



Nothing But Treble:  
The Repertoire Selection Practices of Elementary Choral Directors

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## ABSTRACT

### **Nothing but Treble:**

### **The Repertoire Selection Practices of Elementary Choral Directors**

## PURPOSE STATEMENT

The purpose of this study is to compile a list of high quality treble choir repertoire. A survey of elementary school choral directors will create a list of the pieces they have used in the past and consider to be high quality. In addition, the survey will gather the resources elementary choral directors use during their repertoire selection process.

This study uses two modes of inquiry: historical (finding recommended selection criteria from external sources) and empirical (analyzing director's repertoire selections and their selection criteria in a survey).

## RATIONALE

Training for choral directors often focuses on high school and middle school choral repertoire. Most elementary school choral directors are not educated thoroughly on elementary level choral repertoire or given criteria for selecting quality pieces. Most method books outline the basics of forming a choir (auditioning, assigning parts, warm-ups), but offer little guidance on repertoire selection. This study will give directors a short list of criteria to look for when selecting elementary choral repertoire and a list of high quality treble choir repertoire.

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## **Chapter 1: Introduction**

### **Rationale**

Training for choral directors often focuses on high school and middle school choral repertoire. Most elementary school choral directors are not educated thoroughly on elementary level choral repertoire or given criteria for selecting quality pieces. Most method books outline the basics of forming a choir (auditioning, assigning parts, warm-ups, etc.), but offer very little guidance on repertoire selection. The results of this study will give directors a short list of criteria to look for when selecting elementary choral repertoire and a list of high quality treble choir pieces.

### **Purpose**

The purpose of this study is to compile a list of high-quality treble choir repertoire. A survey of elementary school choral directors will create a list of the pieces they have used in the past and consider to be high quality. In addition, the survey will gather strategies elementary choral directors use during their repertoire selection process.

This study uses two modes of inquiry: historical (finding recommended selection criteria from external sources) and empirical (analyzing director's repertoire selections and their selection methods in a survey).

### **Expected Findings**

The results of the study will be used to compile a list of high-quality treble choir pieces, identify the five most frequently programmed pieces, and determine the strategies that elementary school choral directors use when selecting repertoire. Elementary choral directors can use this data to help program future performances. Analysis of the five most frequently

programmed pieces will provide common characteristics of the pieces, which will inform educators on the criteria they should be looking for in a high-quality treble choir piece.

## **Chapter 2: The Need For A Treble Choral Repertoire List**

Music educators often leave pre-service training with an understanding of who, what, where, when, why, and how to teach music. However, elementary choral directors often miss one of those pieces in their education. What repertoire should they be teaching students? In my undergraduate program, elementary choral repertoire was not mentioned once. In fact, I was only given a brief overview of directing a children's choir. This is shocking, as music educators in Pennsylvania are certified to teach music from Kindergarten through 12th grade, regardless of their concentration in their undergraduate degree. I graduated with an instrumental concentration but was very passionate about elementary general and vocal music. Finding choral repertoire was a daunting task, and led me to realize the need for a list of repertoire.

There is no student textbook for elementary school choir. The textbook is the repertoire a director chooses for their group. I program roughly 20-25 pieces a year for three choirs and rarely repeat a piece over a four year period. This adds up to almost 100 programming decisions in four years of teaching choir. Brunner (1992) writes:

The selection of repertoire is an ongoing process determined by the specific needs of each new school year and each new chorus. The size of the ensemble, distribution of voices, performance commitments and opportunities, amount of rehearsal time available, and budget are all factors that may influence the selection of repertoire. Along with these considerations, however, directors must keep foremost in their minds the philosophy, goals, and objectives that guide their choral program, and they must provide substantial repertoire that will contribute to the total education of the singers in their chorus (para. 2).



There is a plethora of treble choral repertoire available, and the sheer number of pieces can leave conductors overwhelmed (Broeker, 2000). Educators also face pressure to make sure young singers continue to sing in choir in middle and high school. Broeker stated, “Especially in children's choir settings, repertoire selection has a profound impact on the shaping of musical tastes and often provides its participants with a lifetime curiosity and desire to participate in the choral music experience” (p. 26). Elementary choral repertoire must satisfy an ever-growing list of criteria, and one of the goals of this project is to compile a list of pieces that meet these criteria.

It is important for a children's choir director to know what to look for when programming quality pieces. The first step is to analyze their singers and their abilities. Brunner (1992) listed these questions and others to ask in “Choral Repertoire: A Director's Checklist:”

- What is the size and makeup of the chorus?
- What is the age and experience level of the singers?
- What kind of repertoire have they sung in the past?
- What are their skill levels?
- Are there singers in the process of or approaching a voice change (pg. 27)?

Crocker (2000), an educator and composer/arranger, writes, “. . . know singers and their voices . . . attaining superior musical performance from young singers is partly the result of choosing music that fits a particular group's vocal requirements” (pg. 33). The selection of high quality literature that is age appropriate facilitates all aspects of choral learning (Brunner, 1992). Broeker (2000) writes, “Especially in children's choir settings, repertoire selection has a profound impact on the shaping of music tastes and often provides its participants with a lifetime curiosity and desire to participate in the choral music experience” (pg. 26). There are many criteria to choose

from to evaluate a choral work, and I will be using text, singability, form, part-writing, and accompaniment to determine the quality of a piece.

### **Text**

The text in a choral work should be rich with imagery, appropriate for the age level, and meaningful and relevant to singers at their emotional development level (Brunner, 1992).

Brunner also suggested avoiding trite, condescending, or cliched text for young singers. He wrote, “since music and words are closely related, the texts must be of literary integrity and value” (pg. 31). Additionally, Smith (1987) stated that children usually find texts from love songs to be silly and should be avoided. She urged directors to “look for text that has value and is communicated in an artistic manner. Make sure the text is not too childish” (pg. 56). Not only does the content of the text need to be exceptional, but the language in which it is spoken and written can contribute greatly to the learning experiences of children. Broeker (2000) argued, “texts in foreign languages are wonderful singing vehicles for children. Through them, children become part of our global culture. They also master new vowel and consonant sounds that in turn widen their palette of vocal timbres” (pg. 27).

### **Singability**

It is important to choose pieces with smooth voice leading, interesting countermelodies, and well-crafted, interesting, singable melodies (Crocker, 2000). Crocker also suggests avoiding “...melodies in which the melody changes slightly on subsequent repetitions or in which the harmony differs slightly from verse to verse” (pg. 35). This will make a piece extremely difficult to learn, especially if it is to be memorized, as many elementary choirs perform from memory. She advises against unnecessary and boring harmonies to fill in the sound as well as parallel thirds, as they are often impossible for this age group (Crocker, 2000). Whether it is through part

assignments or the overall range of a piece, “...selections should include the opportunity for developing both the upper and lower registers of the voice” (Broeker, 2000, pg. 27). It is helpful to switch children in a treble choir from part 1 to 2 in a variety of pieces so they can explore their full vocal range. It is also important to choose repertoire that requires various vocal timbres so that students can gain experience utilizing a variety of vocal techniques (Goetze, 1989).

### **Form**

When programming for a treble choir, the clearer the form the better. Brunner (1992) uses the following questions to analyze works:

- Is there an underlying structure that serves to unify the composition?
- Is there a beginning, middle, and end, or does it lack balance, end abruptly, or have awkward "joints" and "seams"?
- Does it evolve logically, or is it excessively repetitious without reason (pg. 32)?

Broeker outlined, “Clear forms are those that have regular phrase lengths, clearly delineated large sections, and exact repetition rather than slight variation” (pg. 28). Goetze (1989) wrote that the clearer the form, the more accessible the piece will be for children.

### **Part-Writing**

Most researchers recommended using a majority of unison songs in their programming for treble choir. Some other more advanced options are unison with descant, rounds, countermelodies, two-part, and two-part with descant. Swears (1984) observed in her book “Teaching the Elementary School Chorus,” “...expressive singing can best be nurtured through a unison melodic line” and cautions that “good part singing can only occur when students have developed their ability to sing independently” (pg. 45). When adding two-part music to a choir’s repertoire, it is important to look for pieces with all parts sounding like a melody (Broeker,

2000). Also, Wilson (2003) wrote in her article, “The Young Elementary School Chorus: An Introduction to Choral Singing,” that teachers should select at least some music to provide solo opportunities (pg. 4).

### **Accompaniment**

The accompaniment may seem like something to overlook when choosing repertoire, but it can add to or detract from a performance greatly. The accompaniment should complement the composition and should not compete with the chorus for the audience’s attention (Smith, 1987). It is beneficial to children if the accompaniment does not double the vocal line, since young children need to learn how to sing independently of the piano/instrumental accompaniment (Bartle, 2003). While many pieces have a traditional piano accompaniment, “songs with interesting instrumental accompaniment add a variety of tone color to chorus material” (Wilson, 2003, pg. 35). Performing with a recorded instrumental accompaniment is easier than ever, as most pieces are sold with a pre-recorded track to practice and perform with. Additionally, Wilson stated, “the use of ethnic instruments with songs from other cultures gives children as authentic a performance experience as possible” (pg. 35). To help choose repertoire with suitable accompaniment, Brunner (1992) provides these useful questions:

- Is the accompaniment apparently conceived as a part of and developed from the vocal music, or is it merely an afterthought?
- Is it well-written and idiomatic?
- Does it help to support the voices without intruding or detracting?
- Is it interesting--something you haven't heard before--or is it merely more arpeggiated chords and rhythmic ostinatos?
- Is it an appropriate level of difficulty for your accompanist (pg. 32)?

This study aims to use text, singability, form, part-writing, and accompaniment to analyze the five most frequently submitted treble pieces to determine their quality *and* to determine if the quality aligns with directors' preferences. There are many factors that contribute to a director's programming decisions. Additionally, I will analyze the resources used to find what they consider a high-quality piece. As a result of surveying elementary choral directors, this study will provide a list of high-quality treble choir repertoire that meets specifically outlined criteria.

### **Chapter 3: Creating A Treble Choir Repertoire List**

The process of compiling a list of treble choir repertoire started with a survey of elementary school choir directors. My goal was to gather as many responses as possible in order to have a large sample of repertoire. I also wanted to analyze where directors find their music.

Therefore, the survey asked the following questions:

1. Are you an elementary school choir director?
  - Yes
  - No
2. Please list 5-10 pieces for elementary school choir that you have used over the last 5 years and consider to be high quality. Include the composer/arranger for each piece if known.
3. What resources do you use when selecting repertoire for your elementary school choir? Select all that apply.
  - Internet catalogue (i.e. Music K-8, J.W. Pepper)
  - Choral director colleagues
  - Music library
  - Elementary textbook series (i.e. Spotlight on Music)
  - Message boards
  - Other (please specify)

In total, there were 21 responses to the survey. I distributed the survey to all elementary choral directors in my school district. I also posted the survey on a Facebook group called *Elementary Choir Directors*. I kept the survey live for ten days before compiling and analyzing the responses.

Question one was solely to weed out any respondents who were not elementary choir directors. All 21 respondents selected “yes,” likely because I only distributed my survey to my target audience.

Question two resulted in a list of 131 treble choral works. There was overlap, as some compositions were listed by multiple directors. Twenty-two pieces were listed more than once, with 17 listed twice. The most listed pieces were Emily Crocker’s “J’entends Le Moulin” (listed five times), Dwyer and Waller’s “Shake the Papaya Down,” Allan Naplan’s “Al Shlosa D’Varim” (each listed four times), Cristi Cary Miller’s “The Crawdad Song,” and Jacob Narverud’s “Sisi Ni Moja” (each listed three times). No piece was mentioned more than “J’entends Le Moulin,” which means 23% of directors surveyed have performed and found that piece to be high-quality (Table 3-1).

**Table 3-1**

*Pieces Listed More Than Once*

<b>Title</b>	<b>Composer</b>	<b>Arranger</b>	<b>Frequency</b>
J’entends Le Moulin	French Canadian Song	Emily Crocker	5
Shake the Papaya Down	Calypso Song	Ruth E. Dwyer and Judith M. Waller	4
Al Shlosa D’Varim	Allan E. Naplan		4
The Crawdad Song	Traditional Folk Song	Cristi Cary Miller	3
Sisi Ni Moja	Jacob Narverud		3
Why We Sing	Greg Gilpin		2
Whisper	Greg Gilpin		2
Three Quotes by Mark Twain	Mark Twain	Andrea Ramsey	2
The Little Birch Tree	Russian Folk Song	Mary Goetze	2
Oye	Jim Papoulis		2
Lightning	Greg Gilpin		2
Land That We Love	Katharine Lee Bates and	Jill Gallina	2

	Samuel Augustus Ward		
Keep Your Lamps Trimmed and Burnin'	Traditional Spiritual	Greg Gilpin	2
Joy Inside	Phyllis White		2
Hine Ma Tov	Allan E. Naplan		2
Grow Little Tree	Anonymous	Andrea Ramsey	2
Give Us Hope	Jim Papoulis	Francisco Nunez	2
Galop	Ken Berg		2
Firefly	Andy Beck		2
Duermete, Mi Corazon	Bolivian Lullaby	Judith Herrington	2
Dance of the Willow	Victoria Ebel-Sabo		2
Amani Utupe	Patsy Ford Simms		2

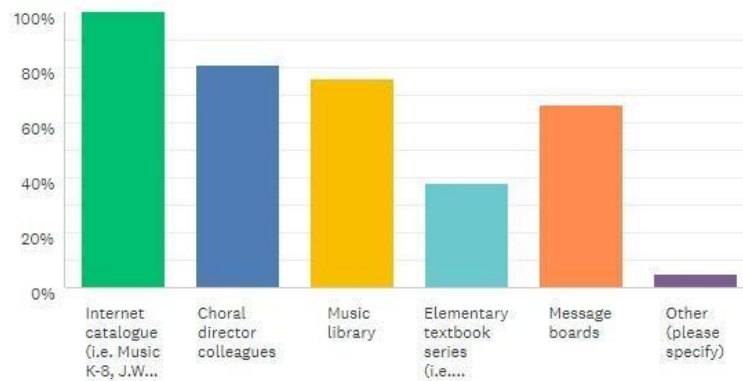
Question three resulted in a list of resources used to find choral literature. All 21 respondents selected internet catalogues as a resource they use to select repertoire, making it the most frequently mentioned resource. The second frequent response was to ask choral director colleagues for recommendations. Other methods of repertoire selection included using a music library, online message boards, and elementary textbook series. There was only one respondent who selected “Other” and they responded with “festival lists” (Figure 1).



**Figure 1**

What resources do you use when selecting repertoire for your elementary school choir? Select all that apply.

Answered: 21 Skipped: 0



ANSWER CHOICES	RESPONSES	
Internet catalogue (i.e. Music K-8, J.W. Pepper)	100.00%	21
Choral director colleagues	80.95%	17
Music library	76.19%	16
Elementary textbook series (i.e. Spotlight on Music)	38.10%	8
Message boards	66.67%	14
Other (please specify)	Responses 4.76%	1
Total Respondents: 21		

The purpose of this survey was to compile a list of high-quality treble choir works. To determine if the top suggestions were of a high quality, I created a rubric using criteria frequently mentioned by directors and composers. The works were analyzed specifically on their text, singability, form, part-writing, and accompaniment. I then averaged the scores to range on a scale of one to four. Any piece with a score of 3 or higher was rated high-quality.

Emily Crocker's "J'entends le moulin" was arranged in 2009 for 2-part choir. *J'entends le moulin* translates from French to English as *I hear the windmill* and is a well-loved folksong from Quebec. The text is simple, child appropriate, and uses imagery to imitate the sounds of a

windmill (ticque, ticque, tacque). The text is set to a melody that seems to turn in circles like a windmill with consistent ascending and descending lines in the piano. The melodies in both parts are well-crafted and easily singable. Voice-leading is smooth and the countermelody is interesting and easily sung. The form is clear with regular phrase lengths and exact repetition of the melody. Crocker utilized many part-writing devices in this piece. The first variation of the A section changes the text to English and arranges it as a round. The second variation changes the piano accompaniment to increase suspense and intensity in the piece. The third variation adds a descant to transition into the ending. The part-writing is exemplary of how to write accessible music for a young choir that also prepares them for success. The accompaniment contributes greatly to the aesthetic of the song. Crocker winds the piano in and out to visualize a windmill, but also utilizes changes to aid in the variations. Based on this evaluation, I scored “J’entends le moulin” a 4 out of 4. Therefore, I would rate this a high-quality treble choir work.

“Shake The Papaya Down” is a Calypso song arranged by Ruth E. Dwyer and Judith M. Waller in 1994. “Shake The Papaya Down” was written for three-part treble choir. Dwyer and Waller took the traditional text and created three partner songs. The text is age-appropriate and because the melodies are so simple, it allows a director to focus on diction and musical expression. The melodies are extremely well-crafted as partner songs and each is introduced as a unison part. The form is basic and easy to follow. Part one is introduced in unison, part two is introduced in unison, then both parts sing together as partner songs. Part three is subsequently introduced in unison before being added to the previous partner songs. The piece ends with a repetition of, “shake the papaya down,” in harmony for the coda. Because this is written as a set of three partner songs, the part-writing makes this very accessible and singable for young voices. All parts sound like a melody because they are essentially their own songs. The accompaniment

is mostly simple block chords, which helps to focus the audience on the multiple melodies they hear from the choir. There is a little bit of melodic leading from the piano when each melody is introduced. There are also performance suggestions to add conga, maracas, and claves, which contribute to an authentic performance. Based on this evaluation, I scored “Shake The Papaya Down” a 3.8 out of 4. Therefore, I would rate this a high-quality treble choir work.

Allan E. Naplan’s “Al Shlosa D’Varim ” was composed in 1995 for 2-part treble choir. It is a lyrical setting to a set of text from *Pirkea Avot* (or the Jewish morality laws). Consequently, the entire piece is sung in Hebrew. The text translates to: *The world is sustained by three things, by truth, by justice, and by peace.* The text is meaningful and appropriate and I believe elementary school treble choirs can find a connection to the lyrics. The melody is simple, interesting, and singable. The partner song is part of the continuous statement in the text and it is also simple, interesting, and easily sung. There are exact repetitions in the form which is conducive to memorization. The form is clear, with large sections and regular phrase lengths. Naplan wrote this in the partner song format and it is appropriate for treble voices, as all parts sound like a melody. The accompaniment is simple, beautiful, and complements the composition. Based on this evaluation, I scored “Al Shlosa D’Varim” a 3.8 out of 4. Therefore, I would rate this a high-quality treble choir work.

The Crawdad Song was arranged in 2006 by Cristi Cary Miller for two-part treble choir. It is an arrangement of a traditional folk song originating in the American South, probably in Mississippi or Louisiana. The text is meaningful and appropriate. Since it is a traditional folk song it ties into US history and the core music curriculum. The melody is simple, interesting, singable, and is fun for kids to sing. Countermelodies are complementary, short, and simple. The form is a repetition of the melody five times, with a body percussion interlude in the middle that

complements the melody when it is reintroduced. Therefore, there are clear phrase lengths and lots of exact repetition. This piece is written for a two-part choir. All parts sound like a melody. The body percussion interlude is age appropriate and a fun way to include complementary rhythms into the piece. The piano accompaniment is simple and does not detract from the composition. The pre-recorded accompaniment uses jug band instruments that are culturally appropriate for the song. Based on this evaluation, I scored “The Crawdad Song” a 4 out of 4. Therefore, I would rate this a high-quality treble choir work.

Jacob Narverud wrote “Sisi Ni Moja” in 2017 for SA choir. *Sisi Ni Moja* translates from Swahili to *we are one*. The text in this piece is of the highest integrity, is age appropriate, and relevant to singers young and old. The text aims to bring people together. Below is an excerpt from the piece;

We all want, we all need, we all seek passion, we all seek joy.

We all bruise, we all scar, we all fail, but learn to thrive.

We are one world, one people. And we all breathe the same.

In the darkness of the night and in the glory of the morning

We walk along the path and find our way.

Heja, heja, sisi ni moya. Heja, heja, sisi ni moja.

Heja, heja, sisi ni moya. Heya, heja, sisi ni moja.

We are one.

The melody is easily sung and the countermelody is complementary and also easily sung. Voice-leading is smooth. Narverud created clearly delineated large sections, with many exact repetitions. The part-writing is appropriate for treble voices, using unison and two-part singing. Having a piano and djembe for an accompaniment fuses Western music with the sounds of

Africa and is appropriate for the piece. Based on this evaluation, I scored “Sisi Ni Moja” a 4 out of 4. Therefore, I would rate this a high-quality treble choir work.

After evaluating the five most mentioned pieces in the survey through my rubric, I have determined that they all qualify as high-quality treble choir works. However, directors still need to use their best judgement for programming these pieces. For example, Sisi Ni Moja may not be the best option as the first piece a beginning choir learns. Shake the Papaya Down may be a better option for that. I was interested to find that the frequency of a piece being listed did not line up with my scores. While the top mentioned piece did score a 4 out of 4, so did the bottom two. However, I still consider all five pieces to be high-quality. There is now an extensive list of treble choir repertoire for directors and myself to choose from, and I believe my rubric is useful in evaluating the repertoire in the list.

## **Chapter 4: Conclusions**

The purpose of this study was to compile a list of high-quality treble choir repertoire and to gather repertoire selection strategies of elementary choral directors. This was accomplished by surveying elementary school choral directors and creating a rubric to determine the quality of a given piece. Subsequently, a list was generated of 100 treble works for the elementary school choir. The findings of this study will help me greatly in future repertoire planning with my own choirs.

There are several implications for my own program planning and repertoire selection. When crafting the survey question, “What resources do you use when selecting repertoire for your elementary school choir? Select all that apply,” I listed the resources that I have used in the past and have heard of other directors using. Unexpectedly, one respondent selected “other” and listed “festival lists.” This will be another resource for me to pull from when choosing repertoire, as I’ve never perused festival lists before. My primary resource has typically been J.W. Pepper when looking for new (or new to me) pieces. I have also become much more familiar with many treble choral works as a result of compiling the repertoire list. I plan to use this list as a foundation for future program planning.

The rubric I created to evaluate treble works will have lasting effects on my repertoire selection. All of the criteria covered are things I find extremely useful in selecting music. I plan to run every piece I choose through this rubric to determine if it is worth using in a concert. However, because the rubric was crafted based on what I value in a treble choral piece, other directors may not find it quite as useful as I do.

The five most frequently listed pieces from the survey were all rated as high-quality because of their high score on the rubric. With the exception of “Shake The Papaya Down,” I

have previously programmed the other four pieces into my concerts at Hillcrest Elementary School. I plan on using these pieces again for future choirs and using “Shake The Papaya Down,” for beginner choir. I look forward to analyzing the works that were listed twice and once in the survey and possibly using them with my choirs.

While this repertoire list is a good starting point for elementary school directors, it should not be used as a complete set of pieces to choose from. Currently, [jwpepper.com](http://jwpepper.com) has over 4,000 treble choir pieces on their site for purchase. There is no way to create a comprehensive list that would constantly need to be updated. Also, every director and ensemble has different criteria they are looking for in repertoire selection. However, for a beginning elementary choir director, this list should be a useful starting point.

I conducted this study because I was overwhelmed by the amount of choral literature available for treble choir. I didn’t have a system to find quality pieces and felt like I was starting over every time I programmed a concert. After surveying directors, I now have a sizable list of pieces to start with in the future. The rubric I created to analyze the pieces will make a difference in my program selection and I hope it will assist other directors as well to sift through the enormous amount of literature.

As I researched the criteria to evaluate a treble choir work, the biggest obstacle was the lack of current research. All of my primary sources were written twenty plus years ago. It doesn’t seem that treble choir repertoire has been a focus for many researchers in the past thirty years. This probably contributed to my lack of preparation from undergraduate school. There is a need for future repertoire studies, particularly with the increasing demands to keep children interested and signed up for choir. For example, several researchers advised against using popular music in

the choral setting, and I believe that is outdated for current music directors. I'd also like to see a focus on diverse repertoire options and composers of color.

Choral repertoire is constantly changing, and there are many new pieces published every year. Therefore, elementary choral directors need to be flexible when it comes to choosing music for their ensembles. It is impossible to know every piece ever written, and directors should continue to use all of the resources at their disposal to determine what will be best for their ensembles. Elementary school treble choir is the first time many students will sing in a choir and having high-quality repertoire will only aid in the quest to keep kids singing and to give them a quality music experience.



## APPENDIX A

### Elementary Choral Director Survey

1. Are you an elementary school choir director?
  - YES
  - NO
  
2. Please list 5-10 pieces for elementary school choir that you have used over the last 5 years and consider to be high quality. Include the composer/arranger for each piece if known.
  - .
  - .
  - .
  - .
  - .
  
3. What resources do you use when selecting repertoire for your treble choir? Select all that apply.
  - Internet catalogue (i.e. Music K-8, J.W. Pepper)
  - Choral director colleagues
  - Music library
  - Elementary textbook series (i.e. Spotlight on Music)
  - Message boards
  - Other (please specify) \_\_\_\_\_

## APPENDIX B

### List of Submitted Pieces from Survey

This is a complete list of the submitted pieces in response to the question, “Please list 5-10 pieces for elementary school choir that you have used over the last 5 years and consider to be high quality. Include the composer/arranger for each piece if known.” This list is organized by frequency of mentions in descending order followed by pieces only listed once in alphabetical order.

Title	Composer	Arranger	Frequency
J'entends Le Moulin	French Canadian Song	Emily Crocker	5
Shake the Papaya Down	Calypso Song	Ruth E. Dwyer and Judith M. Waller	4
Al Shlosa D'Varim	Allan E. Naplan		4
The Crawdad Song	Traditional Folk Song	Cristi Cari Miller	3
Sisi Ni Moja	Jacob Narverud		3
Why We Sing	Greg Gilpin		2
Whisper	Greg Gilpin		2
Three Quotes by Mark Twain	Mark Twain	Andrea Ramsey	2
The Little Birch Tree	Russian Folk Song	Mary Goetze	2
Oye	Jim Papoulis		2
Lightning	Greg Gilpin		2
Land That We Love	Katharine Lee Bates and Samuel Augustus Ward	Jill Gallina	2

Keep Your Lamps Trimmed and Burnin'	Traditional Spiritual	Greg Gilpin	2
Joy Inside	Phyllis White		2
Hine Ma Tov	Allan E. Naplan		2
Grow Little Tree	Anonymous	Andrea Ramsey	2
Give Us Hope	Jim Papoulis	Francisco Nunez	2
Galop	Ken Berg		2
Firefly	Andy Beck		2
Duermete, Mi Corazon	Bolivian Lullaby	Judith Herrington	2
Dance of the Willow	Victoria Ebel-Sabo		2
Amani Utupe	Patsy Ford Simms		2
!Cantar!	Jay Althouse		1
Ahrirang	Korean Folk Song	Ruth Elaine Schram	1
All the Beautiful Colors	Traditional Spanish Folk Tune	Mary Donnelly and George L. O. Strid	1
All The Pretty Little Horses	American Folk Song	Andy Beck	1
Animal Imagination	Tom Shelton, words by Lucy Jones		1
Banbury Cross	Traditional English Rhyme	James M. DesJardins	1
Be Who You Are	Ryan Main and Bethany Unruh		1
Bile Them Cabbage Down	Traditional Folk Song	Steve Kupferschmid	1
Blue Skies	Irving Berlin	Roger Emerson	1
Bonse Aba	Traditional Zambian Folk Song	Victor C. Johnson	1

Canta Conmigo	Victor Johnson		1
Cantate Domino	Nancy Cobb Hill		1
Dansi Na Kuimba	Dave and Jean Perry		1
Darkness Fell	Sherry Blevins		1
Detectives In Disguise	Kathryn Ruhle		1
Do-Re-Mi	Rodgers and Hammerstein	Brymer	1
Don Gato	Mexican Folk Song	Ray Doughty	1
Dry Bones	Traditional Spiritual	Cristi Cary Miller	1
Fill the World With a Song	Allen Pote		1
German Lullaby	German Folk Song	David and Jean Perry	1
Grow, Little Tree	Anonymous	Andrea Ramsey	1
I Am	Melanie Horne		1
I Am the Earth	Glyn Lehmann		1
I Can Feel the Rhythm	Cristi Cary Miller		1
I Feel Like Fa La La La	Teresa Jennings		1
I Never Ate A Cloud	B. Wayne Bisbee and Peggy Leavitt		1
I've Lost My Homework	Marta Keen and Niel Lorenz		1
In the Arms of An Oak	Andy Beck		1
Inscription of Hope	Russian Folk Song	Z. Randall Stroope	1
Jibuli, Jibuli	Tanzanian Folk Song	Ruth Elaine Schram	1
Joy In My Heart	Traditional Spiritual	Rollo Dilworth	1
Kakadu	Sherelle Eyles		1

Kookaburra	Australian Folk Song	Melissa Keylock and Jill Friedersdorf	1
Kuwa Furaha	Jim Papoulis		1
Light	Lisa Loeb and Cliff Goldmacher	Andy Beck	1
Listen to the Rain	Stephen L. Lawrence		1
Miaou	Traditional Round	Mark O'Leary	1
Moment by Moment	Sherry Blevins		1
Music Changes the World	Jim Papoulis		1
My Song	Audrey Snyder		1
O Music	Lowell Mason	Doreen Rao	1
Our Gallant Ship	Susan Brumfield		1
Peace Like a River	Traditional Spiritual	Ruth Elaine Schram	1
Put A Little Love In Your Heart (w/Love Train)	Kenny Gamble and Leon Huff; Jackie DeShannon, Randy Myers, Jimmy Holiday	Greg Gilpin	1
Quiet Sea	Melissa Keylock and Jill Friedersdorf		1
Risseldy Rosseldy	Traditional Nonsense Song	Jay Broeker	1
Riversong	Roger Emerson		1
Sarasponda	Dutch Spinning Song	Ruth Boshkoff	1
Seize the Day	Alan Menken	Roger Emerson	1
Shenandoah	Traditional Folk Song	Laura Farnell	1
Singabahambayo	South African Folk Song	Victor Johnson	1

Sisi Kushangilia	Victor C. Johnson		1
Siyahamba	South African Folk Song	Donald Moore	1
Stars That Twinkle and Shine	Traditional Folk Song	Joyce Eilers Bacak	1
Stodola Pumpa	Czech Folk Song	Mark Weston	1
Storm	James M. DesJardins		1
Suo Gan	Traditional Welsh Lullaby	Ruth Elaine Schram	1
Supercalifragilisticexpialidocious	Richard and Robert Sherman	Cristi Cary Miller	1
Swinging on a Star	Johnny Burke and Jimmy Van Heusen	Greg Gilpin	1
Tama Tu	Sally K. Albrecht		1
The Artist Teaches Us All	Mark Patterson		1
The Fox	Traditional English Folk Song	Taylor Shaeffer and Blake Richter	1
The Juniper Tree	Arkansas Folksong	Kenneth Carter	1
The Moon	Andy Beck		1
The Silence and the Song	Mark Patterson		1
The Snow Carol	German Carol	Audrey Snyder	1
The Song That Nature Sings	Ruth Elaine Schram		1
The Wind	Franklin Gallo		1
This Little Light of Mine	Traditional Spiritual	Ken Berg	1
This World Is Full of Beauty	Tom Shelton, words by Gerald Massey		1

Turn the World Around	Harry Belafonte and Robert Freedman	Mark Hayes	1
We Can Dream	PINKZEBRA		1
Wheels-a-turnin'	African-American Spiritual	Rollo Dilworth	1
When I Close My Eyes	Jim Papoulis		1
Woke Up This Morning	African-American Spiritual	Rollo Dilworth	1
Yankee Doodle Song	George M. Cohan	Mary Donnelly and George L. O. Strid	1
Yonder Come Day	Traditional Georgia Sea Islands Song	Judith Cook Tucker	1
You Are Loving, You Are Loved	Mark Burrows		1

## APPENDIX C

### REPERTOIRE SELECTION RUBRICS

#### Evaluating The Quality of a Treble Choir Work

	1	2	3	4
<b>Text</b>	The text is inappropriate or lacks integrity. There is little to no imagery. Text is not age appropriate or relevant to singers at their development level. There is no relationship between the text and musical setting.	The text is age appropriate. There is an inconsistent relationship between the text and musical setting.	The text is appropriate and meaningful. There is a consistent relationship between the text and musical setting.	The text is of the highest integrity, rich with imagery, age appropriate, meaningful and relevant to singers at their development level. There is a significant relationship between the text and musical setting.
<b>Singability</b>	The melody is dull, not well-crafted, and difficult to sing. Voice-leading is non-existent. Countermelodies are not complementary and difficult to sing.	The melody is dull and singable. Voice-leading is inconsistent. Countermelodies are complementary but difficult to sing.	The melody is easily singable. Voice-leading is smooth. Countermelodies are complementary.	The melody is well-crafted, interesting and easily singable. Voice-leading is smooth. Any countermelodies are complementary and interesting.
<b>Form</b>	The form is unclear with irregular phrase lengths, a mix of large and small sections, and many slight variations.	The form is clear with irregular phrase lengths, mostly large sections, and several slight variations in repetitions.	The form is clear with mostly regular phrase lengths, clearly delineated large sections, and some repetition with slight variations.	The form is clear with regular phrase lengths, clearly delineated large sections, and exact repetition.
<b>Part-Writing</b>	Part-writing is not age appropriate.	Part-writing is age-appropriate when using any of the following: Unison, unison with descants, rounds, countermelodies, two-part, two-part with descant. Some parts are difficult to sing.	Part-writing is age-appropriate when using any of the following: Unison, unison with descants, rounds, countermelodies, two-part, two-part with descant. Most parts sound like a melody.	Part-writing is age-appropriate when using any of the following: Unison, unison with descants, rounds, countermelodies, two-part, two-part with descant. All parts sound like a melody.
<b>Accompaniment</b>	The accompaniment does not compliment the composition and competes for attention. Instrumental accompaniment is inappropriate for diverse music.	The accompaniment sometimes complements the composition. Diverse instruments infrequently contribute to authentic performances of diverse music.	The accompaniment mostly complements the composition. Diverse instruments mostly contribute to authentic performances of diverse music.	The accompaniment compliments the composition. Diverse instruments contribute to authentic performances of diverse music.



## REPERTOIRE SELECTION RUBRIC

### Al Shlosa D'Varim by Allan E. Naplan

	1	2	3	4
<b>Text</b>	The text is inappropriate or lacks integrity. There is little to no imagery. Text is not age appropriate or relevant to singers at their development level. There is no relationship between the text and musical setting.	The text is age appropriate. There is an inconsistent relationship between the text and musical setting.	The text is appropriate and meaningful. There is a consistent relationship between the text and musical setting.	The text is of the highest integrity, rich with imagery, age appropriate, meaningful and relevant to singers at their development level. There is a significant relationship between the text and musical setting.
<b>Singability</b>	The melody is dull, not well-crafted, and difficult to sing. Voice-leading is non-existent. Countermelodies are not complementary and difficult to sing.	The melody is dull and singable. Voice-leading is inconsistent. Countermelodies are complementary but difficult to sing.	The melody is easily singable. Voice-leading is smooth. Countermelodies are complementary.	The melody is well-crafted, interesting and easily singable. Voice-leading is smooth. Any countermelodies are complementary and interesting.
<b>Form</b>	The form is unclear with irregular phrase lengths, a mix of large and small sections, and many slight variations.	The form is clear with irregular phrase lengths, mostly large sections, and several slight variations in repetitions.	The form is clear with mostly regular phrase lengths, clearly delineated large sections, and some repetition with slight variations.	The form is clear with regular phrase lengths, clearly delineated large sections, and exact repetition.
<b>Part-Writing</b>	Part-writing is not age appropriate.	Part-writing is age-appropriate when using any of the following: Unison, unison with descants, rounds, countermelodies, two-part, two-part with descant. Some parts are difficult to sing.	Part-writing is age-appropriate when using any of the following: Unison, unison with descants, rounds, countermelodies, two-part, two-part with descant. Most parts sound like a melody.	Part-writing is age-appropriate when using any of the following: Unison, unison with descants, rounds, countermelodies, two-part, two-part with descant. All parts sound like a melody.
<b>Accompaniment</b>	The accompaniment does not compliment the composition and competes for attention. Instrumental accompaniment is inappropriate for diverse music.	The accompaniment sometimes complements the composition. Diverse instruments infrequently contribute to authentic performances of diverse music.	The accompaniment mostly complements the composition. Diverse instruments mostly contribute to authentic performances of diverse music.	The accompaniment compliments the composition. Diverse instruments contribute to authentic performances of diverse music.
<b>Total Score Averaged Out Of 4:</b>				<b>3.8</b>

## REPERTOIRE SELECTION RUBRIC

### The Crowdad Song, arranged by Cristi Cari Miller

	1	2	3	4
<b>Text</b>	The text is inappropriate or lacks integrity. There is little to no imagery. Text is not age appropriate or relevant to singers at their development level. There is no relationship between the text and musical setting.	The text is age appropriate. There is an inconsistent relationship between the text and musical setting.	The text is appropriate and meaningful. There is a consistent relationship between the text and musical setting.	The text is of the highest integrity, rich with imagery, age appropriate, meaningful and relevant to singers at their development level. There is a significant relationship between the text and musical setting.
<b>Singability</b>	The melody is dull, not well-crafted, and difficult to sing. Voice-leading is non-existent. Countermelodies are not complementary and difficult to sing.	The melody is dull and singable. Voice-leading is inconsistent. Countermelodies are complementary but difficult to sing.	The melody is easily singable. Voice-leading is smooth. Countermelodies are complementary.	The melody is well-crafted, interesting and easily singable. Voice-leading is smooth. Any countermelodies are complementary and interesting.
<b>Form</b>	The form is unclear with irregular phrase lengths, a mix of large and small sections, and many slight variations.	The form is clear with irregular phrase lengths, mostly large sections, and several slight variations in repetitions.	The form is clear with mostly regular phrase lengths, clearly delineated large sections, and some repetition with slight variations.	The form is clear with regular phrase lengths, clearly delineated large sections, and exact repetition.
<b>Part-Writing</b>	Part-writing is not age appropriate.	Part-writing is age-appropriate when using any of the following: Unison, unison with descants, rounds, countermelodies, two-part, two-part with descant. Some parts are difficult to sing.	Part-writing is age-appropriate when using any of the following: Unison, unison with descants, rounds, countermelodies, two-part, two-part with descant. Most parts sound like a melody.	Part-writing is age-appropriate when using any of the following: Unison, unison with descants, rounds, countermelodies, two-part, two-part with descant. All parts sound like a melody.
<b>Accompaniment</b>	The accompaniment does not compliment the composition and competes for attention. Instrumental accompaniment is inappropriate for diverse music.	The accompaniment sometimes complements the composition. Diverse instruments infrequently contribute to authentic performances of diverse music.	The accompaniment mostly complements the composition. Diverse instruments mostly contribute to authentic performances of diverse music.	The accompaniment compliments the composition. Diverse instruments contribute to authentic performances of diverse music.
<b>Total Score Averaged Out Of 4:</b>				<b>4.0</b>

## REPERTOIRE SELECTION RUBRIC

### J’entends le moulin, arranged by Emily Crocker

	1	2	3	4
<b>Text</b>	The text is inappropriate or lacks integrity. There is little to no imagery. Text is not age appropriate or relevant to singers at their development level. There is no relationship between the text and musical setting.	The text is age appropriate. There is an inconsistent relationship between the text and musical setting.	The text is appropriate and meaningful. There is a consistent relationship between the text and musical setting.	The text is of the highest integrity, rich with imagery, age appropriate, meaningful and relevant to singers at their development level. There is a significant relationship between the text and musical setting.
<b>Singability</b>	The melody is dull, not well-crafted, and difficult to sing. Voice-leading is non-existent. Countermelodies are not complementary and difficult to sing.	The melody is dull and singable. Voice-leading is inconsistent. Countermelodies are complementary but difficult to sing.	The melody is easily singable. Voice-leading is smooth. Countermelodies are complementary.	The melody is well-crafted, interesting and easily singable. Voice-leading is smooth. Any countermelodies are complementary and interesting.
<b>Form</b>	The form is unclear with irregular phrase lengths, a mix of large and small sections, and many slight variations.	The form is clear with irregular phrase lengths, mostly large sections, and several slight variations in repetitions.	The form is clear with mostly regular phrase lengths, clearly delineated large sections, and some repetition with slight variations.	The form is clear with regular phrase lengths, clearly delineated large sections, and exact repetition.
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<b>Total Score Averaged Out Of 4:</b>				<b>4.0</b>

## REPERTOIRE SELECTION RUBRIC

### Shake The Papaya Down, arranged by Ruth E. Dwyer and Judith M. Waller

	1	2	3	4
<b>Text</b>	The text is inappropriate or lacks integrity. There is little to no imagery. Text is not age appropriate or relevant to singers at their development level. There is no relationship between the text and musical setting.	The text is age appropriate. There is an inconsistent relationship between the text and musical setting.	The text is appropriate and meaningful. There is a consistent relationship between the text and musical setting.	The text is of the highest integrity, rich with imagery, age appropriate, meaningful and relevant to singers at their development level. There is a significant relationship between the text and musical setting.
<b>Singability</b>	The melody is dull, not well-crafted, and difficult to sing. Voice-leading is non-existent. Countermelodies are not complementary and difficult to sing.	The melody is dull and singable. Voice-leading is inconsistent. Countermelodies are complementary but difficult to sing.	The melody is easily singable. Voice-leading is smooth. Countermelodies are complementary.	The melody is well-crafted, interesting and easily singable. Voice-leading is smooth. Any countermelodies are complementary and interesting.
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<b>Total Score Averaged Out Of 4:</b>				<b>3.8</b>

## REPERTOIRE SELECTION RUBRIC

### Sisi Ni Moja, by Jacob Narverud

	1	2	3	4
<b>Text</b>	The text is inappropriate or lacks integrity. There is little to no imagery. Text is not age appropriate or relevant to singers at their development level. There is no relationship between the text and musical setting.	The text is age appropriate. There is an inconsistent relationship between the text and musical setting.	The text is appropriate and meaningful. There is a consistent relationship between the text and musical setting.	The text is of the highest integrity, rich with imagery, age appropriate, meaningful and relevant to singers at their development level. There is a significant relationship between the text and musical setting.
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<b>Total Score Averaged Out Of 4:</b>				<b>4.0</b>

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