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World Musics and Cultures

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Overview

Welcome to the 2023 ACDA World Musics and Cultures Post-Conference Literature Session

The selections you will find here hail from a diverse array of traditions. They represent the sacred and secular practices of peoples around the world – from Eastern Europe, Asia, and Africa, to North and South America. The description for each piece combines publisher notes and my own research, analysis and performance practice ideas. You will find selections of easy, medium and difficult levels for mixed and unvoiced choirs with instrumental accompaniment and a cappella. Some are newly published while others are tried and true world music gems.

Including world music into the choral concert programs affords our choristers and audiences the opportunity to grow in awareness, understanding, and appreciation of the diverse human experiences in the USA and abroad. Knowledge of others is also knowledge of self.

“The greatest significance of people is that no matter what their race and tribe,
no matter what their color and religion they bond with each other
based on emotions, sentiments and feelings”

~ Hermann Steinherr

I trust that you will find something to enrich your choir’s world music repertoire! I am available to assist with inquiries, in-person or virtual rehearsals, clinics and guest performances, and Q+A sessions with you and your choirs.

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Selections

Tebe poem (We Hymn Thee)

SATB unaccompanied

Dobri Hristov

Musica Russica: HR011B

JWpepper: 10637772

Born in Varna, **Bulgaria**, Dobri Hristov (1875-1941) has been hailed as the most important figure in Bulgarian music and music culture during the first two decades of the 20th century.* We Hymn Thee (Tebe poem) is a section from his Liturgy of St. John Chrysostom. It is based on an ancient Bulgarian chant melody--a sublime setting of a text from one of the most solemn moments in the Orthodox liturgy. This accessible SATB piece is currently one of the most popular sacred compositions in Bulgaria and is a staple of the Bulgarian choral repertoire. The publisher's website also offers a Custom Audio Diction Guide

* <https://ubc-bg.com/en/dobri-hristov/>

Tania-Taniusha

SATB divisi with percussion

Valery Kalistratov

Musica Russica: CMR002

Tania Taniusha is a **Russian** folk dance song. Fair Tania is the leader of a buoyant circle dance of young women. The folk singer here is in awe of her beauty. Lyricism and rhythmic vitality combine in this contemporary arrangement that offers the addition of the wooden spoons as percussion.. The edition offers the text, translation and transliteration along with a useful pronunciation guide.

Good News

This is Rosephanye Powell's exciting rendition of the treasured spiritual *Good News, Chariot's Coming!* It offers an opportunity to introduce your singers to the history of the genre.

In 2018 the Ohio Public Broadcasting station organized a Living History Presentations at the Ohio State House Atrium, Columbus, OH. It is titled "Black History Month - Good News, The Chariot's Coming." It provides valuable insights to the background of the Good News spirituals

and can be viewed at

<https://www.ohiochannel.org/video/black-history-month-good-news-the-chariots-coming>

Another useful resource is the Spiritual Database, especially the “A Century of Negro Spirituals for Solo Voice” document that “...serves to highlight a selection of the historical and contemporary composers and singers who have forged art songs from this powerful American folk music.” Many of those solo spirituals also have their versions for choir.

<http://spirituals-database.com/a-century-of-negro-spirituals-for-solo-voice-the-pioneers/#sthash.4E3lRja1.dpbs>

Ngoi O Dung Ve (Do Not Leave Me)

SATB divisi

arr. Brent Wells

Earthsongs S-466A

11177751

Ngoi O Dung Ve is a SATB divisi unaccompanied arrangement of a traditional **Vietnamese** folk song. It depicts the heartbreak of two soulmates who must part but promise to be faithful to each other as the river flows and the water fern grows. This fluid, medium-difficult piece offers opportunities for text depiction and expression through a sixteen-note motive, flowing like water through all voice parts. The text, translation, and IPA are included in the octavo along with cultural context and performance notes.

Shumayela (Come, Let Us Preach the Gospel)

SSAA unaccompanied

arr. Charlotte Botha

Walton Music WW1861

UPC: 785147039464

Shumayela is a vivacious and syncopated SSAA arrangement of an isiZulu gospel hymn. While sacred a cappella singing is common in church settings across **South Africa**, it is not uncommon to hear these types of songs in various secular occasions, or even protests. This edition of the straight-forward South African song offers suggestions on successful incorporation of movement and improvisation.

Tek Kapidan (Only Door)

SATB unaccompanied

arr. Ertugrul Bayraktar

Pavane Publishing, P1719

JW Pepper 11395896

...“Some rocks rolled down from the mountain
 Our being was mixed with sorrows
 I wish our mothers gave birth to stones instead of us,
 What should I do with the material things in this life
 My soul wishes to have the old days of ours.”

Tek Kapidan (Only Door) is a lamentation folk song from the city of Amasya, **Turkey**. This area stands in the mountains above the Black Sea coast, and is set apart from the rest of Anatolia in the valley along the banks of the Yeşilirmak (Iris) River.*

This arrangement for unaccompanied mixed choir captures the imagination with its mournfully beautiful theme of love and loss. A young girl laments her boyfriend who has died, reminiscing about their good times together and expressing the emptiness of material things without love. The publication includes the text, translation and useful IPA pronunciation information.

* <https://www.britannica.com/place/Amasya-Turkey>

Jesu Weja (Jesus came)

SATB unaccompanied

arr. Eslon Hindundu

Walton Music WW1853

The unaccompanied SATB **Jesu Weja** (Jesus came) is an arrangement of the well-known Otjiherero folk song from **Namibia**. It carries a message of love, joy, and happiness in praise of God and will allow you to feature your best singers in solo groups. The song features a steady, relatively slow tempo, with an opportunity to include improvised percussion, ululation and whistles.

Hereroland, geographic region of eastern Namibia, encompassing part of the western Kalahari (desert) and bordering Botswana on the east. * **Herero** is a group of closely related Bantu-speaking peoples of southwestern Africa. They have historically herd cattle, sheep, and

goats and developed the science and art of horticulture.** Otjiherero is taught in Namibian schools both as a native tongue and as a secondary language.

* <https://www.britannica.com/place/Hereroland>

** <https://www.britannica.com/topic/Herero>

Ideas for further study:

'Making Tradition': Healing, History and Ethnic Identity among Otjiherero-Speakers in Namibia, c. 1850-1950 by Marion Wallace (JSTOR)

Journal of Southern African Studies [Vol. 29, No. 2 \(Jun., 2003\)](#), pp. 355-372 (18 pages)

Published By: Taylor & Francis, Ltd. <https://www.jstor.org/stable/3557367>

Ai Dievini (Oh, God, the Sun is High)

SATB divisi, unaccompanied

arr. Ethan Sperry

Gentry Publications: JG2521

JWPepper: 11396134

Ai Dievini (Oh, God) is an evocative arrangement of a traditional **Latvian** folksong, for unaccompanied mixed chorus. It begins with a solo statement of the melody later oscillating between SA and TB lines in order to undulate in a satisfying homorhythmic climax and conclude with a monophonic final appearance. The piece is a transcendental composition contemplating death metaphorically expressed by the setting of the sun into the eternal afterworld.

Translations, IPA pronunciation guide and program Notes will be available for free download at fredbock.com/freedownloads



"Detska kitka"Choir, Plovdiv, Bulgaria

Aia la 'O Pele I Hawai'i

SSAA divisi, unaccompanied with Ipu
 Jace Kaholokula Saplan
 Walton Music: WW1961
 JWPepper: 11415495

According to Jace Kaholokula Saplan, **Aia la 'O Pele I Hawai'i** is a tribute to a text chanted in honor of Pele, a deity synonymous with creation and associated with volcanic activity. It is one of the countless dances and chants that honor her name, her presence, and her strength, the importance of ritual, and the power of community. The traditional percussion instrument ipu is made from a gourd and is effectively incorporated into the musical texture. The octavo offers the Hawaiian letter pronunciation example in IPA, along with the text and translation, and cultural context notes.

Large gourd drums called **ipu** hula are unique to Hawai'i. Ipu hula are fashioned from two ipu (gourds), a smaller one forming the top and a larger one the lower portion of the instrument. The gourds are specially cultivated to obtain the desired shape.*

*<https://www.metmuseum.org/art/collection/search/501369#:~:text=Large%20gourd%20drums%20called%20ipu,to%20obtain%20the%20desired%20shape>

Turlutte acadienne montrealaise (Acadian Mouthreel)

SAB unaccompanied
 Marie-Claire Saindon
 Earthsongs: S-464
 JW Pepper: 11213345

Turlutte acadienne montrealaise is an a cappella, SAB exploration of vocal sound and harmony. It hails from the traditional Acadian and Quebecois musical practice of the *turlutte* (mouth reel) that is a vocal imitation of an instrumental jig, using a specific set of syllables – kin to vocal jazz scat. The piece is also available for SSA and TTB voicings, and would be a fun pathway to teaching rhythmic acuity and sensitivity.

More on regional Acadian cultural identity:

<https://www.cambridge.org/core/journals/journal-of-the-society-for-american-music/article/abs/performing-acadie-marketing-panacadian-identity-in-the-music-of-vishten/88F92FD7F163A8EFAD50E2CC9D675A87>

Spes (Hope)

SSAA divisi, unaccompanied

Mia Makaroff

Walton Music: WW1777

JW Pepper: 11165730

Spes (Hope) is a delightful unaccompanied treble choir work that combines two texts about living life to the fullest for the short time we exist. One is in **Sami**, the language of Lapp people, and the other in Latin. Both, challenging and inspiring, the song has potential to elevate singers and audiences alike.

Sami language, also called Lapp, any of three members of the Finno-Ugric group of the Uralic language family, spoken by the Sami (Lapp) people in northern Finland, Sweden, and Norway and on the Kola Peninsula in Russia.*

* <https://www.britannica.com/topic/Sami-language>

Dobru Noc (Good Night)

SATB divisi, unaccompanied

Petr Eben

National Music Publishers: NM1071

JW Pepper: 11396562

Petr Eben (1929-2007) a prolific Czech composer, suffered both under the Nazi regime and the Stalinist regime. As the son of a Jewish father and Catholic mother, he had been imprisoned in Buchenwald as a teenager.*

* <https://holocaustmusic.org/places/camps/central-europe/buchenwald/petr-eben/>

“... Good night, my love, good night. May God take care of you!
Good night, sleep well, May you dream about me...”

Dobru Noc is a heartfelt, medium-difficult rendition of a **Slovak** lullaby to a loved one for unaccompanied SATB divisi choir. It presents ample opportunities for teaching balance, blend, vocal clarity and placement and showcases your skilled soprano and tenor soloists. The layered texture and lilting recurring motives offer a glimpse into the warm Slovak musical culture. The edition provides Slovak text, translation and pronunciation guides.

Mighty Flame Dharani

SATB, wooden fish

Reed Criddle

Earthsongs: S-467

JW Pepper: 11366969

According to its program notes, **Mighty Flame Dharani** is a setting of the second of the Ten Short Mantras, typically recited in morning chanting services at Buddhist temples. The **Sanskrit** text is translated as a mantra for eliminating misfortune and was specifically chanted in response to nightmares and unexpected conflicts. Its purpose is to elevate or free the mind. Its oration is also intended to help others.

The composition offers a challenging layered texture anchored by a steady beat. The edition provides extensive and helpful Sanskrit text, translation, IPA, performance and program notes to aid the choirs and directors in conquering this advanced piece. The score also calls for the use of wooden fish percussion. It is a wooden percussion instrument that is used in Korean Buddhist monasteries to call monks and nuns to assembly and to keep time during religious services or meditation periods. The mokt'ak is abstractly carved in a shape that resembles a fish, and is thus the functional equivalent in Korea to the Chinese "wooden fish"

[*https://www.oxfordreference.com/display/10.1093/acref/9780190681159.001.0001/acref-9780190681159-e-2758;jsessionid=456639919AA22DCFFDB391F77FE8B0B5](https://www.oxfordreference.com/display/10.1093/acref/9780190681159.001.0001/acref-9780190681159-e-2758;jsessionid=456639919AA22DCFFDB391F77FE8B0B5)

Tchaka

SATB unaccompanied

Sydney Guillaume - Sydney Guillaume Music

JW Pepper: 10661680

This song is like a delicious Haitian-creole dish of **Tchaka**, one of the most popular meals in Haitian cuisine.

"Tchaka is one of the most popular meals in Haitian cuisine. It's a "melting pot" – a tasty mélange of different food products such as corn, beans with pork, and crustaceans. Likewise, Haitian folklore consists of a huge variety of rhythms and dances that when mixed together give birth to extraordinary works. Bon appétit and happy listening!"

-Gabriel T. Guillaume

This fun, unaccompanied SATB delicacy would be a great addition to a food themed concert for your advanced choir.

Soon I Will Be Done

SATB divisi, unaccompanied

arr. Marques L. A. Garrett

Walton Music: WW1900

Soon I Will Be Done is a stylized new rendition of the well-known spiritual. Marques Garrett masterfully combines the energetic drive with the underlying sadness expressing the duality of human existence - the end of earthly presence and the anticipation of the joyful transition to life after death. The edition offers text pronunciation guidance and is an exciting challenge for your more advanced mixed choir.

Deep River

SATB

Arr. Alexander Lloyd Blake

Alliance Music Publications: AMP 1141

JWPepper - 11202054

Alexander Lloyd Blake offers an exciting arrangement of the beloved spiritual “**Deep River**.” It is a song of hopefulness and yearning, expressing a desire for peace and freedom. The slow, haunting melodies are filled with belief and emotion and embody the universal longing for freedom. The extended vocal ranges and thick texture express both weariness from the present and determination to overcome. This arrangement for an unaccompanied mixed choir combines traditional spiritual harmonies with flashes of a more contemporary harmonic language and would be a welcome addition to the repertoire of your more advanced ensembles.

A good start for your further research on the history of the spiritual Deep River is the “[History of Hymns: 'Deep River'](#)” by C. Michael Hawn along with “[Deep River](#)” by Marc O'Connor

Thank You

Thank you for your interest in the World Musics and Cultures Literature session. If you have any questions about the selections or about world music in general please feel free to reach out to batchvarova@hanover.edu for any assistance. I don't promise to have all the answers but will do my best to help. Thanks again for visiting today and best wishes for a wonderful concert season with your choral ensembles.