

### Pieces for Listening

1. “Devoiko, Mari, Khubava” Traditional arranged by Anastas Naumov, Kitka, Nectar. 3:18  
This is a traditional Bulgarian piece. It demonstrates proper tone of Eastern European music and also has a variety of textures to listen for.
2. “They Can’t Take That Away From Me” by G. Gershwin, arranged by V. Mikhnovestky, Mansound-intro. 3:30  
This popular song by Gershwin has been adapted into a vocal jazz arrangement by Russian group Mansound. It is full of great harmonies and textures. It is also fun to try and figure out some of the words, although they are singing in English.
3. “Que Si, Que No (Finiculi, finicula)” Gipsy Kings, Compas 3:19  
This standard Italian favorite has been transformed into a Spanish ballad complete with Spanish rhythms, guitar, and fiesta-type feel. This could bring about a discussion of characteristics of Italian and Spanish music and whether this song fits in both.
4. “Swing Low, Sweet Chariot” arr. Glenn Miller, The Lost Recordings Disc 2. 4:02  
Traditional gospel tune played in jazz/swing style. Can use to lead discussion about both styles and if this song fits into both.
5. “Elephant Love Medley” from Moulin Rouge Soundtrack. 4:13  
This is a conglomeration of popular songs into a dialogue between the two characters in the movie Moulin Rouge. I would have students try to identify each song within the medley and then talk about how music is used in this movie and if the students think it is effective.
6. “O Quam Suavis/Magnificat” Anon., Choral Literature CD #1 Chant to Renaissance. Excerpt 3:00  
I believe everyone should understand the roots of western notation and music in general. This is a great chant to illustrate and facilitate that discussion.
7. “Been There” by Clint Black and Steve Wariner, arr. By John Luthy. Voice Male, Hooked. 4:01  
This is a local a capella group demonstrating many sounds that can be made with the human voice. This recording imitates a drum set and harmonica. I would also discuss how you might arrange a piece that was originally written for a whole band to be sung by 6 men, or any other arrangement of voices.
8. “The Ballad of Magellan” from the Animaniacs soundtrack. 1:48  
This is a fun song that brings up the discussion of how music can help us learn or remember new information. I would ask students to write down information they learn in the song as they listen. Then we could talk about the facts and how well the song portrays the information. There would also be bonus points for naming the tune that this is set to.
9. “Chu-Lian” by Clon. New World. 4:07  
This is Korean dance music. I would ask students to compare and contrast this to their own dance music. Would this music have success in America?

10. “Prelude in C Major” by Bach. Bernard Roberts, The Well-Tempered Clavier. 2:58

I believe that Bach is the master genius of all music. This particular piece gives a great study in the driving function of harmony. It could also facilitate a discussion of the musical tricks Bach liked to play and his great contributions not only to the keyboard world, but choral as well.

In this group of listening pieces I have chosen many selections that take a piece from one genre and convert it into their own. I hope this will help students to compare and contrast different genres and evaluate their own opinions about musical aesthetics. I have chosen many pieces from obscure groups (i.e. Clon, Kitka, Mansound, Gipsy Kings) and others that many students may be familiar with (i.e. Bach, Animaniacs, Voice Male, Glenn Miller, Moulin Rouge). With these selections I would like to introduce students to new material and also help them to think about the familiar selections in a new way.

### **Pieces for Performing**

1. “Two Scandinavian Folk Songs” by Edlund, published by Walton Music Corp. SATB.  
These are two very fun pieces. Great harmonies require part stability and interesting lyrics.
2. “No One is Alone” by Stephen Sondheim, arranged by John Higgins, published by Belwin/Warner Bros. SATB.  
This is from a popular musical which may be familiar to many students. As well as a beautiful melody, this song presents lyrics that should be analyzed and discussed within class. A great opportunity for critical thinking and examining human interactions.
3. “He Never Failed Me Yet” by Robert Ray, published by Hal Leonard. SATB.  
This is a great gospel piece that is not in the standard repertoire. Very fun and engaging, but not something that half your students will remember doing from last year, all-state, etc.
4. “Heart and Soul” arranged by Roger Emerson, published by Hal Leonard.  
This is a fun song for beginning choirs, especially men. Published in 2 parts that are fairly independent. This can aid your beginning choirs to have a good first performance experience by giving them something fun that they are familiar with and can find success singing.
5. “Al Shlosa D’Varim” by Allan E. Naplan, published by Boosey & Hawkes. 2-parts.  
This is a setting of Jewish morality laws meaning "The world is sustained by three things, by truth, by justice, and by peace." The music stays true to elements of Hebrew music and the lyrics could spawn discussion about truth, justice and peace as well as students views of eastern nations.
6. “Hallelujah, Amen” by G.F. Handel, arranged by John Leavitt, published by BriLee Music.  
This is an SAB arrangement of a Handel piece. It sounds more difficult than it actually is. This would be good for smaller choirs (with fewer men) or intermediate choirs. Good for vowel unification and teaching about imitation.
7. Alfred Burt Carols by Alfred Burt, published by Shawnee Press.  
There are 2 sets of these carols, most of which are a cappella. Nice carols from an American composer. They are quickly becoming standard repertoire. My favorites are “Caroling, Caroling” “Bright, Bright the Holly Berries” and “The Star Carol.”

8. “Hotaru Koi” Japanese children’s song arr. by Ro Ogura, published by Theodore Presser Co.  
This is an S.S.A. piece that is rhythmically challenging, but very fun once learned. It also strays from western music’s tercial harmonies quite often.
9. “Alilo” Traditional, published by Kitka. This is a traditional Georgian song.  
Singing Eastern European music requires a very different tone and timber from the voice. This is a good song to explore this different sound. Be careful about teaching correct technique for singing this way or some students may have vocal damage.
10. “El Grito” by Carmen Cavallaro, published by Earthsongs.  
This is a piece in Spanish set to a Vietnamese folk melody. SSAATTBB. This would be best in a large chorus to cover all the parts, but could possibly be done in a chamber group with 2 or 3 on each part. There are many great textures and interplay between parts.

In my performance repertoire, I have tried to incorporate many different languages (i.e. Spanish, Japanese, Hebrew, and English) and styles (i.e. folk song, classical, pop, Broadway and gospel). I have also tried to select songs that are not necessarily mainstream performance repertoire. There are certain songs that everyone does out of tradition or just because it’s a great song that everyone should know. However, I think students find it more exciting if they are not always singing the same songs as everyone else in your district. All the selections I have chosen are personal favorites of mine, which I would fully recommend to my students or anyone else. They all are enjoyable to listen to and I believe they will help students to learn concepts in music.