over a walking bass to the full shout scat chorus, your vocal jazz ensemble will dig this medium swing setting of the Duke Ellington classic. A super choice for developing style and skill! Great jazz standard for beginning/developing choirs. Also comes in SATB.

My Heart Stood Still

arr. Kirby Shaw SATB

Hal Leonard Publisher ID:00115039

This setting of the Rodgers & Hart standard is done in a fast swing that evokes the whirlwind of sudden romance. The vocals enter in unison moving into tasty group harmonies and a sizzling solo with ensemble back-up. Probably an upper level Group II piece.

Devil May Care

Kerry Marsh SSAA

Purchase through Kerry Marsh's website. See the link in the title.

Bob Dorough's classic jazz standard is arranged in a swinging style for treble vocal jazz ensemble, including a singable but impressive soli section. No improv section written into this chart, though it could be easily added if solos are desired. An extended coda figure brings the chart to a strong conclusion, helping it serve as a good opener or closer. Definitely a challenging piece, but if I had an all treble vocal jazz group, I would be looking to program this one for sure!



Women's Chorus Reading List

Dan Borns, Greenwood Community HS

Greetings ICDA members! It is too bad we can't all get together to sing through music this summer, but I'm sure all of you understand. Here are a few tunes for you to check out for your treble chorus. This is certainly a different way to present a reading session, but maybe it will be easier to have this to serve as a reference to come back to. I hope that you enjoy at least one of the titles!

Bloom by Phillip Silvey
Santa Barbara Music Publishing, Inc. - SBMP 634

I also included this tune on the IMEA reading session back in January. I really enjoy the layering of the voices and the challenge of the 7/8 meter. I feel that you would have a fun time rehearsing this song as you add in discussions of text, phrase shaping, and vowel shaping. The piano accompaniment of moving eighth notes throughout the piece really does a lot to help drive the vocal lines and makes quite a bit of sense with the text.

Boxes arr. Dan Forrest
The Music of Dan Forrest; Beckenhorst Press, Inc. - DF1008

This is an arrangement of a Goo Goo Dolls song that would work really well for your treble chorus. The tune itself seems very singable, and I believe that you could use it at several different places within the year. There are string parts available if you would want to add them in; this could make for a memorable moment at your concert.

Check out the text - I think I it could lead to some great group discussions:

- "...We'll have tiny boxes for memories
-Open them up and we'll set them free
-There'll be bad days and some hard times
-But I'll keep your secrets, if you keep mine.
-You are the memory that won't ever lapse
-When twenty-five years have suddenly passed
-Wherever you take me, it's clear I will go
-Your love's the one love that I need to know.
-...When the answers escape us, when we start to fade
-Remember who loved you and the ones who have stayed
-'Cause my body will fail, but my soul will go on
-So don't you get lonely - I'm right where you are.
-You are the memory that won't ever lapse
-When twenty-five years have suddenly passed
-Wherever you take me, it's clear I will go
-Your love's the one love that I need to know."

Hold Fast to Dreams by Susan LaBarr
Santa Barbara Music Publishing, Inc. - SBMP 1426

This selection also has a great text taken from a Langston Hughes poem. This would be a great opportunity to work on making a text translate to your audience. There are some unison lines that you could spend a great deal of time discussing how to shape the line and pronounce the text. Since the poem repeats in this tune, this would allow you to have the groundwork laid for this when you get to the part singing in the back half of the song.

Brightest and Best arr. Shawn Kirchner
Boosey & Hawkes, Inc./Hal Leonard - HL 48024507

I think that it is always good to have a few new ideas for a holiday concert as you move into the next year. Here is an arrangement of the American hymn tune *Star in the East*. It has a “banjo-style” piano accompaniment, and presents the melodic material in different ways throughout the song. I enjoy this style of music, and think it is great to include something in this style at some point during the year. If you can kill two birds with one stone by programming American hymn/folk style music in your holiday repertoire I say go for it!

The Bird’s Lullaby by Sarah Quartel
Oxford University Press – 9780193524668

This is a fun a cappella tune that would be suitable for different types of ensembles. It has a pop a cappella feel, but I think that you could perform it with your concert group and have a good time with it in that setting as well. The melody moves back and forth between the soprano lines. It reminds me of a King’s Singers style arrangement, and I think that your group would enjoy this change of pace.

Will the Circle Be Unbroken arr. J. David Moore
Fresh Ayre Music/Graphite Publishing -FAM-1072-02

And to close out the list, I’ve included a show-stopper. Many of you may already know this arrangement, but I haven’t included it on a reading list yet. I wanted to add it this time around, because I feel like it could be one of those tunes that you have heard somewhere and just never programmed. It has some Bluegrass and Gospel flair, and if you have the choir for it could be quite a bit of fun to put together. I know that I have trouble getting the tune out of my head when I listen to the recordings of it, and I don’t really mind all that much!

Feel free to reach out with repertoire suggestions or let me know if you have any questions. I am willing to help!



2-part/SA Reading Session

David Stone, Highland Hills MS

This year, as the Children/Youth Choir Coordinator for ICDA, I decided that I needed to do a separate reading session for our elementary/lower middle school choir directors to share some SA/2-part literature that has come out in the last few years. I myself live in that world as I teach 5th and 6th grade choirs myself. I hope you enjoy listening and looking at these titles.

The Fox

Walton Music Publisher - WW1779 - arr. by Blake Richter and Taylor Shaeffer

This is a traditional English folk song that is a fun story for the kids to enjoy. Your audiences will also love the fun vocal sounds that the students will make as well. It has a piano accompaniment with an optional Mandolin, Guitar, and Drum Set accompaniment. It has a fun body percussion section that the kids will enjoy as well.

O, Wind

Alfred Music – 00-48322 – by Michael John Trotta

Here is the explanation of this piece by the composer himself Michael John Trotta.

This piece was given to me and my choirs at Highland Hills Middle School by Michael before it became available to the public. My 6th graders were singing this for ISSMA contest this year. Check out the dedication at the top of the page. We were so blessed to premier this work for Michael.

The Seedling

Santa Barbara Music Publishing – SBMP 1607 – by Kevin Padworski

As a seedling magically grows into a tree, so this song ends magically with that tree singing joyfully. This charming piece will delight both audiences and singers. Don't let the mixed meter and the change of tempos concern you. I did this with my sixth graders this Spring and they LOVED it!

Two Faces of Autumn

Santa Barbara Music Publishing – SBMP 1527 – by Chris Fox

The first “face” is foot-stomping fun with fiddle leading a hoe-down parade, followed by a second Gentler lullaby “face” that puts the piece to rest.

Jé entend le Moulin

Colla Voce Music – 24-96460 – arr. by Ruth Dwyer and Martin Ellis

This is a lovely and accessible setting of this fun French Folk Song. Most are familiar with the Patriquin arrangement which is much more challenging. This allows your younger kids to be introduced to this wonderful song. Don't be afraid of the French. Kids can do anything!!!

Murasame

Heritage Music – 15/2774H – Victor C. Johnson

A beautiful setting in La pentatonic. A great teaching piece for La based music. Also a really good sight reading piece in pentatonic. Great multicultural piece.

Ay, Mi Palomito

Hal Leonard – HL 48024157 – arr. Juan-Tony Guzman

Here is a gorgeous Spanish folk song setting. It is very accessible and will mesmerize your audience. It is a stunning piece. My sixth graders LOVED it!!!

Kid Song

Santa Barbara Music Publishing – SBMP 1540 – Stephen Caldwell

I presented this one last summer and thought it merited another showing. This is a challenge for sure but it is SO MUCH FUN!!! It is worth the time and effort. My kids LOVED it!!! If you want a fun challenge, go for it. Mixed meter, different childhood songs all blended together it is a must do!!!

ICDA Middle School 3 Part Reading Session David Stone, Highland Hills MS

I am excited to share some new titles with you for Middle School voices. I have included one each of an SA/2 part, TTB and SSA for those of you that may have Treble Choirs and Bass Clef Choirs. The rest of the titles will be for 3 part mixed or SAB depending on the range for the young men. Hope you can find something you like!!

Oh What A Beautiful Mornin'

Hal Leonard – HL 00285967 – Arr. by Ken Berg
2 part/SA with descant making it 3 part treble

From the Pulitzer Prize winning musical *Oklahoma!* by Rodgers and Hammerstein, here is the opening song arranged for young singers. This positive message is a perfect way to begin a concert and this arrangement is a vehicle to feature the choir, soloists and multiple small sections. Helpful performance notes, offered by the arranger, are included on page two of the octavo.

Benedicamus Domino

Excelcia Music Publishing – TTB1901 – Patti Drennan, TTB

This is a wonderful setting of this Latin text for Middle School boys. The Baritone stays in the “pocket” for those young changed voices and it allows your lower cambiata and upper, possibly unchanged voices, to be successful on the tenor 1 part. This is a great piece and it is fun and uplifting.

If Thou Kiss Not Me?

Santa Barbara Music Publishing – SBMP 1595 – Hyun Kook, SA

A lovely setting of the Percy Shelley Text. A great piece for any Treble Choir. Great teaching piece to work on moving from lower voice into higher voice. I ordered this myself for my girls.

Sanctus

Brilee Music – BL 1149 – Micahel John Trotta, 3 part mixed

Michael has created a wonderful setting of the Sanctus. It is a great beginning 3 part piece as the parts sing separately and come together easily. He is a master of creating works that are accessible for the emerging young choir.

Bright Morning Stars

Alfred Music – 00-48281 – Jay Althouse, SAB

This is a very moving setting of the Kentucky Folk Song Bright Morning Stars. The Baritone part does not go below a D so if you have some truly changed guys this will work. The alto line will work beautifully for any cambiata/ unchanged boys you may have. This piece is acapella, but don't let that scare you off. It has chances for good singers to sing solos and duet. This is a great way to introduce your kids to this amazing folk tune.

Dixit Dominus

Alfred Music – 00-48317 – Vivaldi/Liebergen
3 part mixed, also available in SAB

We lost a great arranger on Thursday, February 6th 2020. Patrick Liebergen has been writing amazing transcriptions of classic choral literature for middle school voices for years. You can always trust his arrangements to be accessible for middle school voices. Here is a wonderful setting of Vivaldi's Dixit Dominus.

El Vito

Alfred Music – 00-48433 – Greg Gilpin, 3 part mixed

Greg has done a very accessible setting of this traditional Spanish Folk Song. I think your kids would enjoy this dramatic setting of this piece.

Africa

Hal Leonard – 00116000 – Toto arr. by Audrey Snyder
3 part mixed

If you haven't seen this arrangement yet, YOU MUST!! This song has taken a new resurgence with kids today. This is a lot of fun!

I hope you found something that might spark your interest. We have a very uncertain time ahead of us but keep your head up and keep moving forward. We would love to see you at the ICDA Virtual Summer Conference. Information is available on the ICDA Facebook page or our website: <https://www.in-acda.org/>. Hope everyone has a great summer!!!

ICDA Middle School SATB Reading Session

David Stone, Highland Hills MS

A few have asked for a few SATB titles that could be used with Middle School. Here are four I have found that would work beautifully. Voicings for Boys are good and are modifiable to your needs. I strongly encourage Middle School teachers to look at SATB music for your kids. It allows your cambiata boys and unchanged boys to have a voice on the tenor line and your changed voices to have their own line.

Connected

Pavane Publishing – 00159337 – Brian Tate

"I am you are me...." This innovative original uses a clever text and pop-style music to create an environment of togetherness among members of the choir. Community - that's what it's all about. Each vocal part gets its own statement, and all are sequenced together into a rollicking chorus, all a cappella, all fun! Complete with finger snaps and handclaps, this will be a hit with your singers! This piece has several vocal ostinato that come together in this fun and uplifting piece.

Old Joe Clark

Walton Music – WW1791 – Dwight Bigler

Old Joe Clark is a tremendously fun American folksong from the Appalachian region. Fantastic and fun vocal lines are supported by a lively, yet accessible, piano accompaniment. Add spoons and clapping/stomping for a great time! Voicings are such that you can make changes for your boys to make this a fun successful piece.

Poor Wayfaring Stranger

Hal Leonard – 00301725- John Leavitt

This traditional spiritual carries in its essence the longing for peace and rest. The bittersweet spirit is front and center in this arrangement enhanced by sensitive part writing, an optional solo, and a flowing piano accompaniment. Optional instrumental parts are available to further increase the impact of the piece.

Be the Change

Santa Barbara Music Publishing – SBMP 1571 – Jacob Narverud

This is a great piece about being part of the change that you would like to see in our world. A very positive message. There are a couple of modifications I would make to my bass line, but the rest is spot on for all voices. The rhythms can be challenging but as I always say "Kids can do anything!!"

I hope you can find some use for a few of these pieces. Again, I encourage all of you middle school teachers that have mixed groups to try and find SATB music so your boys can sing in a range that is comfortable for them. I hope everyone is safe and well. I will miss seeing you all this summer.

ICDA High School SATB Reading Session Angela Hampton, Floyd Central HS

Louez le Seigneur!

Cameroon Marching Song, arr. Ken Berg, Carl Fischer CM9658

It is unusual to find African music that is in French, but it is completely appropriate here as French is one of the official languages of Cameroon. Beginning with an optional call and response in aleatoric style, followed by a short percussion break, this marching processional features sturdy, repetitive rhythms. The vocal parts would not be hard to teach. At the key change, there is some divisi, that could be omitted for groups that aren't comfortable with divided parts. This would be a great concert opener or combined choir feature.

How Do I Love Thee?

Jamey Ray, Excelcia Music, SAB1904

If you recognize the name Jamey Ray, you may be expecting a VOCTAVE arrangement. But this is an accessible, yet rewarding piece for SAB chorus, using the familiar text by Elizabeth Barrett Browning. With an interesting melody and some unexpected harmonic shifts, this piece is great for the choir with limited tenors and basses. Also, if you aren't acquainted with Excelcia Music yet, I encourage you to look at their catalog.

John Henry

arr. André Thomas, Heritage Music Press 15/3784H

If you are looking for a concert setting of a folk song, take a look at this blues-infused arrangement by André Thomas. There is some divisi, but there is also a significant amount of unison singing. It features a driving piano accompaniment. Lots of story-telling will give you opportunities to work on diction and expression.

The Blue Ridge

Elaine Hagenberg, Elaine Hagenberg Music EH1006

Elaine Hagenberg has written so many beautiful pieces. *The Blue Ridge* is not well known, but could be a beautiful moment in your concert. This one will take an advanced choir to pull off due to the divisi and vocal control needed. A stunning setting that encourages us to find clarity and wisdom from nature, I hope you will check this one out.

Set Me as a Seal

Michael John Trotta, Hampton Roads Music

Michael John Trotta has become a prominent composer in our reading sessions. There are so many of his pieces that could be added to this list. His setting of this familiar text is more accessible than others and will fit the skills of many high school choirs. It is a cappella, has manageable ranges and only a couple of chords with divisi.

Festival Gloria

Jonny Priano, Lawson-Gould 47618

My A Cappella Choir was going to perform this piece at ISSMA this year. My students were challenged by its asymmetrical meters and harmonic shifts, but they loved it. It has divisi in all parts except the tenor. It is a cappella and will require some time to learn, but it is worth the effort if you have the forces required. I also recommend that you look at other pieces by Priano, especially “Good Night”, “Echo” and “Dies Irae.”

Like a River

Tim Osiek, edited by Dan Forrest, Beckenhorst Press BP2159

Many of you will already know this setting, but if you don't, you should. It is a gorgeous, but powerful setting of the traditional spiritual incorporating original text and music. For those needing to avoid sacred repertoire, you can still do this one as this one as it has no direct religious references. Voice parts are attainable with no divisi. There are equally beautiful settings for SATB, SSAA and TTBB. I encourage you to check this one out.

Four Folksongs

Beethoven, arr. Joshua Pacey, C.F. Peters EP73502

This December is the 250th birthday of Ludwig van Beethoven. I would bet many of us do not program much Beethoven with our high school choirs. But I encourage you to look for a way to teach your choirs about this master during this upcoming semester. This set of 4 songs is one possibility that gives you accessible options. The songs are in English and the set contains two accompanied songs, as well as two a cappella songs. Other options might include the Kyrie from Beethoven's *Mass in C*, Hallelujah from *Christ on the Mount of Olives*, or Virgil Thomson's arrangement of *The Heavens are Telling*.



All-State Honor Choir

Anissa Bradley, Chair

Preparations for the 2021 Indiana All-State Choir began back in January and Area Chairs were given audition information in May. Dr. Jeffery Redding, newly announced Director of Choral Activities at the University of Central Florida, is set to be our guest conductor. He is a Grammy Award Winning Music Educator. You can find out more about him here: [Jeffery Redding Bio](#). You may also like to watch this and share it with your students: [Jeffery Redding TEDxOrlando](#).

Please refer to the ICDA Area Chair map and contact list to find the area where your students audition and rehearse. Auditions are set by the Area Chair and would occur either August or September. The audition piece is “Thou Visitest the Earth” by Maurice Green. Choral Tracks has prepared the music tracks for practice and audition. The audition begins at measure 38.

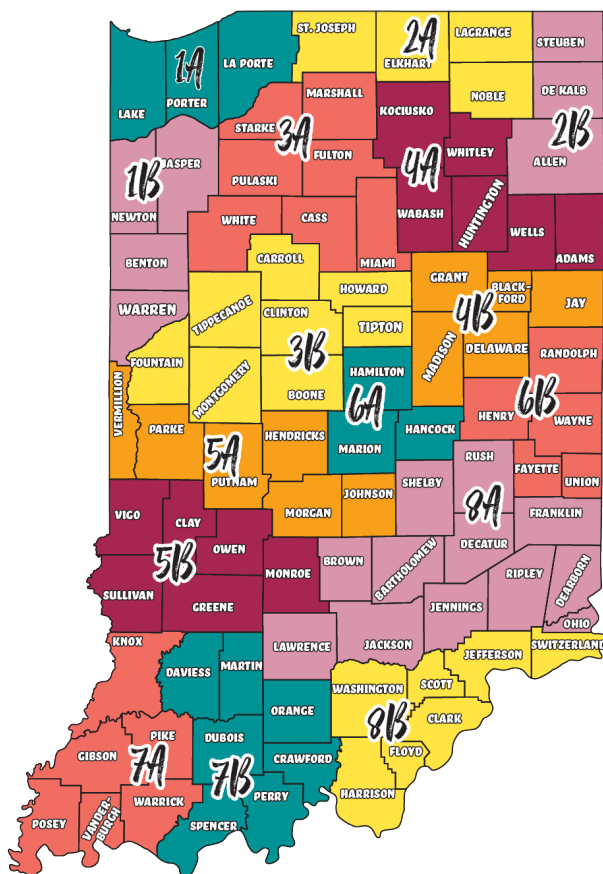
[Audition and Practice Tracks](#)

Thank you to Area Chair, Sarah Kavanuagh, for creating the awesome ASHC promotional video! I encourage you to watch just a small part of what our all-state event looks like.

[ASHC Promotional Video](#)

Please feel free to contact me or Mr. Brian Adcock if you have any questions. Fingers crossed that the ASHC can happen.

All-State Honor Choir Area Map



All-State Honor Choir Area Chairs

- | | | |
|--|---|--|
| 1A Christina Arroyo
Hal E. Clark Middle School
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carroyo@lcscmail.com | 4A Sharon Lehman
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sharon_lehman@mcs.k12.in.us | 6A Joyce Click
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| 1B Robert Malchow
(Rehearsal Coordinator)
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REV 1/18/2020