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12-15-2012

## Advanced Conducting Project

Todd Boden  
*Messiah University*

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# Advanced Conducting Project

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Todd Boden  
Messiah College  
December 15, 2012

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# *Be Glad This Festive Day (A Winter Roundelay)*

Douglas E. Wagner

(1952-)

3-part choir, piano, optional percussion

## **Unit 1: Composer**

Douglas E. Wagner has served as a high school music teacher and administrator for thirty years<sup>1</sup>. Since 1973, he has published over 2500 songs for choir, band, orchestra, hand bells, organ, and piano<sup>2</sup>.

## **Unit 2: Composition**

*Be Glad This Festive Day (A Winter Roundelay)* is a partner song that incorporates Wagner's own original melody – from which the title is taken – with the traditional *Deck the Hall* carol. There are optional percussion parts written for drum, tambourine, and finger cymbals.

## **Unit 3: Technical Considerations**

The song is in the time signature of 2/2, which may be an unfamiliar time signature for middle school singers. The ranges for all three parts are reasonable for middle school singers; part III is written for boys with changed voices but can be transposed up an octave for unchanged voices without causing unwanted harmonic clashes with the other two voice parts.

## **Unit 4: Stylistic Considerations**

Though it takes additional rehearsal time, it is important to explain to students how cut time affects the rhythmic values. A great way to teach the feeling of cut time is to have the students conduct the two pattern themselves. Once the students can sing the opening melodic line slowly in four, the director should demonstrate a two beat conducting pattern and have the students conduct while they sing. Call and response is frequent in this song, giving the students a chance to practice matching each other in regard to dynamics and timbre. The partner song section at the end may be difficult at first; one method to rehearsing this section is to have each voice part speak the text in rhythm so that they hear how the parts fit together. This will allow them to hear that the one line of text – “Let music fill this happy room a lively roundelay.” – finishes before the other line of text and the singers must wait two additional measures before entering. After students can speak the text correctly they can begin singing it together with one voice part humming their part while the other sings. The singers that are humming will be able to hear the pitches that the other half of the choir is singing; this is an important step in developing a balanced sound.

## **Unit 5: Form and Structure**

The first section of this piece is an original melody composed by Douglas Wagner. The text “Rejoice, be glad this festive day,” is sung as a call and response. The traditional “Deck the Hall” carol is used for the middle portion of the song. It is followed by the “Rejoice” refrain mentioned above. Wagner then takes these two songs and partners them together. Unlike many

<sup>1</sup> “About Doug.” <http://www.douglasewagner.com/> (accessed September 22, 2012).

<sup>2</sup> Ibid.

consist of  
w/ hand os

partner songs, they are not exactly the same length; Wagner's original tune is four measures shorter. The piece ends with the familiar "Rejoice" refrain from earlier in the song followed by a coda section.

**Unit 6: Text**

Let music fill this happy room, a lively roundelay,  
as we dispatch cold winter's gloom and keep the wind at bay.  
Rejoice, rejoice, be glad this joyful, festive day.  
Rejoice, rejoice, and cast all care away.

Take up the pipe, awake the string, and loud your carols sing;  
This frosty night we'll bring delight with all our reveling.  
Rejoice, rejoice, be glad this joyful, festive day.  
Rejoice, rejoice, and cast all care away.

Deck the hall with boughs of holly, Fa la la la la, la la la la.  
'Tis the season to be jolly, Fa la la la la, la la la la.  
Rejoice, rejoice, be glad this joyful, festive day.  
Rejoice, rejoice, and cast all care away.

Fast away the old year passes, Fa la la la la, la la la la  
Hail the new, ye lads and lasses, Fa la la la la, la la la la  
Rejoice, rejoice, be glad this joyful, festive day.  
Rejoice, rejoice, and cast all care away.

**Unit 7: Additional References and Resources:**

"About Doug." <http://www.douglasewagner.com/> (accessed September 22, 2012).

**Authored by:**

Todd Boden

# Blow, Blow, Thou Winter Wind

John Rutter

(1945-)

SATB choir, piano

## Unit 1: Composer

John Rutter was born in London, England. He studied at Clare College in Cambridge, then taught for a few years before founding the Cambridge Singers<sup>3</sup>. In addition to being a composer, Rutter has also served as an editor for popular songbooks such as *Carols for Choirs*, *100 Carols for Choirs*, and *European Sacred Music*. He has composed large-scale works such as his famous *Te Deum*, *Gloria*, *Magnificat*, *Requiem*, as well as orchestral works, children's operas and numerous choral works<sup>4</sup>.

## Unit 2: Composition

*Blow, Blow, Thou Winter Wind* is a setting of the famous poem of the same name by William Shakespeare. Rutter's setting of this piece is rich with imagery through text painting and its usage of the piano. The sound of constant eighth notes pulsing in the high range of the piano creates the sense of a bitter wind as well as icicles hanging from a roof; the latter symbolism cleverly referring to the speech "When Icicles Hang" from Shakespeare's *Love's Labours Lost*. The opening soprano melody starts on a low pitch, again representing the cold temperature. The up and down movement of the melody using eighth and sixteenth notes also symbolizes the blustery winter wind.

## Unit 3: Technical Considerations

The ranges for all four voice parts are fairly limited and should not present a problem for high school singers. That being said, the soprano leap to a high F can be tough to sing in tune and with an open, beautiful tone. One way to help the sopranos with the high F is to "overshoot" the F imitating a "siren" and then settle on the pitch. This will help them to find their head voice and avoid tension in the neck. If the leap upward from the anacrusis is causing the tension then the singers are not preparing enough open space in the throat and mouth for the higher note. Singing the high note as the anacrusis in rehearsal will remind them to keep the same head tone on the lower pick-up note even after they have switched back to the original pitch. Because of frequent shifts in tonality and modality, the accidentals in the vocal lines are sudden and somewhat unexpected. Examples of these accidentals are listed below:

MEASURE	VOICE PART	ACCIDENTAL	TEXT
15	Soprano	E natural	blow
36	Soprano	D natural	breath
37	Soprano	E natural, D natural	rude
46	Soprano, Alto	D natural	feigning, most
49	Soprano, Tenor	B natural, D natural	folly

<sup>3</sup> Schrock, Dennis. *Choral Repertoire* (New York, NY: Oxford University Press, 2009), 707.

<sup>4</sup> Ibid., 708.

89  
97

Bass  
Soprano, Alto

G flat  
B natural, D natural

ah  
folly

It is suggested that the tempo be taken at a much slower speed as the singers are learning their parts in these measures. The singers will also sing these trouble spots more confidently if in rehearsal they are instructed to sustain their pitches while the piano plays the new modality or tonality for the singers to hear and match.

**Unit 4: Stylistic Considerations**

*- This should be part of previous section*

As explained in the above section, it will likely be necessary to spend extra time with the sopranos on their high tessitura in this song. Vowel modification may be needed to get the higher notes in tune. Rhythmic precision will need to be emphasized on the eighth-sixteenth note rhythms so that the text is clear.

**Unit 5: Form and Structure**

This piece is strophic, with the melody set in different voice parts. The sections are as follows:

SECTION	MEASURES	MELODY
Verse 1	9-38	Soprano
Chorus 1	39-59	Soprano
Verse 2	67-95	Tenor and Bass, then Soprano
Chorus 2	96-115	Tenors

On the second verse and chorus sections, additional "aahs" are added. These parts can have difficult leaps and use chromaticism. In order to represent the blowing winter wind these harmony parts must be given a specific plan in terms of dynamic changes. Each part should crescendo whenever there are quarter note rhythms as well as when the vocal line is ascending in pitch, and decrescendo whenever the vocal line is descending.

*again, technical*

**Unit 6: Text**

Blow, blow, thou winter wind  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.

Heigh-ho! sing, heigh-ho! unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then heigh-ho, the holly!  
This life is most jolly.

Freeze, freeze thou bitter sky,  
That does not bite so nigh  
As benefits forgot:

Though thou the waters warp,  
Thy sting is not so sharp  
As a friend remembered not.  
Heigh-ho! sing, heigh-ho! unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then heigh-ho, the holly!  
This life is most jolly.

**Unit 7: Suggested Listening**

*Blow, Blow, Thou Winter Wind.* 2005 Northwest Missouri State University Tower Choir.  
[http://www.youtube.com/watch?v=BOjoq\\_3rRIY](http://www.youtube.com/watch?v=BOjoq_3rRIY)

**Unit 8: Additional References and Resources:**

Schrock, Dennis. *Choral Repertoire*. New York, NY: Oxford University Press, 2009.

**Authored by:**

Todd Boden



# *Bogoróditse Djévo*

Arvo Pärt

(1935-)

SATB choir, a cappella

## **Unit 1: Composer**

Pärt's musical training began in middle school and continued at the Tallinn Conservatory in Tallinn, Estonia<sup>5</sup>. At age twenty-five he worked for Estonian Radio as a recording engineer<sup>6</sup>. Later in life he lived in Vienna and Berlin and composed film scores and choral works<sup>7</sup>. His compositional style was at the same time twentieth century (using serialism), Romantic (using minimalism), and neo-Classical (composing works based on motifs written by Bach). He is famous for creating a compositional technique he calls "Tintinnabuli."<sup>8</sup> In this chant-based style, one melody *arpeggiates* the tonic triad while one or more contrasting melodies are step-wise in nature.

## **Unit 2: Composition**

*Bogoróditse Djévo* is a unique setting of the famous "Ave Maria" text. Pärt composed his setting for the annual Service of Nine Lessons and Carols at King's College, Cambridge, in 1992. It is short in duration – performance takes only about one minute – but is technically difficult due to the constantly shifting meter and pulse. The quick tempo and chant-based melodies make it a great selection to use as an opening piece which can then be transitioned into a more traditional setting of "Ave Maria."

## **Unit 3: Technical Considerations**

The overall difficulty of the melodic lines is fairly simple. The range for all voice parts is typical and should be attainable for a high school choir. If possible, having the men sing in falsetto with the altos for measures 1-3 and 6-10 adds an element of historical realism from the medieval time period in which women were typically not allowed to sing during a church service. The constantly shifting rhythmic pulse will be challenging at first. Practicing these phrases by speaking text in rhythm with proper accents will help the choir internalize the rhythm.

## **Unit 4: Stylistic Considerations**

In this piece, Pärt uses his *tintinnabuli* style but with a slight alteration. Instead of one voice part arpeggiating the tonic triad in his traditional compositional style, Pärt has one voice repeat the same scale degree – typically DO or SOL - or has the entire choir sing the tonic triad as a block chord. This is the basis for the last A section of the work.

As this composition is similar to many Renaissance motets where bar lines were not written, the bar lines in this work can be ignored. Instead, the singers should focus on accenting the proper syllables and words to create proper phrasing.

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<sup>5</sup> Schrock, Dennis. *Choral Repertoire* (New York, NY: Oxford University Press, 2009), 651.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

### Unit 5: Form and Structure

The form of this piece can be divided into sections based on the rhythmic activity. The A sections are based on the eighth note pulse, in time signatures of 2/8, 3/8, and 4/8, whereas the B sections are based on the quarter note pulse, in time signatures of 1/4, 3/4, 4/4, 5/4, and 8/4. Those sections also correspond with the changing of compositional styles described below:

SECTION	MEASURES	STYLE
A	1-15	Tintinnabuli (alto and tenor) with soprano melody
B	16-20	Polyphony
A	21-22	Tintinnabuli (alto) with tenor and bass melody
B	23-25	Polyphony – soprano and tenor doubling alto and bass doubling
A	26-43	Tintinnabuli (as a choir)

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note

### Unit 6: Text

Bogoroditse Djevo, raduysia,  
Blagodatnaya Mariye,  
Ghospod s'Toboyu.  
Blagoslovenna Ti v'zhenah, i blagosloven  
Plod chreva Tvoyego,  
yako Spasa rodila, yesi dush nashih.

(Translation)

Rejoice O Virgin, Theotokos [God-bearer],  
Mary full of grace, the Lord is with You.  
Blessed are You among women,  
and blessed is the Fruit of Your womb,  
for You have borne the Savior of our souls.

### Unit 7: Suggested Listening

*Bogoróditse Djévo*: On Christmas Day, King's College Choir, Cambridge. Catalogue No. 0724355807052.

### Unit 8: Additional References and Resources:

Naxos. *Naxos Music Library*. <http://messiah.naxosmusiclibrary.com.ezproxy.messiah.edu/>  
(accessed October 14, 2012).

Schrock, Dennis. *Choral Repertoire*. New York, NY: Oxford University Press, 2009.

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# *Christmas is... Love*

Don Besig

(1936-)

SAB choir with piano

## **Unit 1: Composer**

Don Besig is a retired music educator who started composing music for schools and church choirs because he was having trouble finding music that was suitable for younger voices<sup>9</sup>. He has written many works with his wife and fellow composer Nancy Price<sup>10</sup>. His music has sold over eighteen millions copies worldwide<sup>11</sup>.

## **Unit 2: Composition**

*Christmas Is Love* is an original secular tune for the holiday season written specifically for middle school choirs. The piano part is simple yet adds rhythmic interest to a fairly straight-forward melody. The key changes and jazz harmonies in this song may seem daunting for a middle school choir at first but with practice will sound great.

## **Unit 3: Technical Considerations**

This piece gives both the girls and the boys opportunities to sing the main melodic line. The piano part does not double the melody and harmony but is still supportive. There are jazz-inspired harmonies – sevenths and ninths, specifically – that are easy to tune because of the open nature of the voicing. The few cluster chords are approached by step and therefore easier to sing. One of the more difficult sections occurs at a modulation in which the baritone part has to leap up a tritone. The baritone section – and the whole choir – can practice singing the tritone interval through warm-ups and by relating the interval to other famous melodic passages (such as the famous “Maria” from *West Side Story*).

## **Unit 4: Stylistic Considerations** *mostly unrelated to style*

The teachable moments in this song are plentiful. By introducing the jazz harmonies, the director can explain to the students that not all chords are limited to the scale degrees DO-MI-SOL. Relating the tertian extensions to familiar solfege syllables will make finding the correct pitches easier for the choir. This is also true of the cluster chords; this is an opportunity to work on tuning tight harmonies that students typically do not sing in repertoire for young voices. The beginning vocal melody can be used to work on beautiful legato singing, dynamics, and phrasing.

## **Unit 5: Form and Structure**

This piece should be rehearsed in sections based on the form of the text. For most of the piece Besig sets the text polyphonically; at the same time, each voice part is given a chance to sing the melody with chordal accompaniment from the other two voice parts. This allows the sopranos,

<sup>9</sup> “Don Besig.” [http://www.priceandbesig.com/index.php?module=pagemaster&PAGE\\_user\\_op=view\\_page&PAGE\\_id=9&MMN\\_position=7:5](http://www.priceandbesig.com/index.php?module=pagemaster&PAGE_user_op=view_page&PAGE_id=9&MMN_position=7:5) (accessed September 14, 2012).

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

altos, and baritones to be showcased individually and get to sing the melody themselves. The repetition of this melody makes this song strophic.

**Unit 6: Text**

The warmth of a fire that flickers and glows, on the ground a blanket of snow but most of all Christmas is love.

A wreath on the door, a star on the tree, strings of lights for neighbors to see, but most of all Christmas is love.

Mistletoe and holly and stockings filled with toys, a smiling child who sits on Santa's knee. Happy sounds of laughter, the dreams of girl and boys, all the good things that it should be.

The carols you hear wherever you go, special gifts for people you know, to try to say what's in your heart today, and most of all Christmas is love.

Candles in the window and snowflakes in the air, the kind of joy you hope will never end. Families all together, with memories they can share, all the good times and the good friends.

A feeling inside that's hard to explain, quiet thoughts that always remain a part of you after the day is through  
Yes, most of all  
Christmas is love.

**Unit 7: Additional References and Resources:**

“Don Besig.” [http://www.priceandbesig.com/index.php?module=pagemaster&PAGE\\_user\\_op=view\\_page&PAGE\\_id=9&MMN\\_position=7:5](http://www.priceandbesig.com/index.php?module=pagemaster&PAGE_user_op=view_page&PAGE_id=9&MMN_position=7:5)  
(accessed September 14, 2012).

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# *Come Away, Sweet Love*

Donald Moore

(1952-)

TTB choir, a cappella

## **Unit 1: Composer**

Donald Moore earned his Bachelor's of Music degree in Organ Performance and Master's of Arts in Education from Kent State University<sup>12</sup>. Moore composes and arranges music published by Alfred Publishing, Hal Leonard, Shawnee Press, Carl Fischer, and Heritage Music Press<sup>13</sup>. He has composed music for organ, piano, and choir<sup>14</sup>.

## **Unit 2: Composition**

*Come Away, Sweet Love* is a modern arrangement of the madrigal form first composed in the Renaissance time period. It is a secular, unaccompanied, three voice song for young male singers. This setting is particularly appealing to middle school directors because Moore writes voice parts that are appropriate for different middle school male voices. The tenor I part is within the vocal range of most unchanged voices, the tenor II part is appropriate for baritones, and the bass part is fitting for basses. The rhythmic repetition in the refrain allows the singers to focus on the pitches and provides a teachable moment for singers to learn about sequence. Also, it is an opportunity for a director to teach music history through performance of the popular madrigal form.

## **Unit 3: Technical Considerations**

The difficulty of this song lies not in the individual vocal parts but in singing them simultaneously. At this point in their singing experience a large number of the male singers may be used to singing the same voice part in their school's choirs and may struggle with singing multiple parts ~~confidently~~. There is no piano accompaniment to support the parts, and each part contains some challenging moments in terms of melodic intervals and rhythmic independence. Also, there are some difficult tonal center shifts which may be tough for middle school singers to hear and sing properly. One method to perfecting these tonal shifts is to rehearse them with piano accompaniment and sustaining the first pitch of the new tonality; often times if the singers correctly sing the first pitch of the new tonality they will sing the rest of the phrase correctly. Practicing with piano accompaniment is recommended until the singers are confident singing by themselves.

## **Unit 4: Stylistic Considerations** *ibid*

As this song is polyphonic, each part must be learned separately and treated as the primary melody. While working with one voice part it would be helpful to have the other singers practice their parts by humming or quietly singing along. The tenor one part is fairly high and will require practice singing in the head voice register.

<sup>12</sup> "About." <http://www.donmooremusicpublications.com/about/> (accessed October 26, 2012).

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

### Unit 5: Form and Structure

Because this piece is through composed it may be more difficult to memorize than strophic pieces. The singers should memorize it in sections as listed below:

SECTION	MEASURES	OPENING TEXT
A	1-20	Come away
B	21-36	Leave now
C	37-50	And running

Each of these sections are roughly the same length and correspond with significant dynamic changes. For example, the “B” section – which starts on the lyrics “Leave now” – is the first time that the choir sings at a *piano* dynamic level. Associating these new lyrics with a new dynamic level will help the singers to memorize both the lyrics and the musical elements more thoroughly.

### Unit 6: Text

Come away sweet love, sweet love. Not grief and care betray you.

Come away sweet love, Fa la la la la la.

Leave now this sad lamenting, and take your heart's contenting.

Each one to sport invites you, and running in and out delights you, Fa la la la la la.

### Unit 7: Additional References and Resources:

“About.” <http://www.donmooremusicpublications.com/about/> (accessed October 26, 2012).

### Authored by:

Todd Boden

# Five Flower Songs, Op. 47

Benjamin Britten

(1933-1976)

SATB

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## Unit 1: Composer

Benjamin Britten was born in 1913 in Lowestoft, Suffolk, UK<sup>15</sup>. Although he served as a conductor and pianist he was best known as a composer; he was determined to become England's most well-known composer, following in the footsteps of Ralph Vaughan Williams. His compositional style changed throughout his life, as he tried to avoid the popular styles of his era. Most notably, he continued to write mostly tonal music despite the popularity of impressionism and atonality amongst his contemporaries such as Gabriel Fauré, Claude Debussy, and Alexander Scriabin<sup>16</sup>. He composed music in many different genres, include song cycles, operas, symphonies, chamber music, film music, and radio music<sup>17</sup>.

## Unit 2: Composition

Britten composed *Five Flower Songs, Op. 47* in 1950 to commemorate the twenty-fifth wedding anniversary of Dorothy and Leonard Elmhirst of Dartington Hall<sup>18</sup>. Britten chose flowers for the subject matter because the Elmhirsts were botanists<sup>19</sup>. This chorus cycle includes texts from poets Robert Herrick, George Crabbe, and John Clare, as well as other anonymous poets.

## Unit 3: Technical and Stylistic Considerations

"To Daffodils" is the first movement of the piece. As is typical of Britten, the rhythmic components of this movement are fairly challenging. Many entrances are on off-beats and will require the conductor to show a quick bounce on the preceding beat to help singers enter correctly. Articulations are clearly marked for the singers, especially in the second portion marked *Sempre Allegro*. Along with articulation markings there are also many dynamic changes clearly noted in the score. Britten's intent is for the constant dynamic changes to create forward motion in the melodic lines. The conductor can aid this by using a variety of gestures; snappy wrists and crisp bounces for staccato versus long drawn hand movements for legato sections. Dynamics must also be assisted by creating a clear contrast in both size of gesture and using multiple planes that the singers can identify and correlate with the proper dynamics. Movement four, "The Evening Primrose," stays mostly homophonic. The frequent accidentals and unexpected leaps in the vocal line will likely be difficult for the choir at first. Despite the 4/4 time signature Britten does change beat groupings; one such example occurs at the end of the movement where Britten divides measures as 3+2+3. The conductor can help singers with this irregular grouping by "traveling" less on beat two; this will help them to realize that the subdivision of beat two is only two eighth notes in length.

<sup>15</sup> Schrock, Dennis. *Choral Repertoire* (New York, NY: Oxford University Press, 2009), 699.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

<sup>18</sup> "Benjamin Britten: Five Flower Songs." <http://www.boosey.com/cr/music/Benjamin-Britten-Five-Flower-Songs/6630&langid=1> (accessed October 4, 2012).

<sup>19</sup> Ibid.

#### Unit 4: Form and Structure

Although there are repeated melodic motives and many moments of imitation, both movements discussed above are through-composed settings of poetry.

#### Unit 5: Text

From Robert Herrick's "To Daffodils"

Fair Daffodils, we weep to see  
You haste away so soon;  
As yet the early-rising sun  
Has not attained his noon.  
Stay, stay,  
Until the hasting day  
Has run  
But to the even-song;  
And, having prayed together, we  
Will go with you along.

We have short time to stay, as you,  
We have as short a spring;  
As quick a growth to meet decay,  
As you, or anything.  
We die  
As your hours do, and dry  
Away,  
Like to the summer's rain;  
Or as the pearls of morning's dew,  
Ne'er to be found again.

From John Clare's "The Evening Primrose"

When once the sun sinks in the west,  
And dewdrops pearl the evening's breast;  
Almost as pale as moonbeams are,  
Or its companionable star,  
The evening primrose opes anew  
Its delicate blossoms to the dew;  
And, hermit-like, shunning the light,  
Wastes its fair bloom upon the night,  
Who, blindfold to its fond caresses,  
Knows not the beauty it possesses;  
Thus it blooms on while night is by;  
When day looks out with open eye,  
Bashed at the gaze it cannot shun,  
It faints and withers and is gone.



**Unit 6: Suggested Listening**

*There is Sweet Music – English Choral Songs 1890-1950*: Cambridge Singers. Catalogue No: CSCD505.

**Unit 7: Additional References and Resources:**

“Benjamin Britten: Five Flower Songs.” <http://www.boosey.com/cr/music/Benjamin-Britten-Five-Flower-Songs/6630&langid=1> (accessed October 4, 2012).

Schrock, Dennis. *Choral Repertoire*. New York, NY: Oxford University Press, 2009.

**Authored by:**

Todd Boden

# *Have mercy upon me O God*

William Byrd

(1540-1612)

SATTTB choir, string ensemble (3 tenor viols, 1 bass viol)

## **Unit 1: Composer**

William Byrd was born in 1540 in London, England<sup>20</sup>. He started composing music in his teens under the tutelage of Thomas Tallis. In their time together Tallis worked with Byrd on writing *cantus firmi* which led to Byrd's mastery of composing phrases and periods in his own works<sup>21</sup>. At the age of twenty-three, Byrd was appointed to the position of Organist and Master of the Choristers at the Lincoln Cathedral<sup>22</sup>. There, he spent the majority of his time composing motets, in Latin and the English vernacular, as well as Lamentations. He also began experimenting with verse anthems, his first being *Alack, when I look back*. Upon establishing himself as one of the premier English composers, he was hired by Queen Elizabeth to work in the Chapel Royal in London<sup>23</sup>. This would prove to be a turning point in his career, as he was granted a patent carrying exclusive printing rights from Queen Elizabeth<sup>24</sup>. As a result, he was extremely loyal to the Queen and wrote many pieces in her honor, the first of which was the madrigal *This sweet and merry month of May*. He and colleague Thomas Tallis worked together on more advanced motet writing, including the *Cantiones, quae ab argumento sacrae vocantur* for five to eight voices<sup>25</sup>. Byrd continued to be a pioneer in the Renaissance time period, employing double imitation and more advanced counterpoint to compose motets, madrigals, masses, anthems, and other genres of music.

## **Unit 2: Composition**

Although Byrd has composed many well-known Renaissance anthems, *Have mercy upon me O God* is a lesser-known anthem in his collection. It is a verse anthem in which a small string quartet accompanies a solo soprano during the verse and the remaining voices respond in the chorus section. The instrumentation is for three tenor viols and a bass viol; in a modern performance these instrumental parts could be performed by three cellos and one bass or imitated by a small men's ensemble singing on an "ah" or "ooh" vowel.

## **Unit 3: Technical Considerations**

Phrase length is a major concern for this piece. For the most seamless, legato sound it would be wise to assign specific beats for each singer to breathe. The range of the contratenor voice part is very high and would require tenors to use a pure head voice or falsetto. Adding altos with straight tone to this voice part may help strengthen the contratenor part while still maintaining

<sup>20</sup> *The New Grove Dictionary of American Music*, S.v. "William Byrd," by John Milsom. 4th ed. 29 vols. New York, NY: Macmillan Publishers Limited, 2001, 714.

<sup>21</sup> *Ibid.*, 723.

<sup>22</sup> *Ibid.*, 715.

<sup>23</sup> *Ibid.*, 716.

<sup>24</sup> Cooper, Martin. *The Concise Encyclopedia of Music and Musicians*. New York, NY: Hawthorn Books, 1958, 49.

<sup>25</sup> Milsom, 716.

the correct timbre. Although there are an abundance of tonal center shifts, none are sudden or unexpected; related keys to G minor (Bb major, D minor, C minor, C major) are used most often. One direct modulation that may need extra practice occurs when moving from the soloist's tonicization of D major to the choir's response in F major. The shared tone A and the whole step from D to C will be easy for the alto and tenor parts to find; the false relation between the F and F-sharp may be more difficult for the basses to hear and sing in tune.

#### **Unit 4: Stylistic Considerations**

In accordance with Renaissance performance practice each voice part must sing their parts as a melody with regard to occasional vertical alignment of chordal moments. Quicker rhythms and moving lines, especially at cadential moments, must be brought out of the texture to create forward movement of the piece. Singing with straight tone, especially for the contratenors, is crucial to imitate the singing style of the Renaissance time period; it will also aid in proper tuning.

#### **Unit 5: Form and Structure**

This verse anthem alternates between verse (soloist and instrumental accompaniment) and chorus. The sections are as follows:

	<b>VERSE</b>	<b>CHORUS</b>
1	mm. 1-9	mm. 10-14
2	mm. 14-20	mm. 21-29
3	mm. 29-39	mm. 39-49
4	mm. 50-59	mm. 59-75 (with soloist)

There is a codetta in the last three measures on the word "Amen."

#### **Unit 6: Text**

Have mercy upon me O God, after thy great goodness.  
And according to the multitude of thy mercies wipe away mine offenses.  
Wash me clean from my wickedness, and purge me from my sin. Amen.

#### **Unit 7: Suggested Listening**

*Have mercy upon me O God.* BYRD: Consort and Keyboard Music.

#### **Unit 8: Additional References and Resources:**

Cooper, Martin. *The Concise Encyclopedia of Music and Musicians*. New York, NY: Hawthorn Books, 1958.

Naxos. *Naxos Music Library*. <http://messiah.naxosmusiclibrary.com.ezproxy.messiah.edu/> (accessed October 8, 2012).

*The New Grove Dictionary of American Music*, S.v. "William Byrd," by John Milsom. 4<sup>th</sup> ed. 29 vols. New York, NY: Macmillan Publishers Limited, 2001.

#### **Authored by:**

Todd Boden

# *John The Revelator*

## Paul Caldwell and Sean Ivory

SSAATTB & Piano

### **Unit 1: Composers**

Paul Caldwell and Sean Ivory began their collaboration as composers in the early 1990s<sup>26</sup>. Between the years 1993-1997 they worked together at the American Boychoir School in Princeton, New Jersey<sup>27</sup>. Many of their works are based on folk music or traditional melodies from different regions of the world, including Cuba, Brazil, Ireland, United States, Haiti, Kenya, Africa, and the Caribbean Islands<sup>28</sup>. Both composers are active choir directors as well; Ivory directs the Grand Rapid Symphony Youth Chorus and Forest Hills Central High School and Caldwell conducts the Youth Choral Theater of Chicago<sup>29</sup>.

### **Unit 2: Composition**

*John the Revelator* is a traditional Gospel Blues arrangement. The story behind the piece relates to John the Revelator, also known as John the Apostle, writing the book of the seven seals. These are the same seals referred to in the book of Revelation that, when opened, will begin the end of days judgments by God.

### **Unit 3: Technical Considerations**

The required voicing for this song must be heavily considered before choosing this piece for performance. A strong bass section – especially basses with clear diction in their low range – is necessary in order to deliver the text clearly. Both the tenor and bass parts have large ranges but the soprano and alto ranges fall within a comfortable area for most high school voices. The difficulty of certain rhythmic passages is offset by the high amount of repetition throughout the piece. Adding clapping, stomping, and other body percussion typical of a Gospel performance will keep the repeated phrases in the middle section of the piece interesting and help build excitement through to the loudest exclamation of “John!” on the final chord of the song. Caldwell and Ivory give very specific directions in regards to articulation and dynamics that add variety to the melodic and harmonic material.

### **Unit 4: Stylistic Considerations**

This arrangement showcases many elements of blues music, including blues scales and syncopation. In warm-ups it is suggested that students sing exercises based on blues scales instead of typical major and minor modes as well as singing syncopated rhythms to help prepare them for the style of the piece.

<sup>26</sup> “About the Composers.” <http://www.caldwellandivory.com/music/index.php?page=about> (accessed September 28, 2012).

<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

### Unit 5: Form and Structure

One manner in which to divide the structure of this piece is into three large sections as follows:

SECTION	MEASURES
A	1-53
B	54-101
C	102-117

The A section introduces call and response through the bass section. The upper voice parts sing the same rhythms and words on stepwise melodies which form chords that tune easily. The range and scoring continue to open and the upper voice parts are given occasional melodic statements.

The B section repeats the same two measure ostinato continually with only slight changes to the text. The body percussion begins in this section; it is also an opportunity to showcase improvised “shout” solos – such as exclamations of “Amen!” and “Hallelujah!” – in the breaks between the melodic phrases.

The C section partners the tenors and basses with the melody against the soprano and alto responses. Here the rhythm is most difficult and it will take extra rehearsal time to work out the interplay between the womens' and men' voice parts. One way to rehearse these difficult rhythmic sections is to have the choir speak their parts so they can focus on the rhythm and not the pitches.

### Unit 6: Text

Who is that writin'? John the Revelator  
O tell me who is that writin'? John the Revelator.  
O tell me who is that writin'? John the Revelator.  
John the Revelator, writin' in the book of seven seals.

What is he writin'? 'bout the Revelation.  
Oh tell me what is he writin'? 'bout the Revelation.  
Oh tell me what is he writin'? 'bout the Revelation.  
'Bout the revelation, writin' in the book of seven seals.

John looked over Calvary's hill, hear a runblin' chariot wheel.  
Tell us, John, what did you see? I saw a beast rising from the sea!

Talk to us, John! What's the good news? The crippeld [sic] can walk; the dumb are singin' the blues.  
John, in the graveyard, wha-da-ya see? The dead are dancin' all around me.

Tell us: Who is writin'? Tell us: what he's writin'?  
Tell us why he's writin', Time revelation and for jubilation.

Well, just tell it in your book, John. Well, just tell it in your precious book, John.  
Juh John, write it down for us in that book. Well, just tell it in that book of seven seals.

**Unit 7: Suggested Listening**

“John the Revelator' (Caldwell/Ivory) – Louisiana Tech Concert Choir”

<http://www.youtube.com/watch?v=IFq9XzETqzE>

**Unit 8: Additional References and Resources:**

“About the Composers.” <http://www.caldwellandivory.com/music/index.php?page=about>  
(accessed September 28, 2012).

**Authored by:**

Todd Boden

*Mary Had a Baby*  
Bruce A. Thompson  
SATB, a cappella

**Unit 1: Composer**

Bruce A. Thompson is the Director of Choral Activities at Johnson C. Smith University in Charlotte, North Carolina<sup>30</sup>. He earned his Bachelor's degree in Music Education from Stillman College and his Master's of Music Education at Western Illinois University<sup>31</sup>. He is an avid composer of Spirituals, gospel songs, and anthems in addition to being a well-noted soloist<sup>32</sup>.

**Unit 2: Composition**

*Mary Had a Baby* is a traditional African American Spiritual. It is printed as part of the "African American Church Music Series" published through GIA Publications, Inc. Thompson's arrangement accurately portrays an authentic performance of spirituals using folk melodies in an a cappella setting.

**Unit 3: Technical Considerations**

The tenor and bass voice parts travel fairly high in their range at times and will require practice in the falsetto for the softer dynamics. The slow tempo creates very long phrases that can be difficult to sustain. The melodic lines are fairly repetitive and easy to sing but due to the closed scoring will create occasional cluster chords that must be tuned carefully. In the climax of the piece the harmony becomes bi-tonal; the soprano and alto voices create an E-flat major chord while the tenor and bass voices produce an F-major7 chord. Rehearsing these groupings separately will be necessary for the polytonality to be performed with proper intonation.

**Unit 4: Stylistic Considerations**

As far as portraying the text is concerned, this work should be treated with the same rules of diction as most spirituals, most notably a relaxed pronunciation of final consonants. Special attention should be given to forward placement of tone so that the text is clear in the lower register of the soprano and alto voices. In the bi-tonal section it is best to practice soprano and alto together, then tenor and bass together. Finding the first chord here will take the most practice, as many of the voice parts have to leap to their pitches.

**Unit 5: Form and Structure**

This piece is strophic with slight variations. The first two verses and chorus repeat the same melodic material. The third verse is set to a new melody in the bass part, and the fourth verse is presented in a fugal setting. The dynamic and harmonic climax of the piece is again presented with new melodic material linking back to the introductory "ooh" section that returns to end the piece.

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<sup>30</sup> "Bruce Thompson." <http://www.giamusic.com/bios/bruce-thompson> (accessed November 10, 2012).

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

**Unit 6: Text**

Mary had a Baby, oh, my Lord, Mary had a Baby, oh, my Lord,  
Mary had a Baby, Mary had a Baby,  
Mary had a precious Baby, oh my Lord.

Savior of the world, oh, my Lord, Savior of the world, oh, my Lord  
Mary had a Baby, Savior of the world,  
Mary had a precious Baby, oh my Lord.

Where was he born? Born in a manger.  
Where was he born? Born in a manger.  
Mary had a Baby, born in a manger, Mary had a precious Baby, oh, my Lord.

They called him Jesus, King Jesus.  
He is called King Jesus, Mighty Counselor,  
King Emmanuel, Mighty God,  
Everlasting Father, Prince of Peace.  
Oh, my Lord.

**Unit 7: Additional References and Resources:**

“Bruce Thompson.” <http://www.giamusic.com/bios/bruce-thompson> (accessed November 10, 2012).

**Authored by:**

Todd Boden



*Mele Kalikimaka*  
R. Alex Anderson, arr. Jay Althouse  
(1951-)  
SAB, piano

**Unit 1: Composer**

Jay Althouse is a local composer and arranger, having received his Bachelor's and Master's degrees from Indiana University of Pennsylvania<sup>33</sup>. In the past he served as choral editor for Alfred Music Publishing but since has returned to writing music full time<sup>34</sup>. He has published over 600 compositions, songbooks, and music education texts<sup>35</sup>. He completed many of these works with his wife, fellow composer Sally K. Albrecht<sup>36</sup>.

**Unit 2: Composition**

This song, written by Robert Alexander Anderson and most notably performed by Bing Crosby, has become a standard amongst secular Christmas songs. Adding a ukelele to the accompaniment helps to create the feeling of the tropical Hawaiian islands.

**Unit 3: Technical Considerations**

Although written for SAB voicing the women are split into three parts in the introduction of the song. The ranges for the soprano and alto parts are large but do not stray outside of the typical comfort area of a middle school singer (from a3 to e5). The baritone part may be low for some boys, but can easily be sung up the octave for a measure or two at a time. The melody, though very singable, has a lot of accidentals and chromatic motion that may take more rehearsal time to solidify.

**Unit 4: Stylistic Considerations** *more technical*

The three part harmonies at the beginning are simple triadic harmony that should be easy for the sopranos and altos to hear and sing. The chromaticism in this piece can be used to introduce sharps, flats, and naturals to singers who are still having trouble reading music and for all singers to work on singing half-steps in tune. Because all three melodic lines are relatively step-wise in nature, they are fairly easy to sing alone. Combining all three parts, however, will likely prove to be more difficult because of the frequent tritone intervals formed between the baritone and alto voice parts. The most productive method for rehearsing these sections is to sing the soprano and baritone parts together first; they fit more naturally without the alto part which occasionally creates hard-to-tune diminished chords. Adding the alto part later will not throw off the other parts and allow the altos to sing their unique part with confidence. Performance nuances that are critical to create the right style for this song include relaxed diction in final consonants – especially the letters “r” and “s”, which are not pronounced in the natural Hawaiian accent – and proper articulations.

<sup>33</sup> “Jay Althouse.” <http://www.alfred.com/Company/Authors/JayAlthouse.aspx> (accessed November 14, 2012).

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

### **Unit 5: Form and Structure**

*Mele Kalikimaka* is a strophic, secular holiday carol. After a slow introduction the tempo speeds up for the first verse and chorus. Before the second verse Althouse modulates up a whole step through a short piano solo. The remaining verse and chorus stay in the key of G major with only slight variations to the rhythms of the melodic lines.

### **Unit 6: Text**

“Jingle Bells” upon a steel guitar; through the palms we see the same bright star.  
Mele Kalikimaka is the thing to say on a bright Hawaiian Christmas Day  
That's the island greeting that we send to you from the land where palm trees sway  
Here we know that Christmas will be green and bright  
The sun to shine by day and all the stars at night  
Mele Kalikimaka is Hawaii's way to say Merry Christmas to you!

### **Unit 7: Additional References and Resources:**

“Jay Althouse.” <http://www.alfred.com/Company/Authors/JayAlthouse.aspx> (accessed November 14, 2012).

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# *Messe de minuit pour Noël*

Marc-Antoine Charpentier

(1634-1704)

Soli and mixed chorus/2 flutes, strings, and basso continuo (piano)

name. m. words to  
be discussed

## **Unit 1: Composer**

Although born in 1634 in Paris, France, Marc-Antoine Charpentier's compositional style was influenced more by Italian composers. He studied with Giacomo Carissimi in Rome and during his return to Paris became a composer-in-residence of Mademoiselle de Guise<sup>37</sup>. During his time there Charpentier composed motets, oratorios, partial operas, and two pastorals<sup>38</sup>. Upon the death of Mademoiselle de Guise, Charpentier began to write music for King Louis XIV<sup>39</sup>.

## **Unit 2: Composition**

*Messe de minuit pour Noël* is one of Charpentier's twelve masses<sup>40</sup>. Composed for the midnight Mass at Christmas, much of the piece is based on traditional, popular French noels. This makes *Messe de minuet pour Noël* a good selection for an advanced college or community choir that wishes to explore French language and folk music.

## **Unit 3: Technical and Stylistic Considerations**

Although it is based on the simplicity of simple folk music this piece still contains many difficult nuances.

The "Kyrie" movement is fugal in nature and must be balanced properly so that both the horizontal melodies and vertical sonorities are held in equal regard. The alto part has many difficult leaps to lower pitches (G below middle C) that can be tricky for some singers. Phrase length must also be considered; the director must make a breath plan – a predetermined plot of when each singer should breathe – for the choir and, at times, use stagger breathing to ensure there is no loss of line or forward motion.

The "Sanctus" movement is set homophonically. The conductor should focus on rehearsing the phrasing and motion of the individual voices parts as they pass melodic material back and forth. The instrumental interludes serve as another choir and must be treated with the same lyrical gestures as are needed for the singers to maintain connection through the melodic lines. At the ends of phrases particular concern should be given to the basso continuo, as well as the bass singers, as they frequently have downward moving melodic material that prevents the typical ending of a cadential moment. The conductor can simply assist by using smaller gestures on the penultimate chords, then direct eye contact to the basso continuo and use two hands and a sweeping motion to move the phrase forward.

<sup>37</sup> Schrock, Dennis. *Choral Repertoire* (New York, NY: Oxford University Press, 2009), 234.

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid., 236.

**Unit 4: Form and Structure**

The movements of this mass are strophic in a manner of speaking; the alternation between choir and orchestra serve as different “verses” of the melodic material.

**Unit 5: Text**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

(Translation)

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

(Translation)

Holy, Holy, Holy, Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

**Unit 6: Suggested Listening**

*Te Deum/Messe de Minuit pour Noël*: Choir of King’s College, Cambridge. Catalogue No. 0077776313559.

**Unit 7: Additional References and Resources:**

Schrock, Dennis. *Choral Repertoire*. New York, NY: Oxford University Press, 2009.

**Authored by:**

Todd Boden

# *Star in the East*

## Malcolm Dalglish

(1952-)

SATB choir, Hammered Dulcimer

### **Unit 1: Composer**

Malcolm Dalglish was a very talented musician beginning in his childhood. He sang with the American Boy Choir, touring the world and performing with famous orchestras and conductors, (including Leonard Bernstein)<sup>41</sup>. After studying music at Oberlin College in Ohio he met Guy Carawan, a musician who played hammered dulcimer<sup>42</sup>. Dalglish became enamored with the instrument and decided to buy one and teach himself to play. Building and performing the hammered dulcimer became his passion, and after playing at small venues for a few years he founded an Irish folk music group called Metamora<sup>43</sup>. As he has branched out as a choir director and composer the hammered dulcimer has remained an important part of his work, frequently appearing in his music. Much of his work is based on folk and dance music<sup>44</sup>.

### **Unit 2: Composition**

*Star in the East* is a choral work commissioned by Anton Armstrong, director of the St. Olaf Choir. It is a setting of three Appalachian Christmas Carols: "Star in The East," "Rise up Shepherd," and "Judah's Land." It is not uncommon to skip the second movement; in fact, the ending soprano pitch in "Star In The East" is the same pitch as the solo beginning "Judah's Land" and makes for a smooth transition without the need for a pause. The piece begins with a hammered dulcimer solo feature. Dalglish encourages improvisation and suggests adding ornamentation through thick, loud tremolos that eventually resolve into chordal arpeggiation right before the soprano soloist enters.

### **Unit 3: Technical Considerations**

The most daunting task for this piece may be finding a hammered dulcimer player. The timbre of the instrument combined with the singers' voices creates a heavenly, angelic sound with which most audiences are not familiar. The piece can be performed with a piano, though a harpsichord, or harpsichord sound effect, could still create the desired timbre contrast to the choir.

The soprano and tenor solos in the first movement are demanding in both range and breath management. They must be performed with straight tone to best imitate the style of an Appalachian singer. The vocal parts are in a reasonable range. Unexpected tonal centers are explored; from A major there are shifts to E minor and C major. Usually there are one or two voice parts which must leap into the new tonic chord, so these sections must be practiced by sustaining the new tonic chord so that the singers can hear the key change and check if they sang the correct pitch. Due to long phrases and constant dynamic changes the singers must focus on their breath management for this movement.

The third movement begins with a more delicate soprano solo that is joined by an alto or tenor

<sup>41</sup> Malcolm Dalglish. <http://www.allmusic.com/artist/malcolm-dalglish-mn0000563601> (accessed October 22, 2012).

<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

soloist after the first phrase. After the choir joins the next two phrases of text are presented in a fugal manner. All four voice parts share the melody and pass melodic material back and forth; even when a voice part is clearly singing a harmony part there are still moving notes present that should be highlighted with a slight crescendo. The range for the basses may pose an issue for some choirs, as the cadences at the ends of phrases reach down to e2.

#### **Unit 4: Stylistic Considerations** *technical*

At times the dynamic changes will be parallel through all the voice parts; these directions are clearly marked by the composer. When the voice parts are not textually aligned each part must match the arsis and thesis of the melody line with a crescendo and decrescendo, respectively, in order to promote forward movement and dynamic contrasts. The melodic lines are mostly stepwise or contain simple leaps but they are made more difficult by the surrounding harmony that creates cluster chords or tertian extension that require perfect intonation for proper balance.

#### **Unit 5: Form and Structure**

The form of this piece is divided into three movements. Although there is repetition in each movement the repetition should not be thought of as "sections" but rather many melodic phrases that continue to build to climaxes both in the middle and at the end of each movement.

#### **Unit 6: Text** **Star In The East**

Hail the dawn! See the great mediator. Down from the regions of glory descend.  
Shepherd go look for the babe in the manger. Follow the star where the angels attend.  
Cold on his cradle the dew drops are shining. Low lies his head with the beasts of the stall.  
Angels surround him in slumber reclining. While high in the heavens is a lone sentinel.

Brightest and best of the sons of the morning. Dawn on our darkness and lend us thine aid.  
Star of the east, the horizon adorning, guide where our infant redeemer is laid.

Shall we not yield him in costly devotion. Odors of Edom and offerings sublime.  
Gems from the mountains and pearls of the ocean. Myrrh from the forest and gold from the mine.

Vainly we offer each ample oblation. Vainly with gifts would his favor secure.  
Richer by far is the hearts adoration. Dearer to God are the prayers of the poor.

Brightest and best of the sons of the morning. Dawn on our darkness and lend us thine aid.  
Star of the east, the horizon adorning, guide where our infant redeemer is laid.

There's a star in the east on Christmas morn.

#### **Judah's Land**

Gentle stranger in that manger, in Judah's land we find thee.  
Infant savior.

To thee with joy I sing, sweet child that heav'n did bring.  
Now Judah's land shall ring with thy praises.

I greet thee, Prince of Peace: From sin give thy release!  
Nor shall my tongue e'er cease from thy praises.  
Gentle stranger, in that manger.  
In Judah's land we find thee.  
Infant savior.

Thy crib can scarce contain. Thy love, our precious gain.  
May hymns new heights attain with thy praises.  
Gentle stranger, in that manger.  
In Judah's land we find thee.  
Infant savior.

Now twilight quietly comes. The baby lies asleep.  
Play softly flute and rums to his praises.  
Gentle stranger, in that manger.  
In Judah's land we find thee.  
Infant savior.

**Unit 7: Suggested Listening**

Cedar Cliff Chamber Singers concert, December 2006.

**Unit 8: Additional References and Resources:**

Malcolm Dalglish. <http://www.allmusic.com/artist/malcolm-dalglish-mn0000563601> (accessed October 22, 2012).

**Authored by:**  
Todd Boden

# *Stars I Shall Find*

## Victor C. Johnson

SATB choir, piano

### **Unit 1: Composer**

Victor C. Johnson has a wide variety of experience in the choral world. While attending the University of Texas at Arlington he won the “Outstanding Music Freshmen” and “Outstanding Musician” awards<sup>45</sup>. Since receiving his Bachelor's degree in Music Education, Johnson has been teaching and composing music<sup>46</sup>. He also conducts the Children's Choir of Texas and serves as the Minister of Worship and Fine Arts at Shiloh Baptist Church in Plano, Texas<sup>47</sup>. He is currently teaching elementary music at the Fort Worth Academy of Fine Arts<sup>48</sup>.

### **Unit 2: Composition**

The piece *Stars I Shall Find* is based on the poem “There Will Be Rest” by Sara Teasdale. As a child, Sara was frequently sick and could not attend school until the age of 14<sup>49</sup>. Her marriage to Ernst Filsinger eventually ended in divorce, strained by Ernst's frequent business trips<sup>50</sup>. Sara committed suicide in 1933<sup>51</sup>. This poem likely refers to Sara's own life negative life experiences and her desire to find the “crystal of peace” – possibly Heaven itself – which she refers to in this poem.

### **Unit 3: Technical Considerations**

The voice ranges, which are listed at the top of the score, are typical. There are some difficult accidentals that the singers may have trouble hearing at first; these moments occur at unexpected tonal shifts from D major to C major. There are some challenging harmonic intervals as well, notably sevenths and some bi-tonality between the womens' and mens' parts. One method to practicing these chords is to sing individual chords by building them from the bass part up to the soprano part so that the singers can hear the dissonances within the context of the full chord.

### **Unit 4: Stylistic Considerations**

The first focus of this piece should be combining legato singing with precise, crisp diction. Proper phrasing should also be practiced, as the phrases vary in both length and dynamic direction. Johnson helps this by giving very specific dynamic, articulation, and tempo markings.

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<sup>45</sup> “Composer: Victor Johnson.” <http://www.lorenz.com/Composers/VictorJohnson> (accessed October 20, 2012).

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

<sup>48</sup> “Faculty Directory.” <http://www.fwafa.org/centerstage/contact-us/faculty-directory/> (accessed October 22, 2012).

<sup>49</sup> “Biography of Sara Teasdale.” <http://www.poemhunter.com/sarah-teasdale/biography/> (accessed November 29, 2012).

<sup>50</sup> Ibid.

<sup>51</sup> Ibid.



### Unit 5: Form and Structure

The form of this song is ternary. The sections can be broken down as follows:

SECTION	MEASURES
Intro	1-4
A	5-21
B	25-36
A'	41-57
Coda	58-60

In the A' section the opening melodic line returns in the alto and bass lines while the tenor part harmonizes and the soprano line adds a counter melody.

### Unit 6: Text

There will be rest, and sure stars shining  
Over the roof-tops crowned with snow,  
A reign of rest, serene forgetting,  
The music of stillness holy and low.  
I will make this world of my devising  
Out of a dream in my lonely mind.  
I shall find the crystal of peace above me  
Stars I shall find<sup>52</sup>.

### Unit 7: Suggested Listening

“Con Anima – Stars I Shall Find.” <https://www.youtube.com/watch?v=RxdgmfNNj9A>

### Unit 8: Additional References and Resources:

“Composer: Victor Johnson.” <http://www.lorenz.com/Composers/VictorJohnson> (accessed October 20, 2012).

“Faculty Directory.” <http://www.fwafa.org/centerstage/contact-us/faculty-directory/> (accessed October 22, 2012).

“Biography of Sara Teasdale.” <http://www.poemhunter.com/sarah-teasdale/biography/> (accessed November 29, 2012).

“There Will Be Rest.” <http://www.blueridgejournal.com/poems/st-rest.htm> (accessed September 15, 2012).

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<sup>52</sup> “There Will Best Rest.” <http://www.blueridgejournal.com/poems/st-rest.htm> (accessed September 15, 2012).

# *Warmth and Light*

Audrey Snyder

(1961-)

2-part choir with descant, piano

## **Unit 1: Composer**

Audrey Snyder is a well known educator-turned-composer. After receiving her Bachelor's and Master's degrees in Music Education from the University of Oregon Snyder began teaching elementary school choir<sup>53</sup>. She began writing music for her students that she then had published. She now works exclusively as a composer, arranger, and editor for the Hal Leonard Corporation<sup>54</sup>.

## **Unit 2: Composition**

This original Christmas composition is written for two part choir. The range is limited and the melodic lines are fairly easy to sing, making it a great song for elementary or young middle school voices to perform in order to work on musicality. The piano part is more rhythmically active and complements the longer note values and legato style of the vocal parts.

## **Unit 3: Technical Considerations**

The dotted eighth/sixteenth rhythms will probably be new for most sixth grade students. The melody does not travel outside of an octave and is simple to sing. The descant at the end of the song can be omitted but is fairly easy to sing and is a great way to feature standout sopranos in the choir.

## **Unit 4: Stylistic Considerations**

This piece is a great selection for a director who wants to introduce minor tonality and teach using solfege, with no piano assistance. There are also phrases that the director can use to work on breath management that are not too tasking for young singers. Because the melodic lines are very easy this is also a great song to teach legato singing while still emphasizing clear consonants.

## **Unit 5: Form and Structure**

Although very short in length, this piece is strophic with piano interludes. The form of the piece is as follows:

SECTION	MEASURES
Verse 1	4-12
Refrain	13-20
Verse 2	25-32
Refrain	33-40
Coda	45-52

<sup>53</sup> "Audrey Snyder." <http://www.musicdispatch.com/biographyDisplay.do?id=123&subsiteid=5> (accessed November 22, 2012).

<sup>54</sup> Ibid.

**Unit 6: Text**

See the snowflakes softly falling on this cold and wintry night.  
Leafless branches trace their patterns bold against the sky.  
Cold and lonely world tonight, where will we find warmth and light?

Long ago this very season a tiny baby boy was born,  
bringing love providing shelter from the world's bleak storm.  
Cold and lonely word tonight the Christ child brings us warmth and light.

Come near all people, rejoice this cold and wintry night;  
come share His gift of warmth and light.

**Unit 7: Additional References and Resources:**

“Audrey Snyder.” <http://www.musicdispatch.com/biographyDisplay.do?id=123&subsiteid=5>  
(accessed November 22, 2012).

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*Zion's Walls*  
Aaron Copland, arr. Glenn Koponen  
(1900-1990)  
SATB choir, piano

**Unit 1: Composer**

Aaron Copland was born in Brooklyn, New York in 1900<sup>55</sup>. He learned piano at a young age and was writing music by the age of twelve<sup>56</sup>. At the age of twenty-one he studied with Nadia Boulanger in France and met other famous composers such as Igor Stravinsky and Darius Milhaud<sup>57</sup>. Copland composed instrumental music for ballets, films, orchestra, and band<sup>58</sup>. His choral works include *Stomp Your Foot* and *The Promise of Living* from his opera *The Tender Land*<sup>59</sup>. As with his instrumental works, Copland based his choral music on folk music and dances<sup>60</sup>.

*what about koponen?*

**Unit 2: Composition**

*Zion's Walls* was one of five songs included in Copland's "Old American Songs, Set 2." It premiered on July 24, 1953, with Copland accompanying baritone William Warfield. It is a "Revivalist Song" which was a popular form of music in the 1940s that coincided with a revival in folk music and dance.

**Unit 3: Technical Considerations**

Time signature changes are frequent for text setting purposes and must be highlighted so that the singers do not mistakenly shorten or lengthen any measures. The alto range is fairly high, though only when doubling the soprano part. The soprano range is also fairly high in some sustained cadential points. In measures 17-20 the 6/8 pulse is divided into 2+2+2 for the tenors and basses.

**Unit 4: Stylistic Considerations** *technical*

For the portions of the song that go outside of the comfortable range for sopranos and altos there are solutions. The altos can drop out if the high F is out of their range in measures 13-15. For the sopranos, tall, open vowels and even singing "ah" instead of the text will help the sopranos sing A5 and a5. In order for the tenors and basses to confidently accent their parts in measures 17-20 these measures should be rehearsed using count singing. Instead of singing the text the men should sing the eighth note pulses – 1 and 2 and 3 and – on the correct pitches. Rehearsing in this manner will help the singers to understand how the beat subdivisions and accents are different from each other but still fit together.

<sup>55</sup> Schrock, Dennis. *Choral Repertoire* (New York, NY: Oxford University Press, 2009), 722.

<sup>56</sup> Ibid.

<sup>57</sup> Ibid.

<sup>58</sup> Ibid.

<sup>59</sup> "Old American Songs, Set 2." <http://www.songofamerica.net/cgi-bin/iowa/song/grouping/4.html> (accessed November 26, 2012).

<sup>60</sup> Schrock, Dennis. *Choral Repertoire* (New York, NY: Oxford University Press, 2009), 722.

### **Unit 5: Form and Structure**

This piece can be divided into three clear sections. All three sections repeat the same text but the middle section is musically different; here, the text is delivered homorhythmically in a legato singing style and a soft dynamic level. Part of this setting remains for the third section, as the altos and tenors continue pulsing the dotted quarter note while the sopranos sing a high F pedal tone and the basses sing the melody. The music in the ending is almost identical to that of the first section.

### **Unit 6: Text**

Come fathers and mothers,  
Come sisters and brothers,  
Come join us in singing the praises of Zion.  
O fathers, don't you feel determined  
To meet within the walls of Zion?  
We'll shout and go round  
The walls of Zion.

### **Unit 7: Suggested Listening**

"Zion's Walls – George All-State Chorus 2010." <https://www.youtube.com/watch?v=ufDGjpSxw9k>

"Zion's Walls." United States Air Force Singing Sergeants: Spirit of the Land.  
<http://messiah.naxosmusiclibrary.com.ezproxy.messiah.edu/mediaplayer/flash/http-fplayer.asp?br=64&tl=831677>

### **Unit 8: Additional References and Resources:**

"Old American Songs, Set 2." <http://www.songofamerica.net/cgi-bin/iowa/song/grouping/4.html>  
(accessed November 26, 2012).

Schrock, Dennis. *Choral Repertoire*. New York, NY: Oxford University Press, 2009.

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