

Selecting Repertoire for Changing Voice Choirs: A Checklist

This checklist was created and compiled by Drew Collins. Contributors also include Lon Beery, Pam Edwards, and others.

_____ Each singer will have a part to sing that will fit his/her range from the beginning of the piece to end. (Or, the existing music can be rewritten to accommodate your singers.)

_____ The text or poem is of the highest quality (exceptions: folk music, traditional Latin texts such as mass settings, jazz standards, Yiddish niggun, madrigals).

_____ The piece contains important teaching tools that will further your students' musical and vocal development.

_____ You are excited and proud to expose your students to this work.

_____ The music is well-constructed (voice leading, compositional techniques, the piano part is "pianistic", etc.).

_____ You believe that the time your singers spend rehearsing this piece will be well-spent in terms of their development as musicians and as human beings.

_____ Your singers will enjoy and/or appreciate rehearsing and performing the piece (in the "long run").

_____ This octavo will have a long shelf life. That is, it isn't "tissue paper music"; you will be able to re-use it in the future. (Pam Edwards reminds us: "Great music has no expiration date.")

_____ Is this piece "authentic"? If it is a folk song arrangement, is it respectful of the originating culture? If it is "classical music," would the composer approve of this performance?

_____ If this ends up being the only song that your students remember for the rest of their life, you would be thrilled.

_____ If an imaginary review committee made up of John Cooksey, Irvin Cooper, Robert Shaw, and your college choral methods professor was present, you would be proud to have selected this piece.