Iowa Choral Directors Association, Inc. exists to serve choral musicians in the state of Iowa by providing leadership, guidance and support, offering continuing education opportunities, promoting excellence in the choral art through high quality offerings and events, supporting education and growth beyond college graduation, and enriching and renewing the musical souls of its membership.

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2021 ICDA ELECTION RESULTS

LUKE LOVEGOOD
President-Elect

JULIE THOMAS
East Central

TEALE BURFORD
Southeast District

ANTHONY CRAVERO
South Central District

TOM GERKING
Northwest District

Congratulations to these ICDA members for being elected to the following positions:

President Elect: Luke Lovegood

Luke Lovegood is currently in his fourteenth year of teaching overall, his ninth year as the Director of Vocal Music at Iowa Western Community College in Council Bluffs, Iowa. He conducts the Concert Choir, Chamber Choir, 1st Edition Show Choir, IWCC Bass Clef Ensemble, IWCC Treble Clef Ensemble, and SWI Community Chorale. He also oversees voice studies at Iowa Western, teaching college and with area high school students. He earned his Masters in Music Education at the VanderCook College of Music. He completed his Bachelor of Music degree in Vocal Music Education from Coe College. He is an active member of Iowa Choral Directors Association, having served as 2019 Summer Symposium Co-Chair, SWI Representative, 2016 9th Grade Opus Honor Choir Conductor, R&R Chair for Two-Year Colleges, and Treasurer for North Central ACDA. He has enjoyed work as a clinician and judge for choirs, show choirs, and individual singers. Lovegood enjoys spending time with friends and family, his husband, Matthew, and his son, Ramsey.

continued on next page

ANNOUNCEMENT REGARDING DISTRICT EVENTS

For the safety of ICDA members, students, and event spectators, the ICDA Board unanimously voted to cancel all in-person, district-hosted events through the end of the 2020/2021 school year.

Please note, this does not include the All-State Jazz Festival.

If you have any questions, please direct them to your district representative.

The ICDA board is extremely hopeful that district events will be able to resume for the 2021-2022 school year, so be looking for information from your district representative in August.

Jody Friest – Central District Chair
Lauren Fladland – East Central District Chair
Joe Strong – North Central District Chair
Sarah Bieber – Northeast District Chair
Tom Gerking – Northwest District Chair
Eric Mohlis – South Central District Chair
Collette McClellen – Southeast District Chair
Krista Walter – South West District Chair

Thank you to the following advertisers:

Iowa Lakes Community College 4
Luther College 4
East Central District: Julie Thomas

Julie Thomas is the director of choral activities at Tipton High School in Tipton, Iowa. She received her Bachelor of Arts in Piano Performance and Master of Arts in Teaching from Clarke University in Dubuque, Iowa, and Master of Music in Choral Conducting from University of Northern Iowa. Thomas taught at Columbus Catholic High School in Waterloo, Iowa prior to teaching at Tipton. During her tenure at Tipton, choirs have consistently received Superior Ratings at State Competition and members have been accepted in the Iowa All-State Chorus. In addition, she performs with Vocal Artists of Iowa and enjoys performing in community theatres in the area, the latest in the role of Violet Newstead in 9 to 5 in February 2020. Thomas lives in Tipton with her husband Jason, daughters, Anna and Paige, and dog, Rommel.

Southeast District: Teale Burford

Teale Burford is a native of Ankeny, Iowa, and attended the University of Northern Iowa. There, she completed her Bachelor of Arts in Vocal Music, Master of Music in Choral Conducting, and K-12 Music Education certification. After one fantastic year as the part-time choral director at Hudson High School, she joined the staff at Muscatine High School as the Associate Choral Director. There, she currently directs the Kantorei, a group of twenty-eight auditioned treble voices, and the Freshman Treble Choir, an ensemble of twenty-four freshman voices, co-teaches AP Music Theory, and gives curricular voice lessons. Burford is currently the jazz choir director, the choir master for the annual musical, prepares students for Opus auditions, Solo/Small Ensemble Contest, where her students consistently receive division I and II ratings, college/scholarship auditions, and All-State auditions. Burford enjoys participating in the Vocal Ensemble of the Quad Cities, lifting weights, running, and spending time with her husband, Drew, two children, June (4) and Michael (2), and their dog, Willow.

South Central District: Anthony Cravero

Anthony Cravero is the vocal music director at Southeast Polk Junior High School in Pleasant Hill, Iowa, and is currently in his 11th year teaching. At Southeast Polk, Anthony directs the 7-8 Bass Clef Choir, 7th Grade Treble Clef Choir, 8th Grade Treble Clef Choir, 8th Grade Advanced Treble Clef Choir, “Flex” Mixed Choirs, and two honor choir classes. He also directs the musical, teaches advanced guitar, and directs the competitive middle school show choir, Sudden Impulse. In addition to his work at Southeast Polk, he directs the show bands at Valley High School in West Des Moines for their competitive show choirs, Choralation and Ignition. Anthony holds a Bachelor of Music Education degree from Bradley University, where he studied Advanced Choral Conducting with Dr. John Jost. Anthony earned his Kodaly Level I, II, and III certifications at Drake University.

Northwest District: Tom Gerking

Tom Gerking is currently in his 31st year of teaching vocal music at Westwood Community School in Sloan, IA. Tom’s teaching load includes high school mixed chorus, JH choir, 6th grade general music, the fall musical, and madrigal dinners. He also leads three show choirs (Rebelaires, Voices in Motion, and 6th Dimension). He continues to serve as advisor of the Westwood National Honor Society and sponsor of the Westwood senior class. Westwood singers are consistent members of the Iowa All-State Chorus and Opus Honor Choirs. Mr. Gerking serves as an adjudicator for both Iowa and Nebraska’s state music festivals. He also serves as a clinician for show choir competitions throughout the country, while he also choreographs several show choirs in NWIA. He is currently serving as the ICDA NW District Chair, a position he has served in the past. He served as chair for the ICDA Fall Symposium, co-chair of the ICDA Summer Symposium, and had the privilege of conducting the 7/8 Bass Clef Opus Honor Choir. Tom is part of the music ministry team at Immaculate Conception Church in Sioux City.
From the Editor

‘SOUNDING BOARD’ – HELPING YOU NOW AND LONG AFTER THE PANDEMIC IS OVER

by Jeremy Manternach
sounding-board@iowachoral.org

Dear ICDA friends,

As I write this, the sun is shining, the temperatures are warming, and there are signs of new growth all around us – it seems a fitting metaphor. We see an increasing number of signs that we may be coming out of a long winter. I am heartened every time I see one of you post about receiving a vaccine on social media. Although the pandemic is not over, we may be closer to normal in the coming months.

This issue of Sounding Board reflects our period of uncertainty. You’ll find an important announcement about cancelled district events on the front page. But there are also some events that will occur, perhaps with some mitigation measures in place. Please check out the information on the 75th All-State Festival as well as the plan for our ICDA summer symposium, “music heals 2021.” You’ll have multiple ways you can “attend” this year. Please join us!

And, of course, there are some other outstanding submissions from our district representatives, R&R chairs, and other contributors. I think you’ll find that they can help you now and long after the pandemic is over.

Wishing you and your students health and happiness.

All the best, Jeremy M.

♫

UPCOMING ICDA DATES

BOARD MEETING DATES
April TBA ............Executive Committee Budget Meeting – Place TBA
April 28 ............Full ICDA Board Meeting – Place TBA
– Final Report Due at this Meeting
July 22, 2021 ......Full ICDA Board Meeting – Central College, Pella

EVENT DATES
July 28-29 ............46th Annual ICDA Summer Symposium

OPPORTUNITY DEADLINES
April 1 ............Deadline for Robert McCowen Lifetime Achievement Award
April 7 ............Student Summer Symposium Scholarship Deadline
April 15 ............Deadline for Scholarship/Research Grant Applications

Sounding Board is the official newsletter of the Iowa Choral Directors Association, Inc., an affiliate of the American Choral Directors Association. It is published in September, November, February, and May. Copy deadline is the first day of the month preceding publication. Items received after copy deadline may not be published.

Article ideas and submissions are welcome and should be sent to: Jeremy Manternach
1813 Flatiron Ave
Iowa City, IA 52240
or email sounding-board@iowachoral.org

ICDA reserves the right to select and edit any and all material submitted for publication.

Sounding Board
Interested in Advertising in the Sounding Board?
Contact: Jamie Kelley
by email: sb-ads@iowachoral.org
Rates and Ad Sizes are also available on the ICDA web site at www.iowachoral.org

MEMBERSHIP
For Membership Information contact:
Interim Webmaster
Jennifer McLenahan
811 N 6th Ave
Washington, IA 52353
319-461-7881
or email execsec@iowachoral.org

TO SEND MASS EMAILS TO ICDA MEMBERSHIP
email webmaster@iowachoral.org

ON THE WEB...
Additional information and resources are available on the ICDA Inc. web page www.iowachoral.org

February 2021
We've been thrust into a challenging situation and the world for many music educators has been shaken. I have been lucky to “see” friends, colleagues, and educators via social media during this long stretch at home.

I see you:
I see you doing your BEST.
I see you at home worrying about your students.
I see you missing people.
I see you feeling overwhelmed.
I see you missing the beautiful sound of an ensemble singing.
I see your heart hurting.
I see your fear and anxiety about the unknown.
I see your worlds colliding as a teacher/friend/parent.
I see you worrying that maybe you haven’t done enough.

If you haven’t heard it lately – YOU are doing your best. You have been there for others. You have supported your students with music at a time when music is possibly what they’ve needed most in their life. You are resilient. You have been a role model for others at using your musical gifts and strong student connections to help process emotions.

I started working on symposium plans for “Preservation: Mind, Body, and Spirit” long before I ever knew or could imagine the impact that Covid19 would have on our lives. The presenters scheduled to come to Symposium 2020 continue to be passionate about preserving teachers, students, choral art, and our culture. The majority of presenters and performances scheduled for this summer have accepted the offer to come to Symposium 2021. As you can imagine this has been an unexpected fork in our journey but I look forward to sharing about the symposium Music Heals 2021 when the schedule has been refined. I hope to help heal your heart with many musical experiences next summer.

The world has learned very quickly what we have always known ... we need music.
We need to be able to express our emotions. We need to be able to see the world around us.
We need the community and camaraderie.
We need the joy and laughter.

The time will come. We will be together again. We will sing together again.

Don’t lose hope.
Your students and our world need you and your musical ability Now ... more than ever.

Lisa
This edition of the ‘President’s Pen’ includes several ICDA updates. A variety of efforts have been happening behind the scenes. Your Board members have been diligently working for the health and vitality of ICDA during the pandemic and working toward our best future. We have all learned to be creative and resilient in the classroom and rehearsal halls during these challenging days. We have also learned how to remain connected and true to our noble choral mission as a professional organization. Thank you ICDA Board members and leadership for your enthusiastic, dedicated work – especially now.

On January 31, our Executive Secretary/Treasurer, Joleen Nelson Woods, resigned. This is a quote from Joleen’s resignation letter to the Executive Board, “Serving in this position has been one of the greatest pleasures of my life. I only hope that I was able to fulfill the vision the board had for this position back in 1999 when I was hired.” We are sincerely grateful for the many years of dedicated service that Joleen provided ICDA.

The Board is in the process of re-evaluating the Executive Secretary/Treasurer position at this time. In addition, we are actively working to update our Bylaws to reflect best practices in non-profit governance. Our Bylaws were written in 1994 and have served us well. However, it is appropriate to systematically re-examine our Bylaws, how we organize ourselves, and the best volunteer and staffing model for efficiency, efficacy, and financial stewardship. We need 21st century vision to keep choral music strong in our state and to support our members for a changing world. The good news is that you have a great ICDA Board who love this organization and are committed to its best future. Watch for more updates on this front. It is likely that suggested Bylaw changes will be available this spring, and a vote at the Annual Meeting by the membership will occur this summer. Please contact a Board member if you have questions or comments that may be helpful. We appreciate your patience and support as during this time of transition and strategic planning.

We are having a Summer Symposium! I will allow the amazing Lisa Ott to fill in the details later in this issue. Thank you to Lisa for her tireless efforts to organize a professional conference while we are still in a global pandemic. Lisa has been creative, flexible, hard-working, and so positive. While it may be a little different, Lisa is planning safe, exciting ways to connect, renew, and restore the ICDA family.

Thank you to Julie Schnieders (ICDA Retired Liaison to the Board), Jennifer McClenahan (President-Elect), the Iowa Alliance for Arts Education (IAAE), and our mentors. This has been a particularly difficult time for new and young teachers. Please help us support our young professionals. If you know of young teachers needing support, please direct them to Julie and Jenny in addition to providing any direct encouragement.

Be strong ICDA! We can do this. We can carry the choral torch forward for a new generation even during challenging times. This is what choral musicians do every day. Persist. Keep making music and supporting your choral colleagues across the state.

Warmest regards, Mark
SCHOLARSHIP PROGRAM
FOR CURRENT COLLEGIATE JUNIORS AND SENIORS
TO ATTEND 2021 ICDA SYMPOSIUM

by Carol Tralau, Youth & Student Activities R&R Chair

Although the format of the 2021 ICDA symposium is still in flux due to the pandemic (see the announcement in this issue), ICDA still plans to offer symposium scholarships for college juniors and seniors (2020-2021 academic year). Students must be ACDA student members (see article about $5 memberships below) and must be nominated by their respective college/university director. 

Nominations are due April 7. The symposium is currently scheduled for July 28-29 at Central College in Pella, Iowa. Dependent upon the needs for a revised on-site event and/or virtual format, scholarship students may need to be available prior to the event as well. More specifics will become available as overall symposium details are solidified.

The scholarship provides free symposium registration, lodging and meals (not transportation). Students usually serve in various capacities throughout the symposium – assisting with sessions, technology, registration, etc. If selected for scholarships, students must submit a **$50 deposit**, due May 17. The deposit will be refunded if the students attend the entire symposium but will be used to defray the cost of their registrations if they choose not to come after the deposit is received. This is not designed to discourage students from being nominated but to ensure the scholarships are given to students who are committed to attending and serving.

All college and university directors should have received an email from me in January with a few more specifics. Do not hesitate to contact me (catralau@gmail.com) if you have any questions.

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ONE-YEAR STUDENT MEMBERSHIPS ONLY $5

Through June 30, 2021, student memberships, both new and renewal, are $5. In the past, there had been a maximum number accepted at that cost, but ACDA now honors all one-year student memberships for the low price of $5. College/university directors are encouraged to advise their choral/music education students to take advantage of this offer. **Again, this is for one-year, new and renewal memberships**. For students to take advantage of this $5 membership initiative, go to acda.org and click on “membership” and then “join now.” Then just follow the prompts from there.

What are the benefits of students becoming members?
1) Having an introductory price savings (regular student membership is normally $35.)
2) Ability to place requests through the ICDA mass email system
3) Ability to find resources on the ACDA website
4) Make connections with other student members and other active/retired members
5) Receive the ‘Sounding Board,’ our state newsletter, which informs them of activities and news throughout the state (might entice some to step-up and serve once they are teaching)
6) Being eligible for the summer symposium scholarships (2019 scholarship was worth $345 per student)

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Pictured at right, scholarship students from our 2019 Symposium
Mitigation Measures---Social Distancing----Aerosol study---Zoom Room----Masking---Hybrid Learning---

When the 75th All-State Committee met in person on February 22, 2020, little did we know how many new terms would become common in our vocabulary, how many of the practices we considered normal would change, or that one of our number would fall victim to COVID-19. Everett Johnson was there at our last in-person meeting, and we always looked to him for historical perspective and deep knowledge of how our systems work. It is almost exactly one year later, and our whole world has been turned topsy-turvy. We started planning for this event over five years ago, and we were excited as we got closer to the event. The commissioned composers were working, the young artist show case was beginning to develop, the funding was falling into place, and then…..

You all know what happened. COVID-19, the school year ended precipitately, the derecho damaged schools, and the virus raged all summer. School started with some students participating remotely, some students in person, and several hybrid combinations. Some of you still could not meet with students in person, let alone rehearse in vocal ensembles. All-State auditions occurred remotely. The All-State Festival Orchestra, Band and Chorus were seated, but the concert, even in adapted and socially distanced form, could not take place. It seems like the whole year was one nightmare after another. And here we are, almost to the spring of 2021, and you may wonder what the plans will be for the 75th All-State.

Resilience----Hope----Celebration-----Remembering----Connecting—Togetherness—Music Making. These are the words we are choosing for our 2021 vocabulary.

The committee met again this winter, and although our world is still far from where we were a year ago, we believe that the event can take place as planned on November 18-20, 2021. With vaccinations beginning to ramp up, our plans are to proceed with the concert at Hilton, with performances by all three ensembles. We do have contingency plans in place, but we are hopeful that you, along with your students and their parents, will be able to experience this musical feast in person once again.

The choral composition, “Fireflies” by Jake Runestad will be conducted in its premier performance by Dr. Edith Copley. Dr. Andrew Boysen will conduct his own new composition, “Phoenix”, for the band, and Dr. Rebecca Burkhardt will conduct the new composition by Dr. Michael Dougherty, which is entitled “Last Dance at the Surf”. Dr. Peter Eklund has arranged our traditional patriotic pieces for the three combined ensembles, and he will conduct “Battle Hymn of the Republic” and “America the Beautiful”.

Dr. Fran Kick will present sessions at the IMEA conference, and will serve as Master of Ceremonies for the Young Artist Showcase, which will present former All-State musicians who now make their living with their music making. The concert will be varied and exciting, and will showcase a number of musical genres.

Our 75th Iowa All-State Music Festival website is fully functional at www.allstatemusicfestival.org. You are encouraged to check back often for updates, and to read the memories of former All-State students, parents, and teachers. Keep adding to those memories, as we honor our past and look forward to the future of music making in Iowa. Donations to the event can be made on the website, and are welcomed in any amount. The music will go on in Iowa!

WWW.ALLSTATEMUSICFESTIVAL.ORG
In Memoriam

EVERETT JOHNSON

By Julie Schnieders, Retired Member Liaison

Those of us who taught during the Everett Johnson decades of leadership as Executive Secretary of IHSMA all have stories – he was a tough, fair, honest, hardworking, dedicated, a faithful family man….

My story about Everett Johnson starts back during my 3rd year teaching and ended a week before he passed away. I was so excited as a 3rd year teacher to be hired in a 4A district. The high school principal at the time “took a chance on hiring me as a woman” and hoped I could manage discipline in the choral program. The assistant superintendent hired me because “I reminded him of his daughter.” It was a time in education where there weren’t many female high school teachers and there weren’t the communication methods we tend to rely on today – internet and computers were just entering our world, and there were no cell phones, Facebook, email, or mentors. It was a jump in and hope to survive time.

My first major challenge arose when a senior singer wanted to be in show choir and try out for all-state (a program which was strongly sacred that year) but wanted to opt out of my concert choir because we had a sacred song in the program. His father was an outspoken Des Moines lawyer, the family into witchcraft, and they went straight to our superintendent with a potential lawsuit. My principal came down and told me there would be no sacred music in our choral department. How could I teach quality high school choral music without including some of the songs of the master choral composers?

Not knowing where to go for support, I picked up the landline phone and called Everett Johnson, current Executive Secretary of IHSMA whom I’d never met before. Everett listened to my concerns, responded with direction, and encouraged me to continue teaching with passion. Long story short… keep balance in every concert and “teach, don’t preach.” I have used that advice in my entire teaching career and share it with every collegiate music education class I teach. I never had the chance to tell Everett how much that advice and his support of my teaching career meant to me. I was going to tell that story in my opening introduction of Everett at the retired member choir performance at the 2020 ICDA Symposium.

I lost track of Everett after he retired from the IHSMA position in 2001. In 2019, I was assigned the ICDA Retired Member liaison and was informed that part of my duties was to plan the retired day for symposium. Everett Johnson had already been asked to be the 2020 retired choir director and I was encouraged to start planning with him.

Everett and I shared many emails in planning for the choir beginning August 2019. We joked in the emails. After a fishing trip to Northern Minnesota I shared with Everett that I caught the big baby perch. He emailed back, “Too bad about the fishing – probably why you went into vocal music as opposed to the fishing industry!!” We took a little planning break when he was “…facing a huge memorial golf tournament tomorrow (in memory of son, Mike). I’ll get back to you next week.” And he did with the first draft of his concert ideas.

Everett was SO excited and honored to have been asked to direct and work with his ICDA retired choral friends. Here is his proposed program and a few of his words:

- *Kumbaya* - arr. Marc Robinson uses a string/electric bass and has an option for percussion. *Kumbaya* has a slower beginning but the tempo and intensity increase when guitar and percussion are added. Moves right along. Probably should use the college students on this one. Some divisi.
- *Majesty and Glory* - my favorite all-time selection!! Some divisi but not overly difficult.
- *Flower of Beauty* - I sang when I was in All-State - 1954!
- *How Can I Keep From Singing* - Ellingboe (w. flute)

Everett ended that email with, “I would be thrilled to work with this program.”

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...keep balance in every concert and “teach, don’t preach.”

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July 21, 1930
- December 20, 2020

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8 / Sounding Board

February 2021
As we know, the symposium as planned didn’t happen. In April 2020 I emailed Everett letting him know things were cancelled and he responded, “I had already corresponded with Lisa and accepted her offer to direct the retired ICDA’s next summer if a postponement were to occur. See you next year!! (if I live that long!!) - Everett”

So, we started thinking about the 2021 Symposium. With the approval of Lisa Ott, I started planning some kind of virtual retired day, and we began emailing again on December 1. I asked Everett if he’d consider being a part of a virtual retired day with our retired members. On December 7 he emailed that he’d get back to me with more later, as his family was battling COVID, and “I’m praying for a working vaccine that will restore some sense of balance to this site, country, and world.”

Everett Johnson passed away from complications of COVID-19 on December 20, 2020. We lost a leader and musician that didn’t get to finish his program that our retired members were so excited to be a part of. Hopefully sometime in the future we’ll all be singing in the heavenly choir with Everett directing us!

Those of us who taught during the Everett Johnson decades of leadership as Executive Secretary of JHSM/A all have stories – he was a tough, fair, honest, hardworking, dedicated, a faithful family man....

♫

ICDA SUMMER SYMPOSIUM
JULY 28-29, 2021
This year has been so hard in so many ways for everyone. For me, one of the hardest things professionally hasn’t been having to teach online, figuring out a mountain of new technology, or even having various combinations of students in person, hybrid, and virtual with those groups changing several times this year. The hardest thing is listening to my kids sing and feeling like I am not doing as good a job as usual. Not feeling my best. We can consider all we have lost this year in the way of performance time, opportunities, rehearsal time, not being able to use some of the old tried and true methods we often rely on like looking at each other’s mouth shapes, moving kids closer together, etc. But it is important to look at some of the positives too. I have learned so much new technology. Many of these resources were ones I had intended to figure out but hadn’t taken the time to do so. I will continue to use many of these ideas post pandemic, as it has made several things so much easier! Personally, it has been a time of pause. Though I miss all the activities with my own kids, we have really had a lot of fun together being home and investing in puzzles, games, and time together. We need to take this pause professionally, too, and think about what is really important about what we do.

I took an informal poll of my 8th grade students to see what music has meant to them throughout the pandemic, and their answers were uplifting. Some of my favorite answers follow:

- It was a safe place I could go to.
- A lot because I’ve listened to music all through the pandemic, and it opened up different types of music too.
- It’s meant just as much to me as it always has...music has always been a huge game-changer in my life and it’s quite literally my favorite thing. I really, really love music, and it’s had a humongous impact on me – it’s made me feel every emotion there is to feel and it’s such a powerful thing because there’s so many different types of music that everyone can find something to love. It means a lot to me.
- Music has been my entire life, and even more so during the pandemic.
- Music has been great for me. It’s becoming a bigger part of my life because it helps me calm down. In class I get a break from what’s happening in the real world.
- Music was one way that I could kind of pretend that this pandemic hasn’t happened; it kind of feels like an escape!

I think through these responses we can see the impact we can help make on students through the music that they love, even if that looks and sounds a little different this year. When I think back to my time in choir in middle school, high school, and college, I remember some of the songs I sang, but much more than that I remember the family I had in those choir rooms. I remember the pride I felt when we would finally get a difficult rhythm or the goosebumps when we finally tuned that chord up just right. We can still have those moments this year. We are still creating with our students. I know my choir isn’t as good as they usually are, and we haven’t learned as many songs. We have had no performances, and I was just upset this week over the quality of a recording of my show choir that I felt was not even close to the quality we usually put out. But I need to remember that none of this is about me and the things that are most important we can still do well. I will send in that recording so we can learn from the clinicians who watch it, and I will continue to encourage the kids where they are, in this time right now. And I will also try to remind myself that even when they don’t sound like I wish they did right now, they still feel like a family, they are still making music, and they will remember singing through this year.

A final thought from my student poll, 90% of my 8th graders (both my auditioned and non-auditioned groups) said they were ‘glad’ or ‘very glad’ they had choir as a break in the rest of their day. While I would have expected those numbers from my auditioned group, I was a little surprised it was so high overall. I am so glad that even though we are doing less singing to keep the minutes we are singing in my space down, they are still happy to be there. They still feel like family and they are still glad we get to make music. I hope you have a great end to your school year and that 2021 will bring more of the regular normal and less of the new normal.
“Good friends are like stars, 
you can’t always see them, 
but you know they are always there”

I miss you, I love you, and I empathize. Words both for my ICDA family and my school students as the pandemic continues on. No one is better at listening, analyzing, and adjusting on the fly than music teachers. This summer’s symposium aims to do just that. Several things are now different from what I shared in the summer of 2019, but we need to take care of each other mentally and physically.

- If you feel comfortable wearing a mask, following social distancing, capacity limits, and safe musician mitigations, you are welcome to join us on campus in Pella for a two-day event.

- If you prefer to be virtual, we will be streaming key presentations from campus and providing the live access information to those that register for the virtual option.

My goal is to have a schedule of events, registration, and additional information available to you by April 1st. Your ICDA board is committed to serving the membership with a variety of safe and affordable options to support you. This summer symposium will look different from years past, but that doesn’t change the opportunity for bonds and friendships amongst our ICDA family. In Nicolas Sparks’ words, “The reason it hurts so much to be separated is because our souls are connected”.

Please save
Wednesday, July 28 & Thursday, July 29
on your summer calendar!

JULY 28-29, 2021
What a strange year it has been! I never would have guessed that I’d spend my 29th year of teaching feeling like a beginner…that I’d spend the year crash-learning new technique after new technique. There IS light at the end of the tunnel, and with it the opportunity to build new traditions with my singers!

One bit of light has been the composing project that we are doing with Dr. Braeden Ayres. Here is some background:

Braeden recently completed his PhD in Choral Music and moved from Florida to Illinois. Finding himself between choirs, Dr. Ayres has challenged himself to write a new choral piece each week….and because he has a soft-spot for changing voices, the majority of his compositions have been for middle-school guys!

I first became aware of Dr. Ayres’s compositions in the fall of 2015 while programming for a special concert. I found “Journeyman’s Song,” and the piece came to mean a great deal to me and my singers. We’ve since performed many (most!) of his pieces…and have found them to be those rare and wonderful pieces that work!

Explanation: Pieces That Work!

• Songs that understand that middle school aged voices are changing – that boys will have a limited range of notes available (and that the limited range will change frequently)
• Melodies span a 5th or a 6th- melodies that span an octave set boys up for frustration!
• Text is interesting and worthy! The students are going to sing these words over and over…it is a huge BONUS when the text really speaks to them!

Knowing that this school year was going to be a challenge in every way, I turned to my tried and true list. For my 7th and 8th men, I programmed “All is Well” by Dr. Ayres (if you haven’t discovered this piece yet, look at it right now! https://musicspoke.com/downloads/all-is-well/) Written in response to the shooting in Las Vegas in 2017, the piece fits the uncertain feelings we’ve been living through this year. My guys connected to it instantly, and it was the first piece we assembled virtually.

Back to Dr. Ayres’s composition project!

Around Halloween I saw a post Braeden put on Facebook about the new pieces he was writing. He was posting a new composition each week and offering the pieces at a deep discount on his website (braedenayres.com) through the rest of this school year.

The posts featuring the pieces are easily accessed through Braeden’s YouTube channel, and you can both hear/see the piece and click through to his website to purchase in the comments. While most of his recent compositions are for changing voices (hooray! I am so happy he’s writing for this under-served group!), he does write for other voicings (he offered a SATB carol in December…perfect for a madrigal dinner)
Dr. Ayres is also offering the opportunity to compose with/for your singers. He is currently writing a piece with/for my 7th guys called “There Came a Wind.” We had two Google Meet sessions with him before Thanksgiving when we were fully online; Braeden structured and ran the whole thing…surveying the boys about what topic interested them, showing them their survey results (the derecho won) and ideas he had (an Emily Dickinson poem). By the time you see this article, our project will likely be much further along. Here is the progress video he posted recently.

I don’t yet know how this project ends, but I DO know that Braeden is making it engaging for the students! The strange circumstances that we find ourselves in have been a blessing in some ways…we are all better at using technology to connect with others, and we are using those connections to try things we only wondered about before. Reach out to a composer who is a good fit for your singers…show your students creativity in action! This year has handed us many lemons; be sure to make a pitcher or two of lemonade :)

This video is for “You Are Good” — a TB piece Dr. Ayres posted right before Thanksgiving. It has been just the thing my singers needed now!
Looking for pieces that will serve your choirs in these unpredictable times? Here are some titles to explore!

**You Are Good**
Braeden Ayres  
TB, piano, opt. guitar & drums  
Self-published: www.braedenayres.com  

Braeden is the subject of my bass clef article in this issue! He released this song just before Thanksgiving, and I instantly knew it was a perfect fit for my young TB choirs. When I played them Braeden’s video to introduce the piece, they replied that “he gets this…he just gets it.” That’s high praise from my guys!

**Streetcorner Solfeggio**  
Steven L. Rosenhaus  
TTBB, opt. piano  
Excelsia Music Publishing LLC #TTBB2001  

This playful doo-wop style piece utilizes solfege text AND the names of the chords as its lyrics. Your male choirs will feel a huge sense of accomplishment when they are able to pull off this familiar but hugely satisfying chord pattern!

**Drill Ye Tarriers, Drill**  
Brian Tate  
TTBB, unaccompanied  
Pavane Publishing JR1128  

Brian Tate composed one of my favorite pieces (“Connected”— I recommended it last year), so I was excited to see another piece for bass voices. This arrangement is very traditional; the harmony is straightforward and friendly for young TTBB groups. Tate passes the melody between the tenors and basses, and the ranges sit in happy places for young HS guys. Oh, and there are hand claps and thigh slaps…

**In Meeting We Are Blessed**  
Troy Robertson  
TTBB, unaccompanied with djembe  
Hinshaw Music/Fred Bock Publishing Group HMC2597  

“We are met together and in meeting we are blessed.” The text is timeless yet never more appropriate than now. The piece is secular but feels sacred…a wide range of choirs can find success with this piece. It repeats musically but feels grand and very satisfying. Please take a look!

**The TTBB Chorale Book Vol.2**  
Kevin Hildebrand  
TTBB, unaccompanied  
Concordia Publishing House #977926  

This recommendation is for those who work with a church men’s ensemble. This book contains 35 four-part arrangements — songs covering all seasons of the church year. Most are one page long. It looks like something you’d carry if you were out caroling. At $8/book, it could be a very useful book to have in your library.

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**BASS CLEF CHOIRS**

Kelly Truax  
Bass Clef Choirs R&R Chair  

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**R&R CHOIRS**

**REPERTOIRE & RESOURCES**

COORDINATOR  
r-chair@iowachoral.org  
Robert Youngquist  
831 South 13th Ave  
Washington, IA 52353  
319-653-4673  
FAX 319-653-6394  

CHILDREN’S AND COMMUNITY  
YOUTH CHOIRS  
children-chair@iowachoral.org  
Michelle Droe  
1703 Olive St  
Cedar Falls, IA 50613  
319-830-9941  

Lincoln Elem  
321 W 8th St  
Cedar Falls, IA 50613  
319-553-2951  

JUNIOR HIGH - MIDDLE SCHOOL  
jhms-chair@iowachoral.org  
Joe Tangen  
770 182nd Ave  
Pella, IA 50219  
507-360-9442  
Pella Middle School  
210 University  
Pella, IA 50219  
641-628-4784  

SENIOR HIGH SCHOOL CHOIRS  
hs-chair@iowachoral.org  
Jeff Knutson  
145 SE Booth Ave  
Waukee, IA 50263  

Waukee High School  
555 SE University Avenue  
Waukee, IA 50263  

JAZZ CHOIRS  
jazz-chair@iowachoral.org  
Rob Williams  
Liberty High School  
1400 South Dubuque Street  
North Liberty, IA 52317  
319-688-1350  

SELF-PUBLISHED WORKS  
self-published-works@iowachoral.org  
Connor Koppin  
904 N Hagadorn Rd  
East Lansing, MI 48823  
641-430-3936  

ALL STATE JAZZ CHOIR CHAIR  
all-state-jazz@iowachoral.org  
Haley Gibbons  
5226 Walnut St  
West Des Moines, IA 50265  

Valley High School  
3650 Woodland Ave  
West Des Moines, IA 50266  

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**BASS CLEF CHOIRS**

Kelly Truax  
Bass Clef Choirs R&R Chair  

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**JAZZ CHOIRS**

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**CHILDREN’S and community youth choirs**

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**JUNIOR HIGH - MIDDLE SCHOOL**

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**SENIOR HIGH SCHOOL CHOIRS**

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**JAZZ CHOIRS**

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**SELF-PUBLISHED WORKS**

---

**ALL STATE JAZZ CHOIR CHAIR**

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Like many of you, I have spent much time processing feelings of isolation, loss, fear, injustice and division over the past year. As a teacher and conductor, I have asked myself, how can I help my singers process the many feelings, emotions, and concerns that are so prominent right now? The answer has been through repertoire. It has been grounding. It has initiated healing. It has led to thoughtful sharing. It has brought out the humanity in the students. Below are some pieces I have used and others that are worthy of consideration as we move forward during this uncertain but hopeful time. Be well and take care of each other.

**A Path to Each Other**
Jocelyn Hagen and Timothy Takach
3-part round
Graphite, GP – N004

Though the melody for this canon is learned quickly (use solfeggio!), the setting of the text is quite clever and will be a catalyst for meaningful discussions. In addition, the form, contour of the melody and use of the audience will inspire your singers to go deep beyond the notes on the page. This piece is suited for mature middle school choirs on up.

**Courage Calls to Courage**
Emily Crocker
SSA, piano & optional percussion
Hal Leonard, 00325607

While programming this piece may not be quite as timely as last fall, it is a worthy piece that teaches American history. The piece commemorates women’s suffrage in the United States, which celebrated a 100-year anniversary in 2020. The lyrics are empowering and are based on writings of Suffragettes. The piece will work well for HS treble choirs and some middle school choirs.

**Invitation to Love**
Marques L.A. Garrett
SSA, piano
Santa Barbara Music Publishing, SBMP 1454

A beautiful setting of a Paul Laurence Dunbar text that will show off your mature treble clef choir. The expressive lines at times operate independently of each other and other times are homophonic. The end of the piece includes an aleatoric section. Appropriate for high school and beyond.

**Where the Light Begins**
Susan LaBarr
SSA, piano
Walton Music, WW1820

Commissioned for a fine middle school treble chorus, you will find this sophisticated piece to be accessible. The harmonies are straightforward, the melody soaring, and the rhythms like a great pop ballad. The text is thought-provoking and inspiring. Your singers will love working on this piece while they connect to it musically and emotionally. It is appropriate for any treble choir that can sing in three-part harmony.

**Hope Lingers On**
Lissa Schneckenburger/arr. Andrea Ramsey
SSAA, unaccompanied with percussion
MusicSpoke

A notable song in a folk-like style “that carries a timely message of encouragement and perseverance for justice, equality, honor and love.” The piece has percussion accompaniment but also allows for singers to use body percussion that can be layered in while allowing students to choose the movement that works best for them. There are some great videos of choirs performing this piece on YouTube and on MusicSpoke. Beyond the musical aspects there is much to use here in rehearsals. This piece is probably best for high school on up, but it may work for some middle school choirs.

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I have asked myself, how can I help my singers process the many feelings, emotions, and concerns that are so prominent right now? The answer has been through repertoire. It has been grounding. It has initiated healing. It has led to thoughtful sharing. It has brought out the humanity in the students.
I want to start this article by saying how inspired I am by the resilience of the music educators in this state. We're all working hard to provide a meaningful experience for students in a time where so much is constantly changing. For this article, I've worked to highlight composers who have many great pieces that would be accessible for high school choirs. A majority of the pieces contained here have texts that I feel would be worth exploring with our singers in the midst of a difficult year. I've also worked to provide music from a diverse list of composers as well as some music that would learn quickly for schools that are teaching in cohorts or that are unable to see their singers as frequently as they might have in other years. I hope you're able to find something to perform with your choirs in the list that follows. Please reach out if I can ever assist you.

Where the Light Begins
Susan LaBarr
SSA, piano
Walton Music WW1820

I love Susan LaBarr’s writing. Her melodies are approachable, and the texts she selects are wonderful. This piece is one that is sequenced in a way that makes it easy to teach, and the melody is very well-written. If you are looking for more pieces by Susan LaBarr, please consider programming “Grace Before Sleep,” “More Than Enough,” and “The Wisdom of the Moon.”

My Heart Be Brave
Marques L.A. Garrett
SATB, unaccompanied
Marques Garrett Publishing 11331503

Marques L.A. Garrett holds the position of Assistant Professor of Music in Choral Conducting at the University of Nebraska-Lincoln. He has a variety of compositions, and this one should be accessible to any group that can sing unaccompanied in six parts. With soprano and bass splits, this piece was written to address social justice issues, and the text allows for meaningful conversations to happen with our singers about what it means to be brave.

I Will Sing
Michael Engelhardt
SATB or TTBB, piano & optional rhythm section
Walton Music WW1827

If you’re looking for a gospel closer that includes a rhythm section and a text about loving to sing, look no further. Engelhardt’s “I Will Sing” will be a favorite of your singers. The piece requires some divisi in the treble voices, but never expands beyond 6-part harmony. It also requires tenors who can sing comfortably in their upper ranges, but, overall, this is a great piece for high school choirs.

I Know Why the Caged Bird Sings
Bryan Sharpe
SATB
Heritage Music Press 10998200

Setting a text that focuses on victims of oppression and intolerance, this piece is accessible for most high school level ensembles. Conductors who program this piece have an opportunity to work on singing sustained lines and bringing out the meaning of the text. Sharpe has a number of accessible pieces, and I would recommend looking at more of his compositions.
Like a River in my Soul
Tim Osiek
SATB, SSAA, or TTBB, piano
Beckhorst Press BP2159

I love this piece, and I programmed it with my upper-level Bass Clef choir at Waukee this year. Osiek has set a traditional spiritual and created a lovely arrangement that builds to a big moment. The piano part is equally great. This piece was a favorite of my singers when we learned it this winter.

Love is a Sickness
Dale Trumbore
SATB, SSA, or TTB
Musicspoke 10844675

Dale Trumbore has a number of great pieces that high school choirs could perform. I programmed the TTB arrangement of this piece with my sophomores, and they really enjoyed learning it. Trumbore set text by Samuel Davis (1562-1619) and wrote a modern piece that utilizes jazz harmonies for unaccompanied choir.

Bonk’ apaphable
Michael Barrett and Mbuso Ndlovu
SATB, SSAA, or TTBB & percussion
Walton Music 11200701

This is a song that welcomes others and would be an excellent opening piece in a concert. The song has repetitive sections and would work well for a choir that might not meet as frequently this year as they would in other years. A pronunciation guide and a list of performances notes are included with the piece.

Give Me Oil in My Lamp
Kyle Peterson
SAB with solo & piano
Walton Music 11195670

This SAB arrangement incorporates elements of the blues and works in the melody from “Swing Low, Sweet Chariot.” It should be accessible for most choirs, but it does require singers to be able to sing dissonance. This piece also will push your bass clef singers to strive for independence, your sopranos to explore their full range, and your

A majority of the pieces contained here have texts that I feel would be worth exploring with our singers in the midst of a difficult year.

Akekho ofana no Jesu
Daniel Jackson
Unaccompanied SATB, SSAA, or TTBB choir with soloist & percussion
Walton Music Publishing WW1683

The hymn selected for this piece is one that is sung across the continent of Africa. Jackson works in dynamic shifts in this energetic arrangement. In order to program this, you’ll want an outstanding soloist who can lead the call and response with the choir. Other than that, this piece is accessible for any choir that can sing unaccompanied music.

I Carry Your Heart with Me
Jonathan Reid
SATB, piano
Walton Music 11195671

Jonathan Reid has a number of great compositions that should be considered for upper-level high school choirs. This arrangement features divisi for each voice part, so an experienced choir is needed in order to perform this selection. Reid has written a beautiful piano part that gets picked up by the sopranos at the biggest moments of the piece. Much of the early portions of the song trade sections of the text between the treble and bass clef singers, meaning this piece could be taught in sectionals if needed for your situation.

♪
Greetings from South Central Iowa! As I finish up my term as district chair, I have been excited and honored to share in the wonderful things in our choral community. Our district offers rich and exciting opportunities to be involved in the choral arts through our schools, our places of worship, or other organizations such as the Des Moines Choral Society, the Des Moines Vocal Arts Ensemble, Heartland Youth Chorus, and many others! In a normal year, choral music is an integral part of our arts community throughout South Central Iowa and plays such a vital role in all of our lives. I am sure many of you though have felt the lack of normal since last March.

The COVID-19 pandemic has impacted our choral world in ways we could not have begun to imagine last fall. Zoom, Google Meet, and virtual concert experiences have become phrases all of us have familiarized ourselves with as we find ways to keep choral music opportunities going despite the challenges we have faced since the beginning of the pandemic. We have become familiar with singing and rehearsing in masks, changing our rehearsal schedules to be mindful of aerosols, and connecting with our singers virtually instead of in person.

In facing these challenges, three important lessons I have learned from other directors and teachers that have influenced me have helped keep things in perspective. Many of you are familiar with them, but in challenging times such as these, it can be nice to be reminded that we are all okay and can do this. I wanted to take a moment to reflect on those lessons many veteran teachers and musicians before us have shared.

1. **CONSISTENCY**

As all of us have navigated the various challenges of this pandemic, I have found that consistency has been key for many. Early on, it was clear that our students and families wanted consistency more than anything. Working with various churches and church musicians in the area, parishioners wanted a way to find normalcy and a predictable schedule in the face of the uncertainty surrounding them. While the focus has been on what we may not be able to offer or what we may have lost as we continue to navigate this pandemic, many of our teachers have found ways to consistently offer something each day and each week to their students that still lets them learn and celebrate singing. Faced with the constantly shifting landscape of regulations and rules, consistency offers predictability and the normalcy many desire. It may be offering the same class structure each day. It may be a weekly zoom meet-up. Whatever it is we offer, a little consistency can go a long way for many when there seems to be so much uncertainty surrounding us.

2. **GIVE YOURSELF GRACE**

Despite twelve years of teaching under my belt, I still must remind myself of this idea, especially in our current climate. Many things have changed that have required us as teachers and musicians to adapt at a moment’s notice. Not everything will go to plan. If you are new to a position or the profession, the learning curb can feel steep in a normal year, and the challenges of COVID-19 can make it feel as if there is never a chance to get yourself grounded to some type of consistent way of doing things. Did you do everything with the best intentions at heart? Did you do the best you could?

It has been difficult and stressful for many of you over the past months. Remember that those you serve are thankful for what you bring every day and every week to those around you.
with the knowledge available to you at the time? Did someone at least learn something or experience something positive? That is more than enough despite something perhaps not working as we had hoped. Look for the small consistencies you can offer each day and know it is okay if the train comes off the track once in a while. None of us is perfect. You are doing your best, and that is more than enough.

3. STAY CONNECTED

In a “normal” year, many of us can feel as if we are on our own island. The pandemic has often helped magnify those feelings of isolation and loneliness. Remember to still reach out to colleagues in your schools, your churches, and in the Iowa Choral Directors Association. Many of the challenges you face individually are being faced by many around you as well. Draw strength, community, and support from those who understand some of the difficulties COVID-19 has brought. While we may not be able to see each other in person, many people are only a Zoom call away to lend a helping hand or an ear to listen.

I hope that these three ideas, while presumably simple, serve as a reminder of the things many of us already know and do. It has been difficult and stressful for many of you over the past months. Remember that those you serve are thankful for what you bring every day and every week to those around you. Thank you for trusting me and allowing me to serve as your district representative these past two years. I wish you all the best as we head into the spring!

🎵

ICDA SUMMER SYMPOSIUM
JULY 28-29, 2021
Robert McCowen

Lifetime Achievement Award

Presented for outstanding contributions to music education through lifelong choral conducting and distinguished service to the Iowa Choral Directors Association, Inc.

Robert Melvin McCowen, 1918-1965, was born in Waterloo, Iowa. He graduated from West High School, Waterloo and received his B. A. Degree in Music from Iowa State Teachers College, Cedar Falls, was named to Who’s Who in Music in his senior year of college and began teaching elementary instrumental music in Waterloo after graduation. He enlisted in the US Air Force at the beginning of World War II and was stationed in England as a 1st Lt. B-17 co-pilot. On his third mission he was shot down and walked through the French underground from north of Paris to Gibraltar, a distance of 1000 miles. This took him four and one-half months. After the war he returned to Waterloo and began to teach at West High School, his Alma Mater.

He earned his M. A. Degree from Northwestern University, Evanston, Illinois, in 1951. He was named Director of Choral Affairs at Iowa State University, Ames, in 1949. In 1950 he taught at Knox College, Galesburg, Illinois, in 1951 at Illinois Central, Macomb and in 1952 returned to Iowa State where he remained until his death.

He served as district and state ACDA Chairman and was a charter member of ACDA. He directed the Iowa All-State and many other All-State festivals throughout the nation. He was in constant demand as a festival conductor, clinician and adjudicator. He conducted several summer music camps and was especially fond of the International Peace Gardens Camp. He had many articles published and several of his compositions were used in All-State festivals throughout the country.

At the time of his death, he was serving as the North Central Chairman of ACDA. He gave much to the state of Iowa and its musical activities. This unselfish dedication prompted the ICDA Executive Board to establish the Robert McCowen Award to be presented to the person who made outstanding contributions to choral music in the state.

Robert McCowen's love for his work was obvious. The relationships he developed with students in the classroom and with professional colleagues were sincere. His music was his tool to serve mankind. His concern for choral music in the state of Iowa lives on, and it is for this reason, that ICDA chooses to honor its friends who carry the Robert McCowen flame for choral music, igniting the torch for all choral participants in Iowa, lighting the way, not only for students, but also for professional colleagues.

NOMINATION FORM

Name of Nominee _________________________________________________________________

Address of Nominee (Street) __________________________________________________________

(City, State, Zip) ____________________________

Employer or past Employer ___________________________________________________________

Title or Responsibilities _____________________________________________________________

Name of Person Submitting the Nomination ____________________________________________

Address __________________________________________________________________________

(City, State, Zip) ____________________________

Daytime Telephone (_______) ___________________ Home Telephone (_______) ________________

Email ____________________________________________________________________________

Employer _________________________________________________________________________

Title or Responsibilities _____________________________________________________________

Year of submission _______________________

Please include the following information on the back of this nomination form:
1. Contributions to school and/or community music activities.
2. Personal statement regarding the importance of the nominee’s contributions.
3. Any other supportive information about the nominee that you can provide.

Send this form postmarked by April 15 to:
Interim Webmaster
Jennifer McClenahan
11 N 6th Ave
Washington, LA 52353

Nominations will be reviewed by the ICDA Board.

If awarded, the recipient will be honored at the Annual ICDA Summer Symposium.
For continued consideration, applications must be re-submitted annually.
**Elected or appointed members of the ICDA Board are not eligible during their term of service.
Established in 1987, ICDA’s effort to assist its members in their pursuit of graduate work was renamed in 1996 in memory of ICDA member and Drake faculty member, James Cox. Each year the deadline for applications is April 1. Interested persons should submit a letter stating their educational plans and why they believe they are deserving of this assistance to Joleen Nelson Woods, ICDA Executive Secretary/Treasurer. An application form, which should accompany the letter, is available on the ICDA website, www.iowachoral.org. Following are the guidelines:

### ICDA James Cox Scholarship/Research Grant Application Form

Interested persons should submit this application form to Interim Webmaster, Jennifer McClenahan, 811 N 6th Ave, Washington, IA 52353 by April 1. See the list of guidelines for more information.

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#### Type of Award (Check One)
- [ ] Scholarship
- [ ] Research Grant

#### Graduate Scholarship Program:

- Applicant must be an Active or Life member of ACDA/ICDA
- Study must be toward a graduate degree
- Applicant must be a full-time graduate student or complete a minimum four weeks summer term
- Applicant must include tuition costs, validated by the institution
- Scholarships range up to $750, not to exceed the cost of tuition

#### Research Grant Program

- Applicant must be an Active or Life member of ACDA/ICDA
- Applicant must pursue a project involving an in-depth study of a particular aspect of the choral art
- A monograph of the candidate’s study is required within one calendar year of receiving the grant
- Applicant must provide a breakdown of projected costs
- Research grant will not exceed $500

#### SCHOLARSHIP

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#### RESEARCH GRANT: Describe project in detail (add attachment if necessary):

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#### List Project Costs:

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In addition to submitting this form, applicants for both types of awards must enclose a letter stating their educational plans and why they believe they are deserving of this award.
The Iowa Choral Directors Association has established criteria and procedures for recognizing excellence in choral work by outstanding members of senior high schools. Any choral musician who is a member of a senior high school may become a candidate for this award if:

1. The candidate belongs to a choral ensemble conducted by a member of ICDA/ACDA
2. The candidate is nominated for this honor by his/her choral director
3. The candidate has exhibited superior all-around musicianship
4. The candidate has demonstrated personal music growth
5. The candidate has demonstrated genuine interest in all aspects of the choral art
6. The candidate has demonstrated exceptional qualities of musical leadership
7. The candidate has been a member in good standing of the choral ensemble and is a senior in high school

DATE ___________________ ICDA MEMBER NUMBER ______________________________________________________

DIRECTOR’S NAME ___________________________________________________________________________________

PHONE _____________________________EMAIL ___________________________________________________________

SCHOOL __________________________________________________________________

SCHOOL ADDRESS ____________________________________________________________________________________

CITY-STATE-ZIP+4 _____________________________________________________________________________________

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ORDER TOTAL

PLAQ EGRAVING OPTIONS
If Ordering Plaques, CIRCLE Your Selection:

- STANDARD

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(school name as you would like it to appear)

HIGH SCHOOL OUTSTANDING SENIOR CHORAL AWARD

- CUSTOMIZED (Design your own in ten words or less)

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