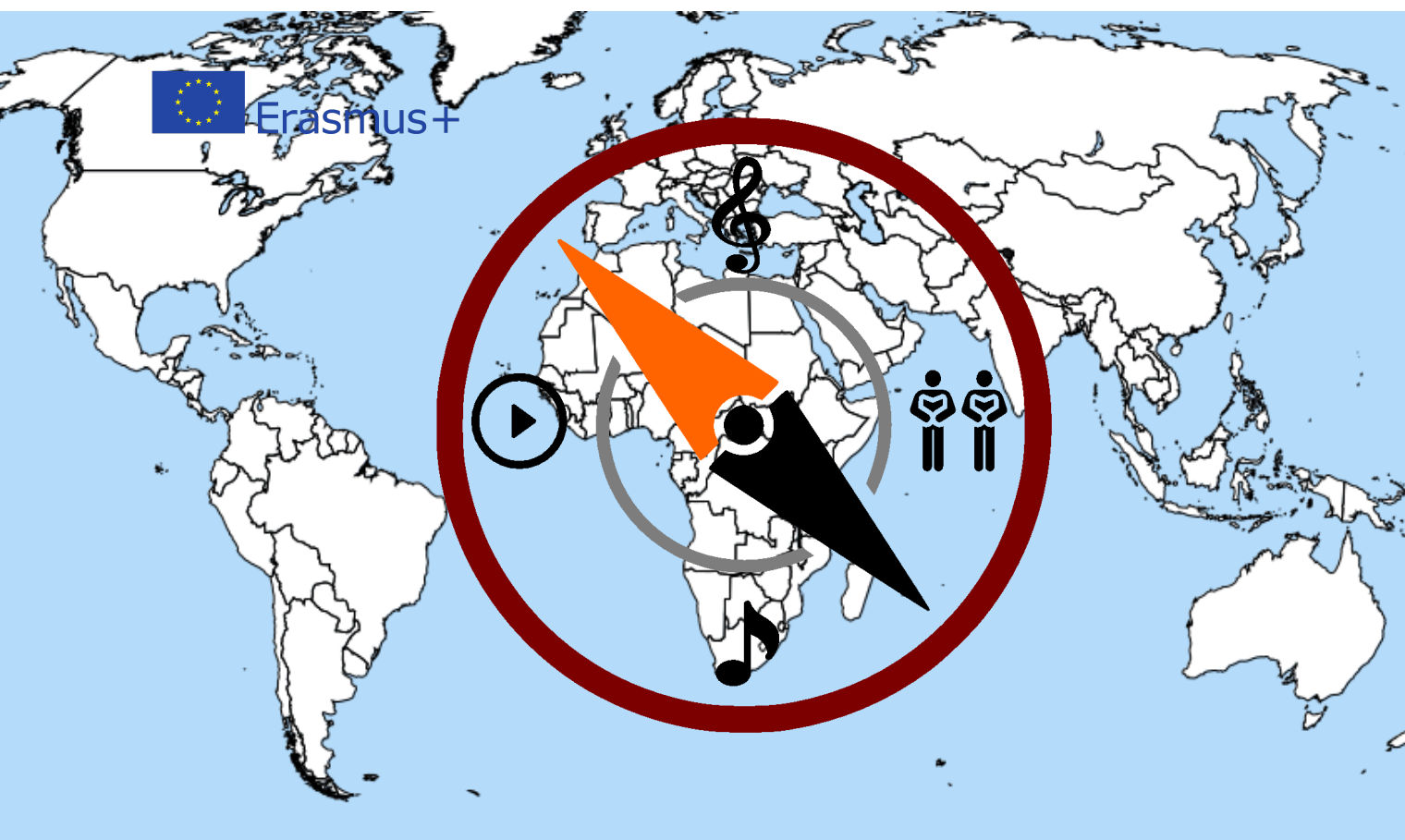


ENGLISH [no translations available]

# *sing me in*

collective singing in the integration process of young migrants



## Repertoire Guide

Free handbook

[www.SingMeIn.eu](http://www.SingMeIn.eu)

## Publisher

This handbook is published by the European Choral Association - Europa Cantat (Weberstrasse 59a, 53113, Bonn, Germany) for the "Sing Me In" Project.

It may be freely downloaded, distributed, and printed.

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The quotes, musical examples, or images may have their own copyright status, which we tried to clarify in each occurrence.

The "compass" drawing on page 1 is based on free svg files from <http://www.onlinewebfonts.com/>

## Project partners

The "Sing Me In" project is coordinated by

the European Choral Association - Europa Cantat (DE) [www.europeanchoralassociation.org](http://www.europeanchoralassociation.org)



in partnership with:

Estonian Choral Association (EE)  
[www.kooriyhing.ee](http://www.kooriyhing.ee)

Sulasol (FI) [www.sulasol.fi](http://www.sulasol.fi)

Ung i Kor (NO) [www.ungikor.no](http://www.ungikor.no)

ZIMIHC (NL) [www.zimihc.nl](http://www.zimihc.nl)

Koor&Stem (BE) [www.koorenstem.be](http://www.koorenstem.be)

A Coeur Joie (FR) [www.choralies.org](http://www.choralies.org)

Musica International (FR) [www.musicanet.org](http://www.musicanet.org)

Moviment Coral Català (CAT/ES) [www.mcc.cat](http://www.mcc.cat)

Koro Kulturu Dernegi (TR) [www.korokulturu.org](http://www.korokulturu.org)

Fayha Choir (LB) [www.fayhachoir.org](http://www.fayhachoir.org)



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This publication reflects the views only of the author, and the Commission cannot be held responsible for any use that may be made of the information contained therein.



### List of contributors

Many people contributed to the project, offering time and energy to proofread, translate, compile information and texts. You will find a list on the website [www.SingMeIn.eu](http://www.SingMeIn.eu)

The redaction of the handbooks was supervised by:

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### **Table of Contents**

<b>Welcome to “Sing Me In”!</b>	<b>5</b>
What is the project “Sing Me In: Collective singing in the integration process of young migrants” about?	5
Our contribution: Four handbooks to download	7
<b>Introduction</b>	<b>9</b>
What are our sources?	9
What did we choose?	10
<b>Chapter 1 - Videos of musical games, songs, and exercises</b>	<b>11</b>
<b>Chapter 2 - Repertoire from different regions of the world</b>	<b>17</b>
International Songbooks with content from different regions	17
List of repertoire referenced on <a href="http://www.musicanet.org">www.musicanet.org</a>	18
Southern and Eastern Europe	19
Sub Saharian Africa	20
North Africa and the Middle East	21
India and Pakistan	23
Latin America	23
Asia	23
Help and pronunciation guide	24





A number of youth organisations involved in collective singing expressed their need and the need of their own members for structured tools to address the issues at hand: youth organisations globally share the same challenges and are only partially aware of solutions developed in other European countries. The partners of the project decided to address these needs at the European level, to ensure that the whole sector and as many young people as possible can benefit from it in Europe.

Eleven musical organisations from ten countries, involved in youth work, joined forces and used their extensive networks to collect good practices in their respective professional and geographical areas. Based on that rich input from the field, and with the support of experts and practitioners, they decided to collectively develop innovative pedagogical content.

The main outputs of the project are three handbooks and a dedicated repertoire guide, targeting children's and youth choir conductors and teachers: repertoire tips, pitfalls to avoid, examples of good practices, communication strategies, funding tips, guidelines for singer's preparation, etc. The handbooks are available in 11 languages to allow for efficient dissemination and to guarantee a maximum impact across the community of youth workers in Europe and beyond.

To ensure efficient dissemination, we organised a cycle of international and national multiplier events that are part of training events and conferences gathering our target groups across Europe. These events are an opportunity to reach out to active practitioners who will in turn use and spread the methods further.

Based on anthropological findings, the human voice was likely among the first instruments used by humans to produce music together, and it helped members of a group to develop their skills, share emotions, organise common life. Collective singing provided a sense of belonging. The "Sing Me In" project thus relies on a millennium-old tradition to look into the future: It offers innovative and effective tools to help young people meet without prejudices, acquire skills, and enter a productive and balanced relationship with the community.



## Why would collective singing be useful for integration?

Collective singing is a social act: it is about singing together. And singing together can create a strong, emotional, and happy connection, even between people with very different ways of life. Based on this shared emotional experience, involving beauty, effort, and fun, a new relationship can start and grow. Singing in itself is of course only a tool to equalise the status of the participants: while singing, we are first and foremost singers, cooperating to create a shared musical result. It enables a new relation based on equality (we are all singers here) that can be used to overcome perceived differences and enter into a phase of dialogue and understanding. However, this tool is not unique! Collective singing is only one integration/inclusion tool amongst many other wonderful tools (other musical activities, sports, education, work experience, community work, etc.), and can be articulated with many other activities sharing the same aims.

Let us quote Anne Haugland Balsnes<sup>1</sup> here:

*"The singing voice is a part of the body, and closely linked to breathing. Therefore, singing relaxes and exercises muscles, bones, and lung capacity, and contributes to a general state of physical well-being. Furthermore, choir singing brings joy and excitability in addition to a general state of mental well-being. Singing in a choir is described as a 'kick', like 'falling in love' or a 'long-lasting high'. Experiences such as these are meaningful for health and quality of life.*

*One of the most important things in terms of integration in a new country is language competence. In a choir, one can learn a new language in a friendly and easy environment, by communicating at choir practices and through song lyrics. You do not have to speak the native language fluently to be accepted as a full choir member. A choir contributes to social networking, which is also critical for integration.*

*Choir singing is the simplest way of making music, since the instrument – the singing voice – is part of the body. You only need a group of people, a place to be and a conductor, to make a choir. Still, it is not given that the many advantages mentioned above will be achieved. It is crucial that both the social and the musical part of the choir is permeated by hospitality."*

The project title uses the wording "collective singing in the integration process of young migrants". While we discuss each of these terms below, they in themselves clearly indicate that our primary aim is to support processes and projects that help people overcome differences. Consequently, over time, they eventually discover ways to connect on an individual level, creating new bonds, and a sense of belonging to a same group. Young migrants, just arrived or rooted in families with strong migration background, are a part of our European societies. They learn, work, play, talk and move with the rest of their generation, the adults of tomorrow. The way they relate to their environment, and the way it interacts with them, partially defines how our societies will work in the coming years. Although you most likely downloaded this handbook from the internet, we believe that digital networking and virtual communities are not an answer to the challenges ahead. We need contact, exchange, dialogue and cooperation in real life.

Collective singing is a very flexible art form, merely defined by a method (singing together), and thus can adapt and adopt new musical and cultural contents. This spirit of togetherness, of peaceful encounter, is at the heart of the European ideal (as embodied by many initiatives, over and beyond the European Union institutions).

<sup>1</sup> Anne Haugland Balsnes studied the KIA Multicultural Gospel Choir (The KIA Choir, <http://kianorge.no/gospelkor/>) in Kristiansand, Norway, during Spring 2012. The choir is part of KIA – which stands for "Kristent interkulturelt arbeid", or "Christian Intercultural Work". The study was based on participant observation and interviews, and focused on members with backgrounds as refugees.

### **For whom is this project?**

Final targets: The project aims to benefit young people

living in different European countries and beyond

from the culture of the host country and from other cultural backgrounds (migrants and refugees)

singers and not-yet-singers

Direct targets: The Handbooks are written to serve

professionals in the youth field: conductors of children's and youth choirs, social workers

(music) teachers who want to work with children/young people from different cultural backgrounds

Multipliers: To spread the tools developed, we rely on a broad network of

organisations which reach out to professionals in the youth field

organisations which can present examples of good practices and/or disseminate the results of the project including the handbooks and repertoire guide.

### **Our contribution: Four handbooks to download**

The result of our work is three handbooks and a repertoire guide that may be freely downloaded from the website [www.SingMeIn.eu](http://www.SingMeIn.eu)

"Sing Me In: Singing with groups of young refugees"

"Sing Me In: Including young people with migrant backgrounds in existing choirs"

"Sing Me In: Working in a school environment"

"Sing Me In: Repertoire guide"

Each of the three handbooks is available in 11 languages: Arabic, Catalan, Dutch, English, Estonian, Finnish, French, German, Norwegian, Spanish and Turkish. If you are interested in contributing to a translation in your own language, please do not hesitate to contact us! If you want to find out if other translations have been provided in the meantime, please check the website [www.SingMeIn.eu](http://www.SingMeIn.eu).

### **What results do we expect?**

We hope

To see our handbooks contributing to more integration projects being launched.

to see regular choirs welcoming more diverse participants.

to see pupils and classes benefiting from singing activities (better academic results and classroom dynamics).

to see all participants and organisers rewarded with fun and joy, shared laughter and music.

To achieve this, we need your help! If you like these handbooks, share them with your peers and friends. And if you don't like them, please let us know what we could improve!

### **Some explanations on terminology choices**

The English title of the project is "Sing Me In: Collective singing in the integration process of young migrants". Let's clarify these terms:



### [...] collective singing [...]

Although most of this project's partners are involved in "choral" singing, we believe that any form of "collective singing" can be beneficial. The traditional choral setup – a conductor, scores and singers singing different voices – is not the only relevant format for this project. Our approach thus covers any shared singing activity, a cappella or with instruments, unisono or multi-part singing, as well as any type of repertoire or style. Here, the core asset is the very intimate and connecting experience of mixing voices.

### [...] integration process [...]

We were aware from the beginning that i, the term "integration" may be considered as "old-fashioned" or "wrong" or "politically incorrect", in some countries, cultures or languages. Our aim is not to decide if migrants should be "integrated" or "included" (or any other term). Our aim is to provide ideas and tools that can be adapted to incredibly diverse contexts, where people from different backgrounds have to coexist peacefully in a geographical, political, economical and cultural space; in which collective singing can be a tool for people to meet and exchange. In short, simply make life better for all parties involved.

Be aware, it's a two way street: the host culture needs to integrate just like the migrants' cultures. In our diverse world, everyone needs to integrate.

### [...] young [...]

The project focuses on young migrants. By "young", we globally understand people in their formative years, including children (starting with kindergarten age), until the age where they enter adult life. Where we have a specific age-range in mind, this is indicated. Of course, this is an extremely variable notion, depending on the country, the culture, as well as socio-economic situations<sup>2</sup>. You will also notice that we sometimes refer to activities and practices that mix generations, as a tool for integration, or even that we try to learn something from experiences that were developed for adults but from which we can extract useful information to share. Vice-versa many of the tips and tricks mentioned in the handbooks can also be applied when working with adults in a similar context.

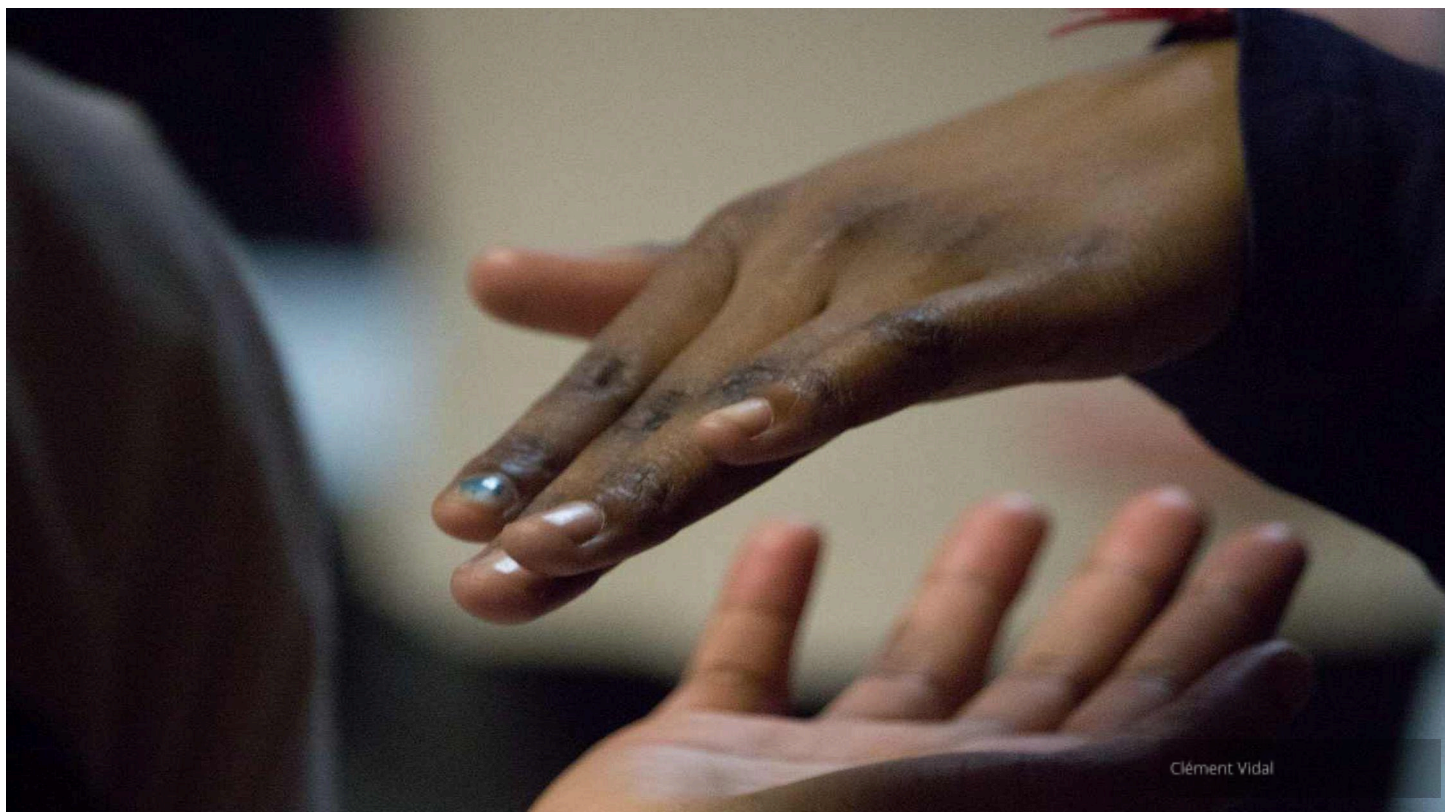
### [...] migrants [...]

According to UNESCO, the term "migrant" can be understood as: "any person who lives temporarily or permanently in a country where he or she was not born, and has acquired some significant social ties to this country". This definition includes refugees and asylum seekers.

Our project, however, has a broader scope, potentially including young persons with a migrant background (first, second, or even third generation), who may be in need of further integration (or inclusion) into the host culture. We are fully aware of the fact that there are young migrants who are already integrated and will not need support. Furthermore, many of the tips and tricks collected can also be applied to working with young non-migrants who do not have access to culture and are socially or otherwise disadvantaged.

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<sup>2</sup> When no indication is given, we use the following age ranges: Children= 0 to 12, Youth/young people = 13 to 30, teenagers=13 to 18, young adults=18 to 30



Clément Vidal

## Introduction

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Welcome to our “repertoire guide”. You can use this guide to find ideas related to your own project. We designed it as a companion tool for the three handbooks developed in the frame of the “Sing Me In” project:

“Sing Me In: Singing with groups of young refugees”

“Sing Me In: Including young people with migrant background in existing choirs”

“Sing Me In: Working in a school environment”

You can download these guides on the website of the project.

This guide contains links and references where to find a variety of songs, scores, recordings, and videos on repertoire that have been used or recommended by people working in the field all over Europe, with children and adult migrants. If you are reading this on paper we therefore recommend visiting [www.singmein.eu](http://www.singmein.eu) and opening its digital version which will allow you to use the links directly.

The choice of repertoire is an important aspect of the success of the project you want to set up. You will find in the three handbooks some pieces of advice regarding the repertoire adapted to your situation.

## **What are our sources?**

We have collected experience from over 100 projects in Europe and beyond, also asking them what songs from countries of origin of migrants have worked best with their groups.

We asked the partners of the “Sing Me In” project themselves to give us their ideas

We have asked for the contribution of publishers in Europe and collected references from published songbooks

We have searched in the Musica International online database for references fitting the topic

We have filmed practical games and songs during working sessions with teachers and conductors delegated by the "Sing Me In" project partners.

This is a guide that should be useful all across Europe, where situations are very different. It is of course not possible to publish songs that would work in all the case scenarios.

### **What did we choose?**

We tried to provide a real added value by concentrating on a specific approach:

#### **No local songs...**

Many projects around Europe are based on local language learning processes and therefore use local folk tunes and children songs in the country language. We are confident that you can find this local repertoire yourself.

#### **No commercial anglo-saxon pop repertoire...**

In our search for repertoire, many projects all over Europe have mentioned the use of American and world pop music as support for their activity. It is quite clear that young migrants and local singers partly listen to the same pop music ! But as for local folk and traditional repertoire, we believe that interested conductors and teachers will easily find the songs they would like to use.

#### **...but repertoire from the countries of origin!**

We have rather concentrated on collecting adapted songs from the main cultures of origins of migrations in Europe, as well as on games and songs with few words or onomatopoeia.

Finally, don't forget that choral organisations throughout Europe and beyond can be a source for finding repertoire and ideas!

You can find a list of national organisations on [www.EuropeanChoralAssociation.org](http://www.EuropeanChoralAssociation.org)

## Chapter 1 - Videos of musical games, songs, and exercises

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Nothing works better than a live demonstration. We have recorded and collected video examples for you, so you get an idea of the song.

In this section, you will find scores, recordings, and videos of a group of choir conductors who have experience in working with children and youth, among which many people with migrant backgrounds.

These are short songs and games, most with movement, easy words, and fast learning possibilities. Many of them have no text at all. All of them would fit any situation where you want to start making people sing and play together... a real ice-breaking tool.

You can find all these videos on the [www.SingMeln.eu](http://www.SingMeln.eu) website, by following the link, or by using the QR codes with your smartphone or tablet.



### **Ankara Zeybeği**

This is a Turkish folk song which would be useful for approaching Eastern scale and rhythms. No text !

For teenagers and adults

[See on YouTube](#)



### **Bim Bom**

Easy song with no words and with body percussions. Could work in canon (two entrances)

For children above 8

[See on YouTube](#)



### **Chocolate**

Speaking game on the word "chocolate" with Spanish pronunciation. The game is played face to face in couples and gestures in a mirror.

For young children

[See on YouTube](#)



### **Tomaten salat**

Easy folk tune here in Flemish text, Easily translation possible in many languages.  
The game is playing with words because the musical accent and the text accent are not synchronized.

For children above 6

[See on YouTube](#)



### **Epo y tai tai ye**

Canon of two entrances, written by Jos Wuytack in his adaptation of the Orff method. Nice exercise combining gestures with hands and left and right movements.  
Ideal song in order to add progressive challenges

For children above 8

[See on YouTube](#)

[See on YouTube \(work in group\)](#)



### **Fruits canon**

Canon of 3 entrances (see score) or 4 entrances (see video). Works as well with English pronunciation of the text.

Gestures added. Some difficulties in syncopation

For teenagers and adults

[See on YouTube](#)



### **Geydiğim aldir**

Eastern Turkish folk song, with text. Asymmetric typical middle East measure.

For teenagers and adults

[See on YouTube](#)



### **Gökte Yıldız Ay Misun**

Turkish folk song, with text. Fast tempo. Asymmetric typical Balkan measure

For teenagers and adults

[See on YouTube](#)



### **Joik**

Canon of three entrances, with Joik style nonsense text. Simple gestures added.

For teenagers and adults

[See on YouTube](#)

[See on YouTube \(work in group\)](#)



### **Loe -la- li- le**

Easy children song with no words. First letter could be replaced ad libitum.

For young children

[See on YouTube](#)



### **Maketutu**

Easy song with African flavour nonsense text. Gestures added.

For children above 8

[See on YouTube](#)



### **Ozewiezewoze**

Easy song in ternary rhythm from Flanders (Belgium). Nice to learn vowel sounds by changing them along the song.

For children above 8

[See on YouTube](#)



### **Si tu vas al cel (catalan version)**

World famous children song, existing in many languages (see text sheet). Allow to do games with "questions and answers" phrasing as well as easy two parts refrain.

For children

[See on YouTube](#)



### **Sing Noel**

Easy canon of three entrances. Christmas time song. English text.

For teenagers and adults

[See on YouTube](#)



### **Uela zigi**

The song composed and written by the Finnish Unicef Goodwill Ambassador, actress, and singer Eija Ahvo. She composed this song when she was driving her car, on the way to a Finnish school to give a speech about African children. She wanted to make them sing a song, that sounded African so that her audience at the school would get an idea of African-sounding music.

For teenagers

[See on YouTube](#)

[See on YouTube \(work in group\)](#)



### **Awe tomazawa**

African song with three ostinati of three bars added, nice to build polyphony.

Body percussion was added. With a polyrhythmical approach. Ideal for adding body percussion games and canons

For teenagers and adults

[See on YouTube](#)



### **Game for a progression on clap - Arabic song**

[See on YouTube](#)



### **Hananina Nonano**

Three-part song with nonsense words. Minor scale and harmony

For children above 8

[See on YouTube](#)



### **Heio io io**

Three phrases with nonsense words. Added circle dance, couple dance with different possibilities. Added body percussions with different possibilities. Added rhythmical game with batons and combination with dance.

For children above 8 and teenagers

[See on YouTube](#)





### **Hey doumba**

Nonsense canon of two entrances. Added body percussions

For children

[See on YouTube](#)



### **Babethandaza**

A traditional South African song of prayer and celebration in three parts (added gradually)

<https://singpatico.weebly.com/sin-nje-nje.html>

[See on YouTube](#)



### **Learning names**

Games in a circle, with a rhythm with the aim of learning the names of others in the group

For all

[See on YouTube](#)



### **Marizwe uelakaya**

African song in three parts with spontaneous harmony (just one note to start will drive you). Added dance.

For teenagers and adults

[See on YouTube](#)



### **Money**

Estonian folk song. Game with passing money from one hand to the other. Someone in the middle should guess where the money is!

For small children

[See on YouTube](#)



### **Ring**

Norwegian children's song. Another version of searching where the coin is in a circle. Norwegian language.

For small children

[See on YouTube](#)



**Simama kaa**

A process of learning a song with no speaking and movements and gestures only.

Nonsense African feeling.

For small children

[See on YouTube](#)



**Sumo**

Imitation of sumo exercises. For breath and voice production

Imitation of wind sound for breath development

For children from 6

[See on YouTube](#)



**Tué tué, barima tué**

The traditional canon of four entrances from Congo. Added body percussions

[See on YouTube](#)



**Who stole my chicken and my hen**

Traditional children's song. Interesting for learning silences. English text.

Exercise on dividing the phrases into groups and later in solos...

[See on YouTube](#)



**Who is passing the message**

Vocal games in a circle in order to pass the sound of someone to the next. Exercise for intonation

Vocal game for melody creativity and spontaneous sense of tonality.

For children and teenagers

[See on YouTube](#)



**Ze eke le va**

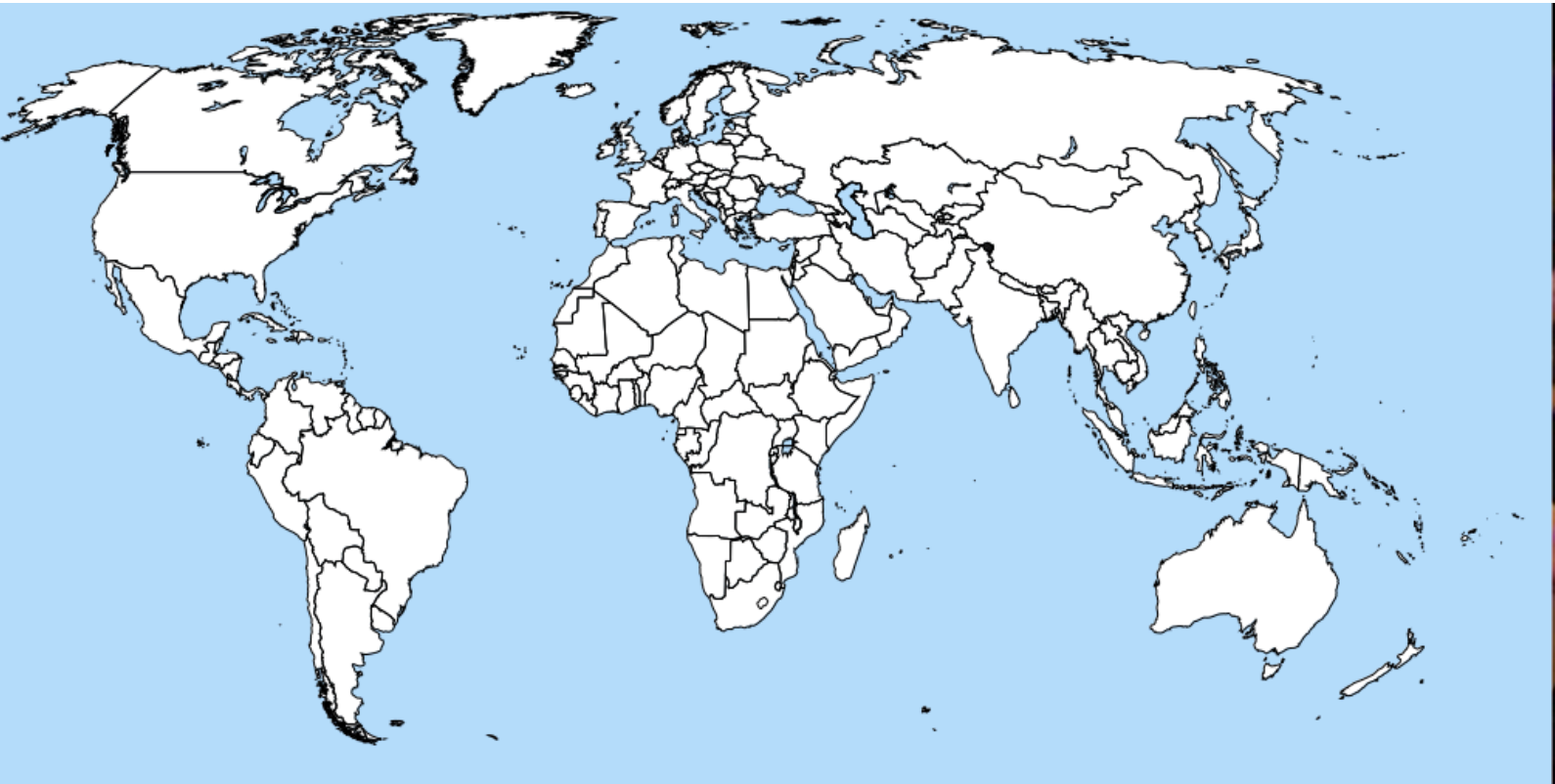
Nonsense song

Process of teaching a song without speaking and using movements, including progressive harmony

For children from 8

[See on YouTube](#)





In the frame of Sing Me In we discovered the following specific songbooks which were specifically

**SMIA songbook:** <https://musescore.com/smia> and  
<https://www.youtube.com/channel/UCRL5xmPUMAE-ZOMABPMfUjg>

Ester Bonal's Songbook "Diversità"

We are aware of the fact that there are many more songbooks / collections with international repertoire that can be useful. Please search the Musica International Database (see below) or the Websites of different publishers to find these books.

### **List of repertoire referenced on [www.musicanet.org](http://www.musicanet.org)**

Our partner Musicanet referenced (and will be referencing more) a repertoire adapted to "Sing Me In" project.

#### **What is musicanet?**

Musicanet, a collaborative multimedia and multilingual database and virtual choral library has been developed and brought to you by Musica International, a non-profit association. It is conceived in an academic way and has become one of the most comprehensive sources of choral music information in the world.

When you connect to [www.musicanet.org](http://www.musicanet.org), the language is automatically set to English or French or German or Spanish. Musica is both a tool for searching choral repertoire and a teaching tool for the benefit of conductors, musicologists, schools and conservatories, choral federations, music libraries... as well as for singers to find the translation of the texts in different languages, the correct pronunciation of the text (sound file), a selected good interpretation of a choral piece by a choir (audio



or video)... and in fact for any person, amateur or professional, with an interest in the world repertoire of choral music.

The database of scores comprises about 200,000 records providing as many as 100 different types of information (composer, arranger, author of text, publisher, title, genre and form, language, level of difficulty, type of choir, mood of the piece, instrumentation, duration, keywords, etc...). Around 20 data categories are translated automatically using multilingual thesauri perfected by the Musica team.

### **How to access Musica?**

First, go to <http://www.musicanet.org/>. There you have to log in. If you don't have an account yet, you can create one in a few seconds: it is free and easy.

### **How to find relevant repertoire on Musica?**

Simple search: Just use the keyword "SingMeIn"

You can use the simple search feature on the homepage <http://www.musicanet.org/>. To restrict your use to the only music scores selected to be related to "Sing Me In", just add the keyword "SingMeIn" into to search field "Keywords, Words of title, ..." in addition to eventual additional criteria in other fields.

#### Advanced search

If you need a more specific search, try to use the button "More criteria" or go to <http://www.musicanet.org/en/more-criteria/>. You will find there an advanced search form with additional search criteria (language, country, number of voices, difficulty for the singers, duration, etc...), and even find a button to access an Expert Search Form, designed for "professional librarians" who are used to fancy searches with boolean operators.

### **What information do you get?**

The results after a search contains the description of the pieces fitting the criteria, in which one finds, in addition to the full bibliographic description, links to the multimedia features, and locations of the score in libraries, as well as links to more details on the composer, the publisher... For many Sing Me In selected pieces, a link for downloading the score is also present (depending on eventual Copyright restrictions).

### **Contribute with new repertoire!**

The collaborative functioning of Musica allows any visitor to mention to us a piece found in Musica but not being labeled as "SingMeIn". To do this, please send a message to [librarian@musicanet.org](mailto:librarian@musicanet.org)

## **Southern and Eastern Europe**

### **Main destinations of migration from this region**

#### Turkey and Northern Cyprus

About 9,000,000 people left Turkey. You can find about 4 million [in Germany](#) and the rest in the Netherlands, Austria, the United Kingdom, France, Belgium, Sweden, Switzerland, Denmark, Italy, Bulgaria, Macedonia, Greece, Romania, Serbia and Norway

#### Armenia

2,000,000: mostly in Russia, but also in France, Ukraine, Greece, Bulgaria, Spain, Germany, Poland, the United Kingdom and the Netherlands

#### Kurds

2,000,000: mostly in Germany, France, Sweden, Russia, the Netherlands, Belgium and the United Kingdom.

#### Ukraine

6,000,000: mostly in Poland, Germany, and the Czech Republic, but also in almost all European countries.

### **For children under 12 years old**

#### Belarus:

*Kupalinka*

**Composer:** Uladzimir Teraŭski, arr. N. Vetrova **Voicing:** SA [View description in Musica database](#)

*Kalykhanka*

**Composer:** V. Rainčyk **Voicing:** S [View description in Musica database](#)

#### Bosnia:

*Dobro doshli mushtulutsi*

**Composer:** Anonymous **Voicing:** unspecified voicing [View description in Musica database](#)

*Sjajna zvijezda*

**Composer:** Anonymous **Voicing:** SA [View description in Musica database](#)

#### Bulgaria:

*Kulade le ( Doyninata, kulade le ) ( 2014 )*

**Arrgt.:** Griesheimer, Björn **Voicing:** SA ; TB [View description in Musica database](#)

*Stojne ( Stojne, mlada merendzhiko )*

**Composer:** Anonymous **Voicing:** unspecified voicing [View description in Musica database](#)

*Teften Kate ( OGREJA la mesechinka )*

**Voicing:** unspecified voicing [View description in Musica database](#)

#### Hungary:

*Pandur Andanduri ( 1588 )*

**Composer:** Anonymous **Voicing:** unison [View description in Musica database](#)

*Torborzó ( A jó lovas katonának de jó' nagyon dolga )*

**Composer:** Anonymous **Voicing:** unison [View description in Musica database](#)

*A jó lovas katonának*

Composer: Anonymous Voicing unison [View description in Musica database](#)

*Hej, Jancsika, Jancsika*

Composer: Anonymous Voicing unison [View description in Musica database](#)

Macedonia:

*Lele Jano*

Composer: Anonymous Voicing unspecified voicing [View description in Musica database](#)

*Sto mi e milo*

Composer: Anonymous Voicing unspecified voicing [View description in Musica database](#)

*Aj izniknami badem durvo*

Composer: Anonymous Voicing unspecified voicing [View description in Musica database](#)

Russia:

*Belim snegom*

Composer: E. Rodygin Voicing SA [View description in Musica database](#)

Serbia + Bulgaria:

*Ajde Jano ( 2016 )*

Arrgt.: Fender, Catherine Voicing SA [View description in Musica database](#)

Turkey:

*Istanbul Kasap Havası*

Composer: Anonymous Voicing unison [View description in Musica database](#)

*İzmir'in Kavakları*

Composer: Anonymous Voicing unison [View description in Musica database](#)

*İlgaz*

Composer: Anonymous Voicing S [View description in Musica database](#)

*Katibim*

Composer: Anonymous Voicing S [View description in Musica database](#)

*Şen Gemicileriz*

Composer: Anonymous Voicing S [View description in Musica database](#)

*Divane Aşık Gibi (Black Sea Region)*

Composer: Anonymous Voicing S [View description in Musica database](#)

Ukraine:

*Oi u vyshnyovomu sadu*

Composer: Anonymous Voicing S [View description in Musica database](#)

*Ikhav kozak na viinonku*

Arrt: M. Leontovych Voicing SSA [View description in Musica database](#)

*Nich yaka misiachna yasnaia zoriana*



**Composer:** Anonymous **Voicing** S [View description in Musica database](#)

*Hutsulko Ksenia*

**Composer:** R. Savitski **Voicing** SA [View description in Musica database](#)

*Oi syvaia ta i zozulenka*

**Arrt:** M. Leontovych **Voicing** SA [View description in Musica database](#)

*Yarava pshanitsa*

**Composer:** Anonymous **Voicing** SA [View description in Musica database](#)

**Balkans:**

*Polyphonies des balkans (Balkan's polyphonies)*

**Voicing** SA <http://edacj.musicanet.org/pdf/A135300840.pdf?plD=6604>

### **For young adults**

**Belarus:**

*Mahunyi Boža*

**Composer:** M. Ravenski **Voicing:** SSAA or SATB [View description in Musica database](#)

**Russia:**

*Kalinka*

**Composer:** I. P. Larionov **Voicing** SAB [View description in Musica database](#)

*Akh ty step shirokaya*

**Arrt:** D. Loshkin, I. Roganova **Voicing** SSAAB [View description in Musica database](#)

*Podmoskovnye vechera*

**Composer:** V. Soloviev-Sedoi **Voicing** SATB [View description in Musica database](#)

*Vo pole berezka stoyala*

**Composer:** Anonymous **Voicing** SATB [View description in Musica database](#)

**Turkey:**

*Çayeli'nden öteye*

**Arrgt:** Basman, Murat **Voicing** SATB [View description in Musica database](#)

*Divane Aşık Gibi (Black Sea Region)*

**Arrgt:** Strauss, Walter **Voicing** SATB [View description in Musica database](#)

*Kanatları Gümüş Yavru Bir Kuş*

**Composer:** Cemil, Mesut / Orhon, Emre **Voicing** SATB [View description in Musica database](#)

**Ukraine:**

*Rozpriahaite khlopsi konei*

**Composer:** Anonymous **Voicing** SSA [View description in Musica database](#)

*Shchedryk*

**Composer:** M. Leontovych **Voicing** SSAA/SATB [View description in Musica database](#)

## **Sub-Saharan Africa**

### **Main destinations of migration from this region**

5,000,000 migrants are mostly found in France, the United Kingdom, Italy, Germany, Spain, the Netherlands, and Portugal. (in Spain and Portugal Afro-Caribbean and Afro-Latin American are included in Latin Americans)

### **For children under 12 years old**

#### Different countries:

*Freundschaft mit Afrika*

Songbook collecting different songs with African, German, and English text, published by Carus-Verlag:  
<https://www.carus-verlag.com/en/choir/secular-choral-music/koenig-te-reh-freundschaft-mit-afrika-15-deutsch-afrikanische-lieder-oxid-1.html?listtype=search&searchparam=afrika>

#### Congo:

*IkWikila*

**Composer:** Van den Boom, Bernard (Père) **Voicing** Assemblée; S + Assemblée [View description in Musica database](#)

*Mbotama ya Yezu (Aleluya aleluya; Alleluia alleluia)*

**Composer:** Mbasani (Abbé) **Voicing** S [View description in Musica database](#)

*Na Nzela Na Lola*

**Composer:** Anonymous **Voicing** SA [View description in Musica database](#)

#### Ethiopia:

*Yä'aläm hullu mädhanit; The redeemer was born ( 2014 )*

**Arrgt.:** Griesheimer, Björn **Voicing** unison [View description in Musica database](#)

#### Ghana:

*Ayele wi*

**Voicing** S [View description in Musica database](#) [Another description in Musica database](#)

#### Kenya:

*Jambo Bwana*

**Voicing** unison [View description in Musica database](#)

#### Liberia:

*Banuwa*

**Arrgt.:** Jensen, Knud Musmann [View description in Musica database](#)

#### Nigeria:

*O-re-mi*

**Arrgt.:** Brewer, Robert **Mél.:** Bucknor, Robert **Voicing** Any voicing [View description in Musica database](#)  
[Another description in Musica database](#)

#### South Africa:

*Khuzi 'Zihlangan; Khuzi Hlangaan ( Ebekuhlangenezihlangaan Engenandaba )*

**Composer:** Anonymous **Voicing** parlado [View description in Musica database](#)

Togo + Ghana:

*Songs from Gahu. - The Gahu (Greeting); Say Adzo (Calling song); Hoosey Yaa (Calling song); Geleshi (Call to dance) ( 1995 )*

**Arrgt.:** Armstrong, Kathy **Voicing** S [View description in Musica database](#)

Nigeria:

*Ite ututu*

**Composer:** Anonymous **Voicing** S [View description in Musica database](#)

*Funga Alafia*

**Composer:** Anonymous **Voicing** S [View description in Musica database](#)

## **North Africa and the Middle East**

### **Main destinations of migration from this region**

5,000,000 Arab migrants are mostly found in France, Italy, Spain, Germany, the United Kingdom, Greece, Sweden, the Netherlands, Denmark, Belgium, Norway, Switzerland, and Russia. (see [Arabs in Europe](#)) Many Arabs in Europe are coming from Lebanon, Syria, Iraq, Palestina, and Afghanistan.

Berbers: 2,000,000, mostly in France, Italy, the Netherlands, Belgium, and Spain.

Iran: 250,000, mostly in Germany, Sweden, the United Kingdom, Russia, the Netherlands, France, Austria, Norway, Spain, and Denmark.

Somalia: 200,000, mostly in the United Kingdom, Sweden, the Netherlands, Norway, Germany, Finland, Denmark and Italy.

### **For children under 12 years old**

trad. Arabic:

*Lamma Bada Yatathanna*

**Composer:** Anonymous **Voicing** S [View description in Musica database](#)

Algeria:

*Plouf tizen*

**Composer:** Anonymous **Voicing** S [View description in Musica database](#)

Egypt:

*Al-Masih wolea; Christ is born ( 2014 )*

**Arrgt.:** Griesheimer, Björn **Voicing** unison [View description in Musica database](#)

Iraq:

*Ya tir*

**Composer:** Anonymous **Voicing** S [View description in Musica database](#)

*Fog al Nakhal*

**Composer:** Anonymous **Voicing** S [View description in Musica database](#)

*Fog Elna Kehl / High Above the Palm Tree*

**Arrgt:** Bali, Salim **Voicing** SA [View description in Musica database](#)

Israel:

*Hava Nagila*

**Composer:** A. Z. Idelsohn, M. Nathanson **Voicing** S [View description in Musica database](#)

*Jerusalem of Gold*

**Composer:** N. Shemer **Voicing** S [View description in Musica database](#)

*Oyfn Pripetchik*

**Arrgt:** M. Warshawsky **Voicing** S [View description in Musica database](#)

[The Essential Jewish Fake Book](#): collection of traditional Jewish music in unison voicing.

Palestina:

*Yarabba ssalami*

**Arrt:** Sheena Phillips **Voicing** S [View description in Musica database](#)

### **For teenagers**

Lebanon:

*The butterfly (Al-Farasha)*

Song by E. Torikian composed for SingMeln

**Composer:** Torikian, Edward **Voicing** SATB [View description in Musica database](#)

Iran:

*Massom Massom:*

**Composer:** Anonymous / **Arrgt** Grigorian Rubik / **Voicing** SATB [View description in Musica database](#)

Morocco:

*Lay, lay, la la*

**Composer:** H. Bouchnak / **Voicing** SATB [View description in Musica database](#)

### **For young adults**

trad. Arabic:

*Lamma Bada Yatathanna*

**Arrt:** Shireen Abu-Khader **Voicing** SATB [View description in Musica database](#)

Lebanon:

*Bali Maak Syrian*

**Arrgt:** Torikian, Edward **Voicing** SATB [View description in Musica database](#)

*Na'ili Ahla Zahra*

**Mus. & Txt:** Nassif, Zaki / **Arrgt:** Torikian, Edward **Voicing** SATB [View description in Musica database](#)

*Leylëtna*

**Mus. & Txt:** Nassif, Zaki / **Arrgt:** Torikian, Edward **Voicing** SSATB [View description in Musica database](#)

*Tallou Hbabna*

**Mus. & Txt:** Nassif, Zaki / **Arrgt:** Torikian, Edward **Voicing** SATB [View description in Musica database](#)

*Ya Ahleelard*

**Mus. & Txt:** Sheweyri, Elie **Arrgt:** Torikian, Edward **Voicing** SATB [View description in Musica database](#)

Egypt:

*Tel3eet ya Mahla Nourhee*

**Mus. & Txt:** Darwish, Sayed / **Arrgt:** Torikian, Edward **Voicing** SATB [View description in Musica database](#)

Iran:

*Kuchalara*

**Arrgt:** F. Omid **Voicing** SSA [View description in Musica database](#)

Iraq:

*Mahwe*

**Composer:** Hazhar Hazher **Voicing** SATB [View description in Musica database](#)

Palestine:

*Wayooneeha*

**Arrgt:** Torikian, Edward **Voicing** SATB [View description in Musica database](#)

*Ya Zareef Attool*

**Arrgt:** Torikian, Edward **Voicing** SATB [View description in Musica database](#)

*Yamma mwelil hawa*

**Arrgt:** Torikian, Edward **Voicing** SATB [View description in Musica database](#)

Syria:

*Bali Maak Syrian*

**Arrgt:** Torikian, Edward **Voicing** SATB [View description in Musica database](#)

*Ha'l Asmar'ellown This is Syrian*

**Arrgt:** Torikian, Edward **Voicing** SATB [View description in Musica database](#)

## **India and Pakistan**

### **Main destinations of migration from this region**

India: 2,500,000 people mostly in the United Kingdom, Italy, the Netherlands, Germany, Ireland, and Portugal.

Pakistan: 1,100,000 people in the United Kingdom, but also 60,000 in Italy, Spain, and Norway

Bengali: 600,000, mostly in the United Kingdom, but also 85,000 in Italy, 35,000 in France, Spain, Sweden, and Greece

### **For young adults**

*Massom Massom:*

**Composer:** Anonymous / **Arrgt** Grigorian Rubik / **Voicing** SATB [View description in Musica database](#)

## **Latin America**

### **Main destinations of migration from this region**

2,200,000 people mostly in Spain (c. 1.8 million) but also in Italy, Portugal, the United Kingdom, and some in Germany

### **For young adults**

Some publications by EDACJ (samples here: <http://edacj.musicanet.org/pdf/0135300005.pdf?plD=3505> ; <http://edacj.musicanet.org/pdf/0135300007.pdf?plD=3506> )

Makumbébé: Collection of Latin-American songs published by Carus-Verlag:

<https://www.carus-verlag.com/en/choir/choral-music-by-scoring/makumbeb-i-latin-american-choral-repertoire-for-mixed-voices-carmina-mundi.html?listtype=search&searchparam=S%C3%BCdamerika>

## **Asia**

### **Main destinations of migration from this region**

China: 1,000,000 people, mostly in France, the United Kingdom, Russia, Italy, Spain, Germany, and the Netherlands

Philippines: 900,000 people, mostly in the United Kingdom, Italy, Spain, France, Germany, the Netherlands, Sweden, Austria, and Ireland

Vietnam: 300,000 people, mostly in France, Germany, the United Kingdom, Poland, Norway, the Netherlands, Sweden, Denmark, and Russia.

### **For young adults**

Watashi: from Japan, from EDACJ sample here: <http://edacj.musicanet.org/pdf/9236.pdf?plD=4159>

**André de Quadros** did publish a book with songs from Asia-Pacific with Earthsongs:

[http://earthsongschoralmusic.com/index.php?main\\_page=product\\_sheet\\_music\\_info&cPath=1\\_8\\_5&products\\_id=2310](http://earthsongschoralmusic.com/index.php?main_page=product_sheet_music_info&cPath=1_8_5&products_id=2310)

## **Help and pronunciation guide**

### **Pronunciation and translation in Musica database**

Most references with the keyword "Sing Me In" in Musica database have a pronunciation file, except for Latin.

### **General advice**

To find repertoire, translation, and pronunciation nothing is best to ask the migrant singers themselves and their families, contacting migrant choirs (such as Turkish choirs in Germany), contacting migrant communities and their cultural centers, contacting Embassies and Consulates, contacting choral organisations in different countries as well as international choral organisation such as ACJ International and IFCM.