

Uncovering the Standard Choral Repertoire

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ABSTRACT

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The purpose of this study is to explore techniques and resources for repertoire selection in a high school Concert Choir ensemble and compile a collection of pieces that can be considered part of a “standard repertoire” for choral ensembles at the high school level. This study combines aspects of many modes of inquiry: historical (surveying of teachers about past practice), philosophical (evaluating repertoire using pre-defined criteria), and empirical (evaluating repertoire through a survey of participants).

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CHAPTER 1: INTRODUCTION

The purpose of this study is to explore techniques and resources for repertoire selection in a high school Concert Choir ensemble and compile a collection of pieces that can be considered “standard repertoire” for choral ensembles at the high school level. This study combines aspects of many modes of inquiry: historical (surveying of teachers about past practice), philosophical (evaluating repertoire using pre-defined criteria), and empirical (evaluating repertoire through a survey of participants).

Through extended participation in and exposure to an ensemble, musicians develop an understanding of the repertoire for that particular ensemble. As a native instrumentalist, I have acquired that knowledge over many years with respect to wind band literature. I remain, however, an immigrant in the choral community, and have only acquired knowledge of the choral canon in a piecemeal manner. I acknowledge that I do not have the luxury of years of experience to acquire that knowledge in an authentic manner, but hope to gain a better understanding using a systematic way of evaluating repertoire to discover what choral directors consider to be a “standard repertoire”.

Initially, this was accomplished by conducting a survey of current and former directors of school choral ensembles in August of 2013. I limited the number of responses to the survey in order to keep the analytical process manageable. After accumulating and compiling data from the survey, a small group of musicians and musician-educator colleagues of mine tested many of the submitted pieces in a reading session in August of 2013. Based on the collective opinion of members of the reading session, the list was narrowed to a shorter list, which was then evaluated based on the rubrics created by Dr. Brandon L. Dean (permission acquired).

The expectations for this study were that the survey would identify a number of

pieces that were more or less ubiquitous in high school choral programs. In addition, the survey would allow the creation of a longer list of pieces that, while not part of a standard repertoire, represent a significant and varied collection of high-quality pieces appropriate for use in a high school setting.

Findings of this study will be presented as part of an open-rehearsal concert/lecture series at Lower Merion High School entitled “Concert Choir Backstage” on 20 March, 2014.

CHAPTER 2: THE NEED FOR REPERTOIRE RESOURCES FOR CHORAL MUSICIAN-EDUCATORS

For a musician-educator, mindful repertoire selection is a deeply personal and pedagogical process. To craft the best repertoire, choral directors must weigh many factors, including style, time period, composer, form, language, vocal range, compositional texture, historical and cultural significance, and aesthetic value. (Dean 22) They use those factors, and others, to create a balanced, diverse, and challenging repertoire that will accomplish the dual goals of crafting a cohesive performance program and providing opportunities for instruction in the art and techniques of vocal music.

This complex and challenging task is perhaps most daunting because of the sheer magnitude of music available for selection. The Western choral canon is immense: over 10,000 pieces are listed on the Choral Public Domain Library, a digital library of material that is in the public domain. (cpdl.org) Add to that the approximately 456,474 choral pieces that are in the catalog of the sheet music retailer J.W. Pepper, according to an email correspondence from Hans van Mol, a J.W. Pepper Sales and Marketing representative. (30 January 2014) The collection of Gregorian chants known as *The Liber usualis* is over 2,000 pages long. (The Liber usualis) And this is just the Western canon. Music from non-Western traditions is another important component of choral repertoire selection. (Buchanan Volume 1, 62)

While the statistics are impressive, the real point is that without effective guidance, musician-educators in a choral setting are faced with a nearly impossible task of sifting through the figurative mountains of material to find the most appropriate repertoire for their unique ensemble. (Brinson 74)

It should come as no surprise that certain pieces have been identified as being

particularly useful for average choirs in a variety of settings. (Garretson 190) These frequently-performed pieces form a standard repertoire of pieces that teachers tend to gravitate to when crafting their choir's repertoire. It is this standard repertoire that I intend to uncover and utilize as part of my repertoire selection process, to the benefit of my students and me.

Both professional musicians and educators acquire skills through a time-honored tradition of apprenticeship, although the vocabulary differs from setting to setting. It seems fitting, then, that the best and most reliable source of information on the choral standard repertoire would come from people who have been immersed in choral music and have, themselves, learned how to efficiently and mindfully program choral repertoire.

The ramifications of this problem are well known to the author, and what follows is an autobiographical account of the circumstances that lead to this problem:

I am in my eleventh year teaching music in a public school district. Ten of those years have been spent teaching at a high school level, but only four of them as a choral director. My training, from elementary school through university-level, has been almost exclusively in an instrumental setting. For years I dutifully studied and performed wind band and orchestral literature on a variety of instruments (though bassoon would become my primary instrument), becoming steeped in the culture and the repertoire associated with those groups. This was especially true of wind band. In all that time, while I participated in choral ensembles here and there, voice was never a serious pursuit. Now, after eleven years of teaching, I can honestly say that I have never, in my entire professional career, been placed in charge of any instrumental ensemble: neither wind band nor orchestra. I have directed only vocal ensembles.

I do not feel that my background is particularly interesting, or even very unusual, but I do feel that it offers some insight into the very present need to accomplish the goals of this project. Without an understanding of the repertoire

pieces at the core of the choral canon, musician-educators face a monumental task in the mindful crafting of repertoire for ensembles that is appropriate for the age group, skill level, and pedagogical needs of the ensemble.

To make matters more urgent, it is important to note that the process of crafting repertoire is ongoing. While educators in other disciplines may have a set curriculum that is more-or-less unchanged from year to year, musician-educators must introduce new repertoire at least twice every year, and it is considered highly desirable that pieces are not repeated from year to year. This is because in many choral programs, students are allowed (or even expected!) to enroll in the same class multiple times over the course of their time in high school.

Repertoire selection is a challenge that a career musician-educator will need to address nearly 75 times in a 35-year career, and each time they will be presented with a unique situation with a unique solution. This study attempts to provide, through thoughtful analysis of past practice and evaluation of material, a resource to guide in the selection of appropriate repertoire for a high-school level choral ensemble.

CHAPTER 3: AN EXERCISE IN IDENTIFYING A BODY OF STANDARD CHORAL REPERTOIRE

To begin to uncover the choral standard repertoire, a survey of a number of choral directors was done. The scope of the survey was kept relatively small because of the large amounts of data that could be generated, even from a small sample. In order to keep the data manageable, responses needed to be capped. After gathering demographic data on their experience and choral and educational background, directors were asked to complete the following:

- Please list 10-15 pieces that you think are essential for every high school choral program.
- If desired, please list any single-gender pieces you think are important to include in a high school choral program of study.
- Please list any pieces that you love to do with a high school choir that you did not include on the previous list.

The open-ended nature of the survey questions generated a long list of data, as each director contributed at least ten (but frequently more) pieces, and the overlap from participant to participant was not great. It was, in fact, less than had been expected. While the survey questions generated a wide variety of data, it also provided the most authentic way of searching for a standard repertoire. No suggestion was made as to what pieces might be included, which allowed participants complete freedom when listing their choices. It also gave directors the opportunity to distinguish between pieces they felt were essential, and pieces that they feel are high-quality, but could not justify putting on the essential list.

With only twelve survey participants, a list of 115 unique pieces was generated. The amount of overlap in responses was less than anticipated. Only twenty pieces were mentioned by more than one participant. Only seven were mentioned by more than two participants, and no pieces was mentioned by more than four participants. With only twelve participants, that means that the most-mentioned pieces were only listed by one third of the directors surveyed. (Table 3-1)

Table 3-1. Pieces that were mentioned on more than one survey.

Title/Composer	Number of Times Mentioned
<i>The Awakening</i> Joseph M. Martin	4
<i>Hallelujah, Amen</i> (from <i>Judas Maccabeus</i>) G. F. Handel	4
<i>Alleluia</i> Randall Thompson	4
<i>Requiem in D Minor</i> W. A. Mozart	3
<i>He Watching Over Israel</i> (from <i>Elijah</i>) Felix Mendelssohn	3
<i>Hallelujah</i> (from <i>Messiah</i>) G. F. Handel	3
<i>Ave verum corpus</i> W. A. Mozart	3
<i>The Star Spangled Banner</i> John Stafford Smith	2
<i>The Heavens are Telling</i> (from <i>The Creation</i>) Franz Joseph Haydn	2
<i>The Battle of Jericho</i> arr. Moses Hogan	2
<i>Sleep</i> Eric Whitacre	2
<i>Sicut locutus est</i> (from <i>Magnificat in D Major</i>) J. S. Bach	2
<i>Os justi</i> Anton Bruckner	2
<i>O magnum mysterium</i> Tomás Luis de Victoria	2
<i>O magnum mysterium</i> Morten Lauridsen	2
<i>Laudate pueri</i> (from <i>Vesperae solennes de confessore</i>) W. A. Mozart	2
<i>Gloria</i> Antonio Vivaldi	2
<i>Choose Something Like a Star</i> (from <i>Frostiana</i>) Randall Thompson	2
<i>Beati quorum via</i> Charles Villiers Stanford	2
<i>Battle Hymn of the Republic</i> arr. Peter Wilhousky	2

While the first stage of this project focused on creating a large pool of data, the second stage focused on narrowing that data to reveal a standard repertoire. Once again this would rely on the expertise of choral directors and other professional musicians. This time, a group of choral directors (and some non-director musicians) gathered to participate in a reading session where they read through each piece, and at the end of the session were asked to rate the pieces they had sung.

The initial list of 115 pieces was narrowed significantly for this exercise. All twenty pieces that were mentioned more than once were kept, as well as 42 of the remaining pieces. Pieces were chosen for exclusion based on two major criteria: availability of sheet music and logistical problems.

Sheet music for the reading session was acquired through loans from personal and institutional libraries, as well as digital resources in the case of pieces that are not covered by copyright. Not all pieces were acquired in time to be included in this reading session, and some were unable to be located at all. For this reason, many pieces were not included in the list for the reading session.

Other pieces presented logistical problems that would make their inclusion in the reading session cumbersome or impossible. This applied to all of the large, multi-movement works on the list. The reading session was limited by the stamina of the vocalists involved, and time permitted only one meeting in which to accomplish the entire session.

The omission of these pieces, while a disappointment, did not significantly undermine the goals of this project. All of them appear on the final list, and are included as a resource to help guide in repertoire selection. In addition, the reasons for their exclusion would seem to indicate that they were unlikely to be candidates for inclusion in

the standard repertoire. Large, multi-movement works are good for inclusion in repertoire, but their magnitude prevents them from being programmed often. Pieces that excluded because of an inability to acquire sheet music would indicate that, while they may be excellent pieces of literature, they are not commonly found in choral libraries, and probably not considered part of the standard repertoire.

Once sheet music had been acquired for every piece to be included in the reading session, a small group of choral directors and other professional musicians gathered to sing through each one. At the conclusion of the session participants were asked to rate each piece on a scale of 1-5. Pieces were to be rated holistically. All aspects of the piece were to be combined into this single rating, including educational value, difficulty, and aesthetic qualities.

There appeared to be no correlation between pieces that rated highly in the reading session and pieces that were mentioned by multiple respondents on the initial survey. While many of the pieces that were mentioned multiple times rated highly in the reading session, the majority of the top-rated pieces were not mentioned multiple times in the initial survey. (Table 3-2)

Table 3-2. Pieces Rated 4 or Higher by Participants in the Reading Session.

Title/Composer	Average Rating by Reading Session Participants	Number of Times Mentioned in Initial Survey
<i>The Awakening</i> Joseph M. Martin	4.9	4
<i>Богородице Дево / Bogoroditse Devo</i> (from <i>Всенощное бдение / All-Night Vigil</i>) Sergei Rachmaninoff	4.8	1
<i>Cantique de Jean Racine</i> Gabriel Fauré	4.8	1
<i>Homeward Bound</i> Marta Keen	4.6	1
<i>A Red, Red Rose</i> (from <i>Four Robert Burns Ballads</i>) James Mulholland	4.6	1
<i>Virga Jesse</i> Anton Bruckner	4.5	1
<i>Zadok the Priest</i> G. F. Handel	4.5	1
<i>Soon Ah Will Be Done</i> William Dawson	4.5	1
<i>Sleep</i> Eric Whitacre	4.5	2
<i>O magnum mysterium</i> Tomás Luis de Victoria	4.4	2
<i>Come Soothing Death</i> J. S. Bach	4.4	1
<i>The Battle of Jericho</i> arr. Moses Hogan	4.3	1
<i>Ave Maria</i> Anton Bruckner	4.3	2
<i>How Lovely is Thy Dwelling Place</i> (from <i>Requiem</i>) Johannes Brahms	4.2	1
<i>Ave verum corpus</i> William Byrd	4.2	1
<i>Ev'ry Time I Feel the Spirit</i> arr. William Dawson	4.2	1
<i>Chorus of the Hebrew Slaves</i> (from <i>Nabucco</i>) Guiseppe Verdi	4.1	1
<i>Sing Me to Heaven</i> Daniel E. Gawthrop	4	1
<i>Locus iste</i> Anton Bruckner	4	1
<i>I Hear a Voice A-Prayin'</i> Houston Bright	4	1
<i>Alleluia</i> Randall Thompson	4	4

The third step in the process was to take the top rated pieces from among the remaining repertoire and evaluate each piece using a rigorous set of rubrics. The rubrics used in this project were developed by Dr. Brandon L. Dean while at the University of

Cincinnati. (Dr. Dean is currently on faculty at Gustavus Adolphus College, St. Peter, MN.)

Dr. Dean's rubrics evaluate choral music based on twelve elements, which can be divided into two domains: criteria of aesthetic merit and criteria of pedagogical merit.

(Dean 24)

The elements are:

- Criteria of Aesthetic Merit:
 - Textual Integrity
 - Craftsmanship
 - Predictability
 - Consistency
 - Originality
 - Validity
- Criteria of Pedagogical Merit:
 - Breath Control
 - Tone Quality
 - Intonation
 - Rhythmic Integrity
 - Diction
 - Music Literacy

As indicated in the name itself, the Aesthetic Merit domain deals entirely with a piece's quality and worth as a piece of music, independent of anything that may make it appropriate for a high-school setting. The Pedagogical Merit domain covers all pedagogical aspects of the piece and rates its suitability to be used in an educational setting. The domains and elements are summarized in the following tables from Dr. Dean's work:

Table 3-3. General descriptions of the aesthetic merit criteria (Dean 27)

Criterion	Description
Textual Integrity	Assesses the integrity of the selected text, the relationship between the text and musical setting, and the degree to which proper textual stresses are reflected.
Craftsmanship	Assesses the craftsmanship with which the work is constructed, including formal structure, melodic, harmonic, and rhythmic appeal, textural variety and part writing.
Predictability	Assesses the balance between predictability and unpredictability.
Consistency	Assesses the consistency of the work in terms of its style and quality.
Originality	Assesses whether or not the work stands out as a distinctive artistic expression and contains innovative musical devices within the framework of its historical context.
Validity	Assesses the degree to which the work transcends the historical or cultural context within which it was created.

Table 3-4. General descriptions of the pedagogical merit criteria (Dean 68)

Criterion	Description
Breath Control	Assesses factors related to the inhalation and exhalation process, including length of musical phrasing, space between phrases and the tempo.
Tone Quality	Assesses the work for opportunities to develop resonance sensation and refine proper vowel formation. The criterion also examines the work for its ability to stimulate the imaginations of the conductor and singers.
Intonation	Assesses the work for opportunities to develop the audiation level of the ensemble.
Rhythmic Integrity	Assesses factors related to the application of count-singing. The criterion also examines the rhythmic structure of the work as it relates to the development of consistent tempo through physical movement and audiation.
Diction	Assesses the work for opportunities to develop pronunciation and enunciation skills, as well as the development of expressive intent through text declamation.
Music Literacy	Assesses factors related to the development of music literacy, including the compositional construction of the work and its ability to generate literacy-based activities.

After evaluating the top-rated pieces from the reading session, it was revealed that while there was a strong correlation between a high rating from the reading session and a high score on the rubric evaluation, there was nothing to separate pieces that were mentioned multiple times in the initial survey from those that were mentioned by only one person. (Table 3-5)

These ratings alone will not guarantee a piece's suitability for use in any individual choir. Because all choirs are unique, it's up to the director to determine which pieces are best suited to ensure the growth of their particular choral ensemble.

Nevertheless, these rubrics are a formidable tool in evaluating choral literature, and were useful in determining the existence (or non-existence) of a standard repertoire for choral music.

Table 3-5. Pieces Rated 4 or Higher by Participants in the Reading Session Compared With Their Rubric Evaluation Scores.

Title/Composer	Average Rating by Reading Session Participants	Average Rubric Score
<i>The Awakening</i> Joseph M. Martin	4.9	3.9
<i>Богородице Дево / Bogoroditse Devo</i> (from <i>Всенощное бдение / All-Night Vigil</i>) Sergei Rachmaninoff	4.8	3.8
<i>Cantique de Jean Racine</i> Gabriel Fauré	4.8	3.6
<i>Homeward Bound</i> Marta Keen	4.6	3.1
<i>A Red, Red Rose</i> (from <i>Four Robert Burns Ballads</i>) James Mulholland	4.6	3.5
<i>Virga Jesse</i> Anton Bruckner	4.5	3.3
<i>Zadok the Priest</i> G. F. Handel	4.5	3.3
<i>Soon Ah Will Be Done</i> William Dawson	4.5	3.1
<i>Sleep</i> Eric Whitacre	4.5	3.3
<i>O magnum mysterium</i> Tomás Luis de Victoria	4.4	3.3
<i>Come Soothing Death</i> J. S. Bach	4.4	3.4
<i>The Battle of Jericho</i> arr. Moses Hogan	4.3	3.6
<i>Ave Maria</i> Anton Bruckner	4.3	3.4
<i>How Lovely is Thy Dwelling Place</i> (from <i>Requiem</i>) Johannes Brahms	4.2	3.3
<i>Ave verum corpus</i> William Byrd	4.2	3.4
<i>Ev'ry Time I Feel the Spirit</i> arr. William Dawson	4.2	3.3
<i>Chorus of the Hebrew Slaves</i> (from <i>Nabucco</i>) Guiseppe Verdi	4.1	3.5
<i>Sing Me to Heaven</i> Daniel E. Gawthrop	4	3.5
<i>Locus iste</i> Anton Bruckner	4	3.3
<i>I Hear a Voice A-Prayin'</i> Houston Bright	4	3.2
<i>Alleluia</i> Randall Thompson	4	3.1

CHAPTER 4: CONCLUSION

While the survey and evaluation process can yield a healthy selection of pieces that could be considered to be part of the standard repertoire, the list is by no means conclusive or complete. These pieces are simply a sampling of the quality choral literature that is available to high school choral directors.

As stated earlier, the magnitude of the Western choral canon makes the establishment of a definitive standard repertoire difficult at best. The collection of pieces that was generated in the course of completing this study represents a rich and interesting cross-section of that canon, and includes a lot of quality literature. Not all of the literature will be appropriate for all ensembles, though.

The stated goal of this project was to create a resource that would be helpful to choral musician-educators in their repertoire selection process. This goal was accomplished through the creation of the list and the use of peer rating and rubric rating. Beyond that, there was an unstated goal to begin to address the root cause of the problem of unfamiliarity with the choral canon. The act of completing this project provided an immersion experience with choral repertoire, all while providing the tools to intelligently and mindfully evaluate repertoire and make better decisions with regards to repertoire.

Even with this experience and the resources that it created, familiarity with repertoire and the repertoire selection process will continue to evolve with the ever-expanding knowledge of the director. As with all careers in education, musician-educators must constantly be reinventing and improving their knowledge of pedagogy and content. This is a process that must continue indefinitely.

APPENDIX A

COMPLETE LIST OF SUBMITTED PIECES

This is a complete list of the pieces submitted during the initial survey phase in answer to the prompt “Please list 10-15 pieces that you think are essential for every high school choral program.” Some listings have been combined to facilitate practical usage (e.g. when multiple movements of the same work are listed). The list is sorted alphabetically by composer's last name.

Title	Composer	Arranger/Editor
Flanders Fields	Aitken, Paul A.	
Bile them Cabbage Down	American folk song	arr. Mack Wilberg
Bright Morning Stars	American folk song	arr. Shawn Kirchner
Shenandoah	American folk song	arr. James Erb
Come Soothing Death	Bach, J. S.	arr. F. Melius Christiansen
Magnificat in D Major BWV 243 (especially <i>Sicut locutus est</i>)	Bach, J. S.	
Mary Hynes (from <i>Reincarnations</i>)	Barber, Samuel	
Sure On This Shining Night	Barber, Samuel	
Afternoon on a Hill	Barnum, Eric William	
There Were No Mirrors in my Nana's House	Barnwell, Ysaye	
O Sing Joyfully	Batten, Adrian	
Make our Garden Grow	Bernstein, Leonard	
Folk Songs (49 <i>Volkslieder</i>)	Brahms, Johannes	
How Lovely Is Thy Dwelling Place (from <i>Requiem</i>)	Brahms, Johannes	
I Hear a Voice A-Prayin'	Bright, Houston	
Ave Maria	Bruckner, Anton	
Locus iste	Bruckner, Anton	ed. William Sisson
Os justi	Bruckner, Anton	
Virga Jesse	Bruckner, Anton	ed. William Sisson
Ave verum corpus	Byrd, William	Thomas Dunn
Sing Joyfully unto God Our Strength	Byrd, William	
Set Me as a Seal	Clauson, René	
Ching-A-Ring Chaw	Copland, Aaron	arr. Irving Fine
Four Motets	Copland, Aaron	
Stomp Your Foot (from <i>The Tender Land</i>)	Copland, Aaron	
Soon Ah Will Be Done	Dawson, William	
O occhi manza mia	Di Lasso, Orlando	
Marchin' to Freedom	Dilworth, Rollo	
Ubi caritas	Durufilé, Maurice	
Cantique de Jean Racine	Fauré, Gabriel	
Sing Me to Heaven	Gawthrop, Daniel E.	

Title	Composer	Arranger/Editor
Song of Triumph	Grotenhuis, Dale	
Erev Shel Shoshanim	Hadar, Joseph	arr. Klebanow
Praise His Holy Name	Hampton, Keith	
Gloria in excelsis Deo	Handel, G. F.	
Messiah (especially <i>Hallelujah</i>)	Handel, G. F.	
Hallelujah, Amen (from <i>Judas Maccabeus</i>)	Handel, G. F.	
Zadok the Priest	Handel, G. F.	
Missa Secunda (especially <i>Gloria & Kyrie</i>)	Hassler, Hans Leo	
Te Deum	Haydn, Franz Joseph	
The Heavens are Telling (from <i>The Creation</i>)	Haydn, Franz Joseph	
Hear My Prayer	Hogan, Moses	
And So It Goes	Joel, Billy	arr. Bob Chilcott
Homeward Bound	Keen, Marta	arr. Jay Althouse
Lux aeterna	Lauridsen, Morten	
O magnum mysterium	Lauridsen, Morten	
Crucifixus	Lotti, Antonio	
Were You There	Luboff, Norman	
Alleluia	Manuel, Ralph	
The Awakening	Martin, Joseph M.	
Domine, ad adjuvandum me festina	Martini, Giovanni Battista	
He Watching Over Israel (from <i>Elijah</i>)	Mendelssohn, Felix	
Justice O God	Mendelssohn, Felix	arr. Jennings
It Was a Lover and His Lass	Morley, Thomas	
Ave verum corpus	Mozart, W. A.	ed. Bruno Reibold
Vesperae solennes de confessore (especially <i>Laudate dominum & Laudate pueri</i>)	Mozart, W. A.	
Mass in C Minor	Mozart, W. A.	
Requiem in D Minor	Mozart, W. A.	
A Red, Red, Rose (from <i>Four Robert Burns Ballads</i>)	Mulholland, James	ed. Walter Rodby
Al Shlosa D'varim	Naplan, Allan E.	

Title	Composer	Arranger/Editor
Cry Out and Shout	Nystedt, Knut	
Tambur	Hungarian folk song (attributed to Jacob Paix)	arr. Lajos Bádos
Exsultate Deo	Palestrina, Giovanni Pierluigi da	
O bone Jesu	Palestrina, Giovanni Pierluigi da	ed. & arr. Chas. Grayson
Sicut cervus	Palestrina, Giovanni Pierluigi da	
In the Bleak Midwinter	Parker, Alice	
Road Home	Paulus, Stephen	
Богородице Дево / Bogoroditse Devo (from <i>Всенощное бдение [All-Night Vigil]</i>)	Rachmaninoff, Sergei	
Dashing Away with the Smoothing Iron (from <i>Five Traditional Songs</i>)	Rutter, John	
For the Beauty of the Earth	Rutter, John	
Gloria	Rutter, John	
Requiem	Rutter, John	
Awake, Arise and Hail the Morn	Sacred Harp tune	arr. Mack Wilberg
Exsultate Deo	Scarlatti, Alessandro	
Color Madrigals	Shank, Joshua	
The Boy Who Picked Up His Feet to Fly	Shank, Joshua	
The Star Spangled Banner	Smith, John Stafford	<i>any arrangement</i>
Beati quorum via	Stanford, Charles Villiers	ed. J. Cooke
Justorum animae	Stanford, Charles Villiers	
Battle Hymn of the Republic	Steffe, William	arr. Peter Wilhousky
Dance a cachuca, fandango, bolero (from <i>The Gondoliers</i>)	Sullivan, Sir Arthur Seymour	arr. Henry Clough- Leigher
Alleluia	Thompson, Randall	
Frostiana (especially <i>Choose Something Like a Star</i>)	Thompson, Randall	
There Will be Rest	Ticheli, Frank	
Tshotsholoza	traditional African	arr. Jeffrey L. Ames
Ain' a-That Good News	traditional Spiritual	arr. Moses Hogan
Daniel, Daniel Servant of the Lord	traditional Spiritual	arr. Undine Moore
Ev'ry Time I Feel the Spirit	traditional Spiritual	arr. William Dawson

Title	Composer	Arranger/Editor
Great Day	traditional Spiritual	arr. Moses Hogan
I Got Shoes	traditional Spiritual	arr. Parker/Shaw
Joshua Fit de Battle of Jericho	traditional Spiritual	arr. Howard Helvey
My Soul's Been Anchored in the Lord	traditional Spiritual	arr. Moses Hogan
The Battle of Jericho	traditional Spiritual	arr. Moses Hogan
Walk in Jerusalem	traditional Spiritual	arr. Rollo Dilworth
Witness	traditional Spiritual	arr. Jack Halloran & Dick Bolks
Coventry Carol	traditional carol	arr. Darmon Meader
Hope for Resolution	traditional songs	arr. Paul Caldwell & Sean Ivory
Puha	Urmás, Sisak	
El Tortillero	Valdés, Jorge Bernales	arr. Waldo Aránguiz
Valiant-for-Truth	Vaughan Williams, Ralph	
Fa una canzona	Vecchi, Orazio	ed. Parker/Shaw
Chorus of the Hebrew Slaves (from <i>Nabucco</i>)	Verdi, Giuseppe	ed. Emile H. Serposs
O magnum mysterium	Victoria, Tomás Luis de	
Gloria	Vivaldi, Antonio	
Pilgrims' Chorus (from <i>Tannhäuser</i>)	Wagner, Richard	arr. N. Clifford Page
Five Hebrew Love Songs	Whitacre, Eric	
Sleep	Whitacre, Eric	
There is No Rose of Such Virtue	Young, Robert H.	
Bonse Aba	Zambian folk song	arr. Andrew Fischer
any Christmas arrangement	various composers	arr. Parker/Shaw

APPENDIX B
REPERTOIRE SELECTION RUBRICS

Reproduced from:

“A Repertoire Selection Rubric for Preservice and Beginning Choral
Conductors Based on Criteria of Aesthetic and Pedagogical Merit”

by Dr. Brandon L. Dean 134-135

REPERTOIRE SELECTION RUBRIC Criteria of Aesthetic Merit

	1	2	3	4
Textual Integrity	The subject matter is inappropriate or lacks integrity. There is an obvious disconnect between the text and musical setting. the musical setting does not reflect proper textual stress.	The subject matter is appropriate. There is an inconsistent relationship between the text and musical setting reflects proper textual stress at times.	The subject matter is appropriate and meaningful. There is a consistent relationship between the text and musical setting. The musical setting mostly reflects proper textual stress.	The subject matter is of the highest integrity, meaningful and full of affective significance. there is a significant relationship between the text and musical setting. The musical setting reflects textual stress.
Craftsmanship	The work lacks a formal structure. the work lacks melodic, harmonic and rhythmic appeal. There is little or no variation in texture. The vocal part writing exhibits a lack of concern for the performers.	The work has a mostly distinguishable formal structure. The work inconsistently maintains melodic, harmonic and rhythmic appeal. The texture of the work is varied at times. The vocal part writing demonstrates a thoughtful approach for the performers.	The work has a distinguishable formal structure. The work consistently maintains melodic, harmonic and rhythmic appeal. The texture of the work is varied effectively. The vocal part writing demonstrates a thoughtful approach for the performers.	The work has a distinctive formal structure. The work maintains the highest degree of melodic, harmonic and rhythmic appeal. The work presents unique and contrasting textures. The vocal part writing demonstrates a masterful understanding of the vocal mechanism.
Predictability	The work is entirely predictable, with every musical tendency being obtained in a direct and obvious manner. Conversely, the work is entirely unpredictable and fails to accomplish any predictable musical goal.	The work is insufficiently balanced between predictable and unpredictable musical outcomes. Most of the musical tendencies are obtained in a direct manner, and/or the work fails to accomplish most of the predictable musical goals.	The work is reasonably well-balanced between predictable and unpredictable musical outcomes. Most of the musical tendencies are obtained in a direct manner. Conversely, the work fails to accomplish most of the predictable musical goals.	The work is sufficiently balanced between predictable and unpredictable musical outcomes. Some of the musical tendencies are obtained in a direct manner. Conversely, the work fails to accomplish some of the predictable musical goals.
Consistency	The work rarely demonstrates the technical skill of the composer with regards to style and quality. The work frequently lapses into trivial passages.	The work inconsistently demonstrates the technical skill of the composer with regards to style and quality. The work contains noticeable lapses of trivial passages.	The work demonstrates with relative consistency the technical skill of the composer with regards to style and quality. The work contains only slight lapses of trivial passages.	The work consistently demonstrates the technical skill of the composer with regards to style and quality. The work is noticeably absent of trivial passages.
Originality	The work has an inferior artistic expression and contains cliché or trite musical devices.	The work has a modest artistic expression and contains marginally innovative musical devices.	The work has a distinguished artistic expression and contains some innovative musical devices.	The work has a highly distinctive artistic expression and contains many innovative musical devices.
Validity	The aesthetic value of the work is completely dependent on its historical and/or cultural significance.	The aesthetic value of the work is somewhat dependent on its historical and/or cultural significance.	The aesthetic value of the work transcends its historical and cultural significance to a moderate degree.	The aesthetic value of the work transcends its historical and cultural significance to the fullest degree.

REPERTOIRE SELECTION RUBRIC
Criteria of Pedagogical Merit

	1	2	3	4
Breath Control	The work presents musical phrasing that is not of an appropriate length for the technical abilities of the ensemble. The space between the phrases and the tempo do not allow adequate time for the inhalation process.	The work presents musical phrasing that is occasionally of an appropriate length for the technical abilities of the ensemble. The space between the phrases and tempo occasionally allows adequate time for the inhalation process.	The work presents musical phrasing that is generally of an appropriate length for the technical abilities of the ensemble. The space between the phrases and the tempo generally allows adequate time for the inhalation process.	The work presents musical phrasing that is of an appropriate length for the technical abilities of the ensemble. The space between the phrases and the tempo allow adequate time for the inhalation process.
Tone Quality	The work does not present opportunities to develop resonance sensation and refine proper vowel formation. The work will not stimulate the imaginations of the conductor and singers.	The work occasionally presents opportunities to develop resonance sensation and refine proper vowel formation. The work will stimulate the imaginations of the conductor and singers to some degree.	The work presents several opportunities to develop resonance sensation and refine proper vowel formation. The work will stimulate the imaginations of the conductor and singers to a high degree.	The work presents numerous opportunities to develop resonance sensation and refine proper vowel formation. The work will stimulate the imaginations of the conductor and singers to the highest degree.
Intonation	The work is of no pedagogical value with regards to the process of audiation. The work is either severely above or below the current audiation level of the ensemble.	The work is of some pedagogical value with regards to the process of audiation. The work is slightly above or below the current audiation level of the ensemble.	The work is of moderate pedagogical value with regards to the process of audiation. The work meets the current audiation level of the ensemble but will not challenge current understanding.	The work is of significant pedagogical value with regards to the process of audiation. The work meets and/or slightly exceeds the current audiation level of the ensemble, providing a stimulating challenge to current understanding.
Rhythmic Integrity	The work provides a poor context for the application of count-singing. The rhythmic structure of the work is not conducive to the development of consistent tempo through physical movement and audiation at times.	The work provides a fair context for the application of count-singing. The rhythmic structure of the work is somewhat conducive to the development of consistent tempo through physical movement and audiation at times.	The work provides a good context for the application of count-singing. The rhythmic structure of the work is mostly conducive to the development of consistent tempo through physical movement and audiation.	The work provides an optimal context for the application of count-singing. The rhythmic structure of the work is highly conducive to the development of consistent tempo through physical movement and audiation.
Diction	The work provides a poor context for developing pronunciation and enunciation skills. The work also fails to provide opportunities to develop expressive intent through text declamation.	The work inconsistently provides a meaningful context for developing pronunciation and enunciation skills. The work provides some opportunities to develop expressive intent through text declamation.	The work consistently provides a meaningful context for developing pronunciation and enunciation skills. The work also provides sufficient opportunities to develop expressive intent through text declamation.	The work provides an optimal context for developing pronunciation and enunciation skills. The work also provides significant opportunities to develop expressive intent through text declamation.
Music Literacy	The work provides a poor context for developing music literacy. The construction of the work provides relatively few opportunities to generate literacy related activities.	The work provides a fair context for developing music literacy. The construction of the work provides some opportunities to generate literacy related activities.	The work provides a good context for developing music literacy. The construction of the work provides many opportunities to generate literacy related activities.	The work provides an optimal context for developing music literacy. The construction of the work provides ample opportunities to generate literacy related activities.

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