



THE GREAT CHORAL TREASURE HUNT: Where's All the Good Music?

Finding great music that is accessible to elementary, middle level, and young high school singers is a time-intensive, never-ending quest. Here are strategies to find repertoire of the best quality, and ways to analyze it for great teaching ideas, using the CMP model as a guide.

Music packets courtesy of J.W. Pepper Music.

8:30-10:00 AM

Friday, October 31, 2003

Margaret Jenks

Randal Swiggum

Rebecca R. Winnie

Comprehensive Musicianship Through Performance (CMP)
Celebrating 25 Years of Service to Music Educators & Students

Wisconsin Music Educators Association

2003 Wisconsin State Music Conference: *Music, Now More Than Ever*
Monona Terrace Community & Convention Center, Madison, Wisconsin



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THE ART SONG

1. **Franz Schubert: *To Music (An die Musik)***
Boosey & Hawkes OCTB6366

(Schober)
Unison Voices and Piano

Other Recommended works:

R. Vaughan Williams: *Orpheus with His Lute*
Oxford University Press 55.140

(Shakespeare)
Unison and piano

J.S. Bach: *Bist du bei mir*
Boosey & Hawkes M-051-46716-7

Unison and piano

Arr. Benjamin Britten: *Oliver Cromwell*
Boosey & Hawkes OCTB5893

Nursery Rhyme from Suffolk
Unison and piano

CANONS

2. **Gregg Smith: *Now I Walk In Beauty***
G. Schirmer (Hal Leonard) 12374

Four-Part Canon

Other Recommended works:

Rolande de Lassus: *Musica est Dei donum optimi*
Boosey & Hawkes OC4B6449

Four-Part Canon

William Billings: *When Jesus Wept*
G.Schirmer 11145 / Hal Leonard HL50311160

Four-Part Canon

Michael Praetorius: *Jubilate Deo*
Boosey & Hawkes OCTB6350

Four-Part Canon

J.P. Sweelinck: *Vanitas, Vanitatum*
Boosey & Hawkes OCTB6351

Four-Part Canon

Melchior Franck: *Da Pacem Domine*
Boosey & Hawkes OC2B6187

Four-Part Canon

William Byrd: *Non nobis, Domine*
Oxford University Press 40.023

Three-Part Canon

(Note: one side of the octavo is in three treble clef staves, the other two treble & one bass clef staves.)

Georg Philipp Telemann: *Ich will den Herrn loben alle Zeit (Praise Ye the Lord)* arr. DePue
CPP Belwin SV 8926 [POP]

Three-Part Canon

(Note: DePue created a composed ending in this arrangement; R. Swiggum has also composed an ending for this canon)

Attributed to Clemens non Papa: *Dona Nobis Pacem*
Somerset Press SP723 [POP]

edited by Leonard Van Camp
Five-Part Canon

Luigi Cherubini: *Like as a Father*
Summy-Birchard Music 5297

English text only: Psalm 103:13
Three-Part Canon with Piano

Hashivenu
Boosey & Hawkes OC3B6430

Editor, Rao

Lamentations 5:21
Three-Part Canon

Johannes Brahms: *Dreizehn Kanons op. 113 für Frauenchor*
Especially:

No. 7 *Wenn die Klänge nah* (Three-Part Canon)

No. 11 *Ich weiß nicht, was im Hain die Taube girret* (Four-Part Canon)

Johannes Brahms: *Töne, lindernder Klang*

Four-Part Mixed Canon

Some collections:

Libana: *A Circle is Cast and Fire Within* [www.libana.com]

The King Singers Book of Rounds, Canons and Part-song [Hal Leonard 08743259]

Classical Canons (without text) [Editio Musica Budapest]

150 Rounds for Singing and Teaching (Bokovac and Johnson) [Boosey and Hawkes TXB 86]

The Sounds of Rounds and Canons [Organization of American Kodaly Educators]

SATB “CLASSICS” TO BE REVISITED

3. Josquin des Prez: *El Grillo (The Cricket)* Oxford University Press: No.95 P 300

SATB a cappella

Other Recommended works:

Henry Purcell: *Come, Ye Sons of Art*
Neil A. Kjos 5977

from the ode *Come, Ye Sons of Art*
SATB, keyboard, 2 C instruments

Hans Leo Hassler: *Kyrie eleison*, from the *Second Mass*
Carl Fischer CM8325

SATB a cappella

Orlando di Lasso: *O Bella Fusa*
G. Schirmer 11338 / Hal Leonard HL50312670

SATB a cappella

George Frideric Handel: *Hallelujah, Amen*
Belwin Mills 64001

from *Judas Maccabaeus*
SATB and piano reduction

ORIGINAL 3-PART MIXED MUSIC BY HISTORICAL COMPOSERS

4. Wolfgang Amadeus Mozart: *Three Nocturnes* (Metastasio) (including: *Ecco que fiero* k.436; *Se lontan, ben mio* k.438; *Luci care, luci belle* k.346) Plymouth Music: pxw400 SAB and piano

Other Recommended works:

There are six Notturmo and Canzonetta by W.A. Mozart – the three others are

Mi lagnerò tacendo K. 437, *Più non si trovano* K.549, and *Due Pupille Amabili* K. 439

G.Schirmer publishes several of the six individually. Peters publishes all six with the string parts.

There are 18 SAB works in Claudio Monteverdi's *Scherzi musicali a tre voci*

Especially recommended are *O rosetta che rosetta* and *Vaghi rai di cigli ardenti*. All include instrumental ritornelli and should be accompanied by continuo. *Scherzi musicali a tre voice* is printed in a collection from Universal-Edition [no.9590] with the *Canzonette a tre voci* [Libro X]

Fanny Mendelssohn Hensel: *Wer will mir wehren zu singen*

Furore-Editioin 514 *Weltliche a-cappella-Chöre von 1846* v.5 SAB a cappella
Available through Hildegard Press

Jacob Obrecht: *Parce Domine (Hear Us, O Lord)*
GIA Publications G-1900

ed. Proulx
SAB a cappella

Pierre Certon: *Je ne fus jamais si aise (The Sound of Pipe and Drum)* ed. Owen
CPP Belwin SV8935 SAB a cappella

ORIGINAL 3-PART TREBLE MUSIC BY HISTORICAL COMPOSERS

5. **Claudio Monteverdi: *Canzonette a tre***
(including: *Il mio martir; Son quest'i crespi crini; Godi pur del bel sen; Hor care canzonette*)
Treble Clef Press: TC-180 SSA a cappella

Other Recommended works:

There are 22 SSA works in Claudio Monteverdi's *Canzonette a tre voci*
Especially recommended (in addition to those above) are *Su su su che'l giorno* and *Come faro cuor mio*. *Canzonette a tre* is printed in a collection from Universal-Edition [no.9590] with the *Scherzi musicali a tre voci* [Libro X]

Claude Debussy: *Salut Printemps* (1882)
Editions Choudens - Paris. C.F. Peters sole agents. SSA, S solo, and piano (reduction of orchestration)
(Chorus parts are separate from piano part – expensive)

Benjamin Britten: *Fancie* (Shakespeare)
Boosey & Hawkes. 5611 Mostly unison with piano -- some SSA divisi.

Johann Michael Haydn: *Dixit Dominus Domino meo*, from *Vesperae pro Festo Sancti Innocentium*
Roger Dean Publishing 45/1074R (Psalm 110) SSA, 2 horns, 2 violins, cello, and bass (with piano reduction)

Gustav Holst: *Two Eastern Pictures* (Kalidasa)
Two Movements: I. Spring II. Summer SSA and harp (or piano)
Galaxy Music/ECS Publishing. 1.5078.

Gustav Holst: *Choral Hymns from the Rig-Veda*
Group II for Women's Voices & Orchestra (piano reduction) Especially: *To Agni*
Group III for Women's Voices & Harp (piano) Especially: *Hymn of the Travellers*
Galaxy Music a division of ECS Publishing

Zoltán Kodály: *Ladybird (Katalinka)* based on a children's folksong
Boosey & Hawkes 5674 SSA a cappella

Note: Kodály has written many pieces of varying voicings and difficulty for women's and children's voices. There is a collection available through Boosey & Hawkes in the original Hungarian: *Kodály Gyermek-és nőikarok (Choral works for Children's and Female Voices)*, Editio Musica Budapest, Z.6724. *Táncnóta (Dancing Song)* is especially nice.

Francis Poulenc: *Petites voix* (Madeleine Ley)
Salabert R.L. 11969x SSA a cappella

Francesca Caccini: *Aure volanti* (Saracinelli)
Broude Brothers Limited MW1 SSA continuo and 3 flutes

Jean-Baptiste Lully: *Ah! quelle erreur!* (from the opera *Armide*)
Piano vocal score of the opera: Broude Brothers Limited SSA

Johannes Brahms: *Four Songs for Women's Chorus, Two Horns, and Harp* Op. 17
Especially: *Es tönt ein voller Harfenklang* which uses only one horn
Edition Peters N. 6617 SSA, harp, 2 horns

Felix Mendelssohn: *Lift Thine Eyes to the Mountains*, from *Elijah*
G. Schirmer No. 26 SSA a cappella

R. Vaughan Williams: *Sigh No More, Ladies* from *Sir John In Love* and *In Windsor Forest*
Oxford University Press No. 54.143 SSA and piano

Gabriel Fauré: *Messe Basse* (Kyrie, Sanctus, Benedictus, Agnus Dei)
Theodore Presser 312-40598 or ABI AB1041 SSA with organ (or piano)

There are numerous 3-part Renaissance pieces ideal for women's voices. A few English madrigals to recommend include: Weelkes: *The Nightingale & Thus Sings My Dearest Jewel*; Este: *How Merrily We Live*; Morley: *Love Learns by Laughing & Though Philomela Lost Her Love*; Youll: *In the Merry Month of May*; Hilton: *If It Be Love*

THOUGHTFUL FOLK SONG ARRANGEMENTS

6. *Three Chinese Songs Arranged by Liu Zhuang* Boosey & Hawkes: OCTB6828

4-part Treble

Other Recommended works:

Nukapianguaq (Inuit Chants)
Boosey & Hawkes OCTB6700

Adapted by Stephen Hatfield
4-part Treble a cappella

Las Amarillas (Mexican Folksong)
Boosey & Hawkes OCTB6784

Arranged by Stephen Hatfield
3-part Treble a cappella

Hotaru Koi (Japanese Children's Song/Canon)
Ongaku No Tomo Sha/Theodore Presser 312-41520

Arranged by Ro Ogura
SSA a cappella

Diu Diu Dang A (Taiwanese Folksong)
earthsongs

Arranged by CHIEN Shan-Hua
SSAA a cappella

The Devil and Bailiff McGlynn
Boosey & Hawkes M-051-47214-7

Arranged by Stephen Hatfield
Unison (with an optional 3-part ending)

7. *Véñiki (Brooms) Arranged by F. Rubtsov* Musica Russica: FS 002 (language tape available)

SATB (divisi)

Other Recommended works:

Somagwaza (South African Ceremonial Song)
World Music Press

Arr. by Pete Seeger
3 Parts – any voicing – percussion

The Gartan Mother's Lullaby (Traditional Irish)
Santa Barbara Music SBMP 314

Arr. Neil Ginsberg
SATB, Piano, opt. Flute or Violin

Annie Laurie (Scottish Tune attr. Lady John Scott)
Lawson-Gould 647

Arr. Alice Parker & Robert Shaw
SATB a cappella

The Girl I Left Behind Me (Traditional Irish)
Lawson-Gould 51460

Arr. Alice Parker
SATB a cappella

Durme, durme (Ladino folksong)
HaZamir Music Publications HZ-012

Arr. Yehezkel Braun, adapted Jacobson
SAATBB and piano (divisi is easy)

Muié Rendêra (Two Brazilian folksongs)
earthsongs

Arr. Carlos Alberto Pinto Fonseca
SATB a cappella

RENAISSANCE HOMOPHONY/POLYPHONY FOR THE EMERGING CHOIR

8. Christopher Tye: *Laudate Nomen Domini (O come, ye servants of the Lord)* Novello: 29 0219

SATB

Other Recommended works:

Baldassare Donato: *All Ye Who Music Love*
Bourne Co. ES63

(Thomas Oliphant)
SATB a cappella

John Dowland: *Come Again Sweet Love*

Schmitt, Hall, & McCreary Co No. 1204 (or a number of others) SATB a cappella

Claudin de Sermisy: *Tant Que Vivray*
National Music Publishers NMP-192

(Clément Marot)
SATB a cappella

Pierre Certon: *Je ne l'o se dire (I Cannot Conceal It)* (also in other editions: *La, la, la je ne l'ose dire*)
Bourne Co. ES42

SATB a cappella

Jan P. Sweelinck: *Chantez à Dieu chanson nouvelle*
Mercury Music/Theodore Presser 352-00004

(Psalm 96)
SATB a cappella

“PRICKLY” 20TH CENTURY COMPOSITIONS FOR YOUNG SINGERS

9. Daniel Brewbaker: *little tree*
Boosey & Hawkes: OCTB6530

(e.e. cummings)
2-part treble and piano

Other Recommended works:

Vincent Persichetti: *Four Cummings Choruses* op. 98

Especially: *dominic has a doll* (362-01222) and *maggie and milly and molly and may* (362-01224)
Elkan-Vogel / Theodore Presser

2-part and piano

Alice Parker: *Escape At Bedtime*
Jenson/Hal Leonard 43509071

(Robert Louis Stevenson)
2-part and piano

Leonard Bernstein: *Gloria Tibi*
Boosey & Hawkes OC2B6344

from *Mass*
2-part, piano and tenor solo

Keith Bissell: *When I Set Out For Lyonesse*
Gordon V. Thompson Music VG-235

(Thomas Hardy)
2-part and piano

EARLY AMERICAN AND SHAPE-NOTE TRADITIONS

10. William Billings: *The Bird*
Walton W2202

SAT(S)B

Other Recommended works:

The Complete Works of William Billings in 4 volumes is available through the University Press of Virginia and is likely available at your nearest university music library. Walton Music publishes many of Billings' works in octavo – though almost without fail, reversing the tenor and soprano parts. In any edition, one should compare with the collected works. Other highly recommended Billings titles include: *Creation*; *Cobham*; *Hopkinton*; *Shiloh*; *Bethlehem*; and *David's Lamentation*.

Abraham Wood (1752-1804): *Marlborough*
Found in *Northern Harmony* Fourth Edition
Northern Harmony Publishing Company

(Isaac Watts)
SAT(S)B
www.northernharmony.pair.com

Endless Light: Spiritual Songs From a New Generation of Composers edited by Larry Gordon
Northern Harmony Publishing Company

www.northernharmony.pair.com

Suggested pieces:

<i>Lewis</i>	Moira Smiley	SAT(S)B
<i>Utopia</i>	Moira Smiley	SSA
<i>Barnet</i>	Seth Houston	SAB
<i>Big Sky</i>	Seth Houston	SAT(S)B

Miss M. Durham (fl. ca. 1850): *The Promised Land* (Samuel Stennett)
Found in *The Western Wind Songbook* Harold Flammer Music 3-part

SECULAR PARTSONGS WITH RICH CONTENT

11. Sir Edward Elgar: *As Torrents in Summer* (Henry W. Longfellow)
Thorpe Music Publishing Co: 392-03069 (TP) SATB
12. Ralph Vaughan Williams: *Love is a Sickness* (Samuel Daniel)
Thorpe Music Publishing Co: 39203022 (TP) SATB

Other Recommended works:

- Piotr Ilyich Chaikovsky: *Nochevala tuchka zolotaya* (Lermontov)
earthsongs SATB
- Irish Air arranged by Charles Stanford: *Quick! We have but a second* (Thomas Moore)
Hinshaw Music HMC1248 SATB
- Stephen Chatman: *There Is Sweet Music Here* (Alfred Tennyson)
Jaymar Music Limited / Oxford University Press 02.305 SATB and oboe
- Gerald Finzi: *My Spirit Sang All Day* (Robert Bridges)
Oxford University Press/Boosey & Hawkes M-060-03039-0 SATB
- Johannes Brahms: *O süsßer Mai!* Op. 93a, No. 3 (O Lovely May) (L. Achim von Arnim)
E.C. Schirmer ECS No 1727 SATB
- Gwyneth Walker: *The Troubled Sweet of Her* (Amante)
E.C. Schirmer No. 4307 SATB
- Arthur Sullivan: *Echoes* (Thomas Moore)
Oxford University Press SATB
Found in *English Romantic Partsongs* ed. Paul Hillier. Oxford University Press.

Analysis

Margaret Jenks, CMP Committee Member

Now I Walk in Beauty, Gregg Smith

Published by G. Schirmer, Inc, Distributed by Hal Leonard

General Description

Now I Walk in Beauty is a canon for up to four parts that can be used for a variety of musical ability levels and voicings. The octavo is printed in SATB format, but can be used successfully with treble voices or a combination of changed and unchanged voices.

Background Information

- The text is from the Navajo tradition (though the tune is not) and in some sources has an additional line. Additionally, the wording varies slightly from one source to another. Many more people speak Diné than write it (the written language is a relatively recent development), so I assume the oral tradition is responsible for the variation and it may not be possible to find the “most authentic” text.

The Navajo text is referred to as a “prayer”, but it is not a prayer in a Judeo-Christian sense. It is not said to a specific deity, but it is a sacred text and spiritual in nature. The words are recited as the close of a prayer, whether it be a daily ritual, the opening or closing of a meeting or a special ceremony. It does not have any special ceremonial significance in itself, but is rather a common every day recitation. I spent a lot of time looking at different sources to find the origin of this tradition. In the end, the ordinary, every day nature of the text made it easy to find references, but hard to find real information. Fortunately, a good family friend lives on the Navajo reservation and has served as a leader in many capacities for 50 years. It was interesting that he, in the end, was the richest source of information and not all of the Ph.D. dissertations and textbooks that I scanned. He gave me the history and significance of the song orally, in the way that many of the Navajo traditions and history have been transmitted. This song is an example of how easy it is to see “traditional” in the attribution, but how difficult it can be to uncover the traditions!

Here is a common listing of the complete text:

Now I walk in Beauty
Beauty is before me
Beauty is behind me
above and below me
(*Around me and within me*)

- Recordings:
Fire Within. Libana. 1991
American Choral Music. Gregg Smith and the Dana Chorale. Arizona University Recordings

Elements of Music

Form

- The piece is an eight measure melody divided into a four-part canon with each part entering at two measure intervals.

Rhythm

- The rhythm is a very simple combination of eighth notes and quarter notes. The lack of any syncopation or rhythmic complexity leads to an over all sense of simplicity and purity in the piece.

Melody

- In only sixteen beats (the entire song), a range of an octave and a fifth is covered. Within the first two measures alone, the voice spans an octave. The expanse of the melody is one of the most marked characteristics of the piece. *The relatively wide range in such a simple short tune can provide for a melody-text discussion.*
- The melody on a first listen will appear to be minor to many students, but with a little examination, most will discover that it is not traditionally minor. The lack of emphasis on a leading tone and the conspicuous f# doesn't fit the Minor mode, but rather the Dorian mode. *Again, this can be brought into the class discussion.*

Why the choice of the Dorian mode? How would it sound in other modes? Try making it natural minor and hear and discuss the difference in sound.

- The main intervallic feel of the melody is one of openness and expanse (as stated above). In covering a wide range, Smith has chosen to focus the main structural points of the melody around the intervals of the octave, fourth and fifth. Eleven of the sixteen beats begin with either an A, D or E, giving a lot of attention to these three intervals and further emphasizing the open feel of the melody.

Harmony

- Because of the melody structure, octaves, fourth and fifths also dominate the harmonic structure. While many canons keep a fairly simple harmonic pattern, there are two points that the students should hear (and the teacher should help them find) that provide an unusual harmonic moment. In hearing the fourth and second measures together (and later the 2nd, 4th, 6th and 8th), the result is a minor V seven chord. Hearing the G, B, D and F# together on beat 2 of measures 1, 3, 5 and seven gives the major chord with a major seventh that is a VII chord in the A Dorian mode. *Depending on the level of students, it could be interesting to compare the chord structures up the scale in major, minor (harmonic), and dorian. Have them sing the scale on solfege and then in a three part root position chords in solfege.*

Timbre

- The hollow openness of the melody line suggests an open, free, less-vibrato kind of tone for the voices. *Examine what instruments are often used in traditional Navajo music. Melodies are often played on various flute family instruments (usually wood). What kind of timbre do these instruments use? Experiment with different vowel placements and tones and have students decide what kind of sound best suits the melody, text and style of the piece.*

Texture

- In canon form, the piece is obviously polyphonic. *Have students listen for the increasingly thicker harmonic texture as each part enters.*

Expression

- Much of the piece's expressive quality comes from the timbre that is used and the word/syllable stress within the text. Melodically, the pitch high point comes in measure 5. Arguments could be made for building the piece to this moment, possibly measure 7, or for keeping a more even, open sound throughout with subtle dynamic changes based on the word stress. *Have students find the strong and weak syllables in the text, as they might in a poem for English class.*

The Heart

The heart of this modern composed canon is an unconventionally beautiful dorian melody centered on intervals of the octave, fourth and fifth that works to enhance idea of innate beauty in a traditional Navajo text.

Additional Considerations and Strategies

- While one should not necessarily avoid pieces that use traditional texts, but not melodies, don't let the students confuse "Navajo text" with "Navajo song". *Listen to Navajo and other Southwestern Native American pieces and examine what in this melody reflects the influences of true traditional Native American music. Smithsonian Folkways (www.folkways.si.edu) has available on CD or cassette "Navajo Songs", live recordings from the 1940's. The World Music Archives at Wesleyan has the largest collection of Navajo songs in the world (www.wesleyan.edu, World Music link)*
- Experiment with having the students sing in a circle or in mixed formation. Pieces like this are a perfect opportunity for learning to listen throughout the ensemble.
- Don't be afraid to program this with older choirs. Canon doesn't have to mean elementary! There are so many opportunities for creative presentation and teaching strategies. Besides the suggestions in italics in the analysis, this is a great piece for looking at harmonic analysis, improvisation in dorian mode, composition of an instrumental or vocal obligato, vocal timbre experimentation, and many other possibilities.

ANALYSIS

Rebecca R. Winnie, CMP Committee Member

Věňiki (Brooms), Arranged by F. Rubtsov

Published by Musica Russica • 310 Glenwood Drive • Guilford, CT 06437 USA

1-800-326-3132 • Fax: 1-203-421-3132 • www.musicarussica.com • Custom Language Tape available from publisher.

Broad Description & Type/Genre

Věňiki is a Russian Folk Song arrangement – a very fast tongue-twister. The entire piece lasts less than a minute and a half! This mixed-voice choral folksong arrangement has extensive divisi in the women's voices (SSAA) and limited divisi in the men's voices (primarily TB with a simple octave division in the bass in just six measures).

Background Information

- “Name me a people that has more songs!” exclaimed the poet Nikolai Gogol enthusiastically in 1837 after hearing Glinka's opera *A Life for the Tsar*. Folk songs have had a firm place in Russian classical music since the outset of the 19th century, whether in direct quotation or as an echo of the original. Glinka incorporated national folk tradition into his music, thus creating something of new quality. This prompted his contemporaries to give him the deserved epithet “the father of Russian music.” The composers who made up the *Mighty Handful* – Mussorgsky, Rimsky-Korsakov, Balakirev, Borodin, and Cui – developed this idea further in their own works. Such innovations as irregular time signature and idiosyncratic harmonic combinations can be traced back to Russian folk music. Balakirev and Rimsky-Korsakov also published collections of folk songs, in which they strove to reproduce the character of the individual songs as faithfully as possible. The founding of a Geographic Society in the 1860s created the basis for scientific research into folk songs, and composers like Liadov and Liapunov worked together with the Society. After the overthrow of the Tsarist regime, music ethnology came to enjoy sustained support from the state. (Redepenning).
- This *Věňiki* arrangement was made by a folk-music researcher/composer.
- Text translation:

The text, like most tongue-twisters, is essentially meaningless, but a lot of FUN.

Word for word translation is given in the edition: *Brooms, brooms, yes brooms – sweepers yes on the hearth laid about, yes from the hearth were torn off. Godfather Gabriel, godfather Gabriel, I to Gabriel was saying.*

Two other more poetic-like translations are:

*The brooms, the brooms, the little brooms
on the stove they lay,
fell from the stove and smashed,
friend Gabriel, friend Gabriel,
and I said to Gabriel,
The brooms, the brooms, the little brooms.*

*Brooms lay on the oven.
They had fallen down.
Godfather Gavril, I told Godfather Gavril.*

- There is a WONDERFUL diction tape of the Russian text which can be purchased from the publisher.
- Recordings:

Russia Sings. Glinka Choir of Leningrad. 1991. Teldec 9031-73241-2. Includes this actual mixed choir arrangement.

Songs of the World – Vesna. Moscow Children's Choir, Alexander Ponomarev. Includes the same arrangement in a children's choir voicing.

Elements of Music

Form

- The structure of the piece is organized by the statement of the two lines of tongue-twisting text:
*Věňiki, věňiki, da věňiki-poméliki, da po pechí valiálizia, da spēchi oborvǎlisia.
Kum Gavríla, kum Gavríla, ya Gavríle govoríla.*
- It creates a six-measure phrase – four measures for the first line and two for the second.
- The first three six-measure statements create a sort of “A” section – m. 1-18.
- m. 19-38 create a sort of “B” section with contrasting material appearing in four-measure phrases.
 - m. 19-26 features a repeated melodic canon between the soprano 1 and tenor over the first line of the tongue-twister in the other women's voices. The bass offers a pulsating V/I accent.
 - m. 27-30 features women voices in staccato declaration of the second line of text while the men sing the first line in its familiar pulsating form
 - m. 31-38 strikingly ceases the constant eighth-note pulse and features canonic statements between S & T and A & B, with the staccato declaration of the previous measures acting as a transition to the final section.

- m. 39 to the end acts as a return of the “A” section, with two statements of the six-measure phrase – the first tutti, with the basses beginning a dramatic elongated “Kum Gavriła” statement that continues into the second phrase and into the coda. An exciting coda is offered m. 51-54 with the final cessation of the eighth-note pulse and *fortissimo* declarations of *Věnik!*

Rhythm

- The rhythm of the piece is dictated by the rhythm of the text. The vibrant, energetic pulse is primary in this folk song arrangement
- Meter is 4/4
- The six-measure phrase primarily consists of eighth-notes but begins with a quarter and includes an eighth-rest at the end of the fourth measure.
- The longer rhythmic values (tenor m. 13-19; soprano I & tenor m. 19-27; bass m. 19-27; tutti m. 31-36; bass m. 43-50; tutti m. 51-end) and the secco sound of eighth-note followed by eighth-rest (m.27-30 & 37-38) offer contrasts to the constancy of the eighth-note pulse.

Melody

- The primary “tongue-twister” melody moves only step-wise and is quite speech-like in character.
- The contrasting melodies are brief, but quite lovely.

Tenor: m. 13-19	P4 in range, emphasis on minor third
Soprano/Tenor: m. 19-27	Octave in range, G major with lower 7 th , strong dominant/tonic feel
Tutti: m. 31-36	More than an octave range in top three parts; strong dominant feel, leading the return of D major
- The melody is not primary in this folk song – quite unusual in the folk song genre.

Harmony

- The piece is in D (major by key sign), though a flatted seventh is used throughout. Mixolydian.
- The primary harmonic rhythm is tonic on the first three beats with a movement to a dominant feel on the fourth. But the dominant never uses the ‘regular’ seventh scale tone.
- The piece modulates: to “G” for m. 19-26; to “F” for m. 27-31; to “A” for m. 31-38; and returns to “D” m. 39-end.

Timbre

- The expected “dark” color of Russian choral music becomes especially evident with the addition of the male voices at m. 13 and at m. 19.
- The dramatic full-voiced and dark color of the Russian choral style is particularly necessary at m. 31-end of the piece.

Texture

- The piece begins with a simple unison in the alto line and gradually adds voice parts: divisi alto; add soprano; add tenor; add bass; divisi soprano. This building of texture adds excitement and drama.
- Unison declamation occurs at the beginning and again at the return of the A section at m. 39 (homophonic texture).
- Contrasting textures are often used – long melody at tenor entrance m. 13; canonic melodies in soprano and tenor m. 19-27 and s/t & a/b m. 31-35 (polyphonic texture); punctuating bass part m. 18-27 and m. 43-end; varying textures between men and women voices m. 27-30.

Expression

- Detailed dynamic markings are provided throughout and generally offer contrast and emphasize the structure of the piece. I personally like three dynamic changes:
 - 1) emphasize the tenor entrance at m. 13 (*forte*)
 - 2) *crescendo* in the men’s parts going into m. 31 (*crescendo* m. 29-30)
 - 3) no *diminuendo* into m. 39, the return of the A (*crescendo* m. 37-38)

The Heart

The heart of this choral folk song arrangement is the driving rhythm that combines with the appealing texture contrasts to capture the playful fun and universal joy of executing tongue-twisters.

Additional Considerations

- This piece makes for a great conclusion to a secular grouping of pieces or to an entire program.
- The piece is short and can be learned under tempo in a short amount of time.
- A Russian arranger and a Russian publisher have made this piece available.

Ideas for Strategies

- Have students bring in tongue-twisters – English or any other language that they can speak. (Had students share tongue-twisters in Spanish, French, German, Latin, Italian, Chinese, Dutch, and Afrikaans!)
- The sharing tongue-twisters usually results in plenty of laughter. Ask students to journal about why they think tongue-twisters are fun – why they seem to be universal.
- First, learn the Russian tongue-twister independent of the music, using the rhythm of the first six measures (also just like on the language tape). Gradually increase speed as a class – over many days. Feature individuals in class and recognize both speed and Russian accent.

ANALYSIS



Broad Description

How would you describe this composition?

Type/Genre

(suite, motet, overture, etc.)

Background Information

- Research the style period when this was written and determine the compositional elements that make it a characteristic or uncharacteristic example of the period?
- Research the composer's life and style characteristics. Pay particular attention to those aspects that pertain to your composition and that would interest your students.
- Explore why the composer wrote this piece (e.g. commissioned for a special event or written as part of job) and determine whether it is a good example of her/his work.
- Determine who originally would have performed this piece and in what setting.
- Discuss any traditions that accompany this piece (such as standing for *The Hallelujah Chorus*)

Additional Choral Information to Determine

- If the text is in a foreign language, translate it yourself and then compare it to the given translation.
- If the text is written by a famous poet or writer then research the author and poem to determine its historical/cultural significance.
- What story or mood does the text tell or create?
- Is this edition historically accurate? Can you check it against a more authentic version of the piece in a collected edition?

Additional Instrumental Information to Determine

- Describe solo requirements.
- Are the technical challenges appropriate for the target age group or level?
- Describe the quality of the transcription or arrangement.
- Is this the original instrumentation? If not, how has the original been modified for this composition and why might the arranger have made these modifications?

Background information for nonwestern, folk, or popular music:

- Find out about the country and musical tradition from which this composition comes. List style characteristics of the music tradition.
- With what instrumentation would this music be performed in its original country/culture/ or tradition?
- Who would have performed this music and for what reasons?
- What can you find out about the arranger and how well this piece represents the tradition within which it is written? How westernized is it?
- If your arrangement is based on a folksong try to find the original tune.
- Translate the text if it is not in English.
- What story or mood does the text tell or create?
- Discuss any traditions or rituals that accompany this piece. Would it have been just sung, or might there be dancing and instrumental accompaniment? Think about how these answers might affect your interpretation.

A thorough analysis of the music is a necessary foundation for significant learning and great performances

Students can participate in the analysis of a composition

While doing an analysis you may be reminded of related pieces which can serve as interesting rehearsal strategies or good programming ideas

The time invested in an analysis is directly related to the depth of student learning

Elements of Music

How are they used and *why* did the composer make the choices s/he did?

Form – What is the structure of this piece? How is the piece organized—e.g. binary, ternary, through-composed? What recognizable devices does it include—e.g. fugue, chorale, trio?

Rhythm – What are the primary motives? What note values are the most common? Is there syncopation or a peculiar time signature? Are there challenging rhythmic devices such as hemiolas and mixed meters?

Melody – What is the shape of the theme? What is the tonality—major, minor, modal, or a combination? Does it progress by step or skip? Is there a melodic motive? Is there even a melody? Are there counter-melodies that are important for the audience to hear?

Harmony – What is the harmonic rhythm? How and when does it modulate and what are the key relationships? Where are there dissonances? Are there any suspensions?

Timbre – What are the colors in the piece? Is it primarily bright or dark and what instrumentation or voicing creates the colors? How does the timbre reflect the text, title, or mood?

Texture – Is this piece primarily homophonic, monophonic, or polyphonic? Is it melody and accompaniment or monody? Does the density of the overall texture change? How does the composer contrast textures and what effect does that create?

Expression—What are the dynamics, phrases, articulations, and tempi for this piece? How and when is each element used and applied?

Additional Considerations

How does the composer create moments of tension and release?

How does the composer use and create contrast?

How does the composer unify the composition?

How does the composer sustain interest throughout the composition?

How does the instrumentation contribute to the overall effect of the composition?

How does the orchestration represent the style period?

The Heart

What attracted you to this piece of music?

What maintains your interest in it?

What gives this music its distinctive qualities?

What do you learn about yourself through the eyes of this music?

How has the composer created your response through compositional devices?

Reasons to Perform this Composition

What is the value of the music in relationship to available rehearsal time and student needs?

Things You could Teach with this Composition

Think specifically about what this composition teaches well or uniquely. Lots of music teaches phrasing or motivic development, but few pieces teach it exquisitely.

MUSIC SELECTION



A good composition, regardless of the level of difficulty, has lasting qualities

Determining the Quality of the Composition

Uniqueness	Form
Design	Unpredictability
Depth	Consistency
Text	Transcendence
Orchestration/Voicing	

Everyday Needs to Be Considered

Programming

Length
Audience
Special guests
Community

Level of Difficulty

Maturity
Technique
Literacy
Rehearsal time available

Personnel

Voicing
Tessitura
Instrumentation
Solos
Accompaniment

What do your students need?

Balancing the Curriculum

BAND

Is the knowledge gained transferable?

Historical Periods

Renaissance
Baroque
Classical
19th Century
20th Century/Avant Garde

Musical Genres

Marches
Overtures
Symphonies (movements)
Film Music
Folksong Arrangements
Concerto
Programmatic Music
Jazz
Musical Theater

Musical Forms

Theme and Variation
Rondo
Sonata
Prelude and Fugue
Suite
Fugue
Canon
Minuet and Trio
12 Bar Blues
ABA
Through Composed

Varied use of Ensemble

Full Band
Wind Ensemble
Chamber Ensembles

CHOIR

Historical Periods

Early Music
Renaissance
Baroque
Classical
19th Century
20th Century/Avant Garde

Newly Commissioned

Sacred and Secular Music

A Cappella and Accompanied Music

Various Languages

Multiple Music Genres

Madrigal
Motet
Part Songs
Chant

Cantata
Oratorio
Opera Choruses
Mass
Musical Theatre
Vocal Jazz
Gospel
Folksongs
World Music

ORCHESTRA

Historical Periods

- Renaissance
- Baroque
- Classical
- Romantic
- Impressionistic
- 20th Century
- New music

Forms

- Fugue
- Canon
- Theme and Variation
- Sonata-Allegro
- Rondo
- Minuet and trio
- 12 bar blues
- ABA
- Through composed

Music for different types of Ensembles

- Full Orchestra
- String Orchestra
- Chamber Orchestra
- Chamber ensembles (duets, trios, quartets)
- Chorus with orchestra

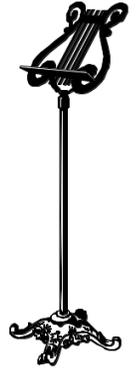
Musical Genres

- Concert Overtures
- Symphonies (movements)
- Ballet Music
- Fiddling
- Folksong-Arrangements
- Musical Theatre
- Jazz
- Opera selections
- Concerto
- Programmatic Music
- Suite
- Commissions

MERIT AND MEANING: The Search for Quality Music

Randal Swiggum

WHAT IS GOOD MUSIC? *It's Our Problem*



One of the most frequently heard laments in music education today is the cry for better music. Teachers dedicated to quality repertoire and comprehensive musicianship for their students bemoan the seeming lack of commitment from publishers or retailers to maintain a high standard of compositional integrity in the music they offer. Publishers and retailers in their turn counter with, “Well, that’s what teachers are buying!” The solution for what seems like a chicken versus egg problem falls squarely on the shoulders of music teachers. *We need to be vigilant in examining the music we choose to study with our students and push ourselves to seek out the best music we can find.* It seems sometimes that directors in small schools or with smaller programs feel like the great masterworks are the property of large school programs only. In fact, great music is great music, regardless of its technical demands or difficulty. No matter what the level or ability or size of the ensemble, there is good music available. Just as there are simple unison choruses worthy of study, so too there are complex and difficult ones that lack musical substance and real depth. How to tell the difference? This takes time and a little practical analysis. Here are some thoughts to guide in the process of examining potential repertoire.

I. CHARACTERISTICS OF WELL-WRITTEN MUSIC

- ♪ **SOMETHING DIFFERENT:** A good composition has something ingenious that holds our attention, makes us remember it vividly and want to “relive” that special moment in the piece that makes it memorable. There may be something novel in the piece that is innovative or strange and sets it apart, or it may be that the composer is doing the same old thing, but doing it in an especially beautiful or meaningful way. A question I often ask student composers (and applies to any piece of music) is: “What does this piece say better (or at least very differently) than any other piece similar to it?” Does it stand alone as a unique artistic expression? What is inventive or new about the piece? Does it avoid cliché and triviality?
- ♪ **FORM:** Good form usually means the proper balance between two key principles: *repetition and contrast*. Too much repetition of the same ideas creates monotony whereas too much contrast gives the ear nothing to latch on to, recall, and identify. Both are needed, but either in extreme create a kind of formlessness.
- ♪ **DESIGN:** (Related to FORM) On a larger level than musical details, good compositions reflect the conscious design of their composer. All good pieces are a series of musical “events”. Has the composer paced these events in an effective way? Do the climaxes happen at the most strategic points? Is the transitional material logical and does it help the flow between “events”?
- ♪ **UNPREDICTABILITY:** Does the piece have “designed uncertainties”? Enough surprises? Does it contain enough harmonic twists, melodic variation or rhythmic development to keep the listener sufficiently off-guard enough to stay interested? If a musical idea is repeated twice, the third time should delight the ear with the unexpected. A good composition reveals a striving toward a musical goal – the best pieces have unusual musical goals that are reached in often indirect, unpredictable ways. A very predictable musical goal reached by the quickest, most obvious or most direct route will be less effective. If there are too many or too elaborate diversions along the way, this also weakens its musical effect.
- ♪ **DEPTH:** Does the piece bear repeated hearings? In fact, if the ear can grasp most everything on first hearing, or if every phrase of its music or text can be predicted accurately on first hearing, the value of the piece is probably minimized. If it is sufficiently unpredictable to preclude an immediate grasp of its meaning, it will sustain its intrigue through repeated hearings. Truly great music usually demands repeated hearings to probe its layers of meaning. This is one of the differences between art music and entertainment music. One is meant to make a quick, immediate impression; the other offers new riches even after the hundredth listening. This does not necessarily mean the music need be more difficult or complex. A solo Bach melody like “Bist du bei mir” continually reveals the genius of its construction and the force of its expressive power, though it can be sung by children. It is both simple and sophisticated.

- ♪ **CONSISTENT QUALITY:** Are all the sections of the piece consistent in quality? Profound moments should not be followed by trivial ones.
- ♪ **CONSISTENT STYLE:** Does the piece sound like everything belongs together? Anything that seems “out of place” in the piece should have a good reason for being there. A combination of styles in a single piece should only exist if this is part of the composer's artistic vision, not because of carelessness, incompetence, accident or poor taste.
- ♪ **GOOD ORCHESTRATION/VOICING:** Does the piece use various colors and textures effectively? Does the composer show knowledge of voices or instruments? Is there good craftsmanship in the way the parts are handled? Again, strange choices of voicing or texture should be based on an artistic vision, not incompetence or accident.
- ♪ **GOOD TEXT:** Does the piece use a worthy text? Is this a text that will provoke discussion or insight on its own, apart from its musical setting?
- ♪ **GOOD USE OF TEXT:** Does the composer show an understanding of the text? Is it a “happy marriage” of text and music? Is the composer sensitive to the structure and poetic devices of the text? Does the music “add” anything to the text or further amplify its expressive power?

II. MUSIC IS A GOOD TEXTBOOK IF:

- ♪ It suits the level of the performers, stretching them without discouraging them.
- ♪ It is richly filled with musical ideas, compositional techniques, and historical style markers worthy of study.
- ♪ Time is allowed for the performers to study the piece in depth.
- ♪ It has a genuine expressiveness and emotional content that can be grasped by the performers.
- ♪ It shares insights about human experience. “In a very real way...musical works symbolize life experiences. They present human existence in a concentrated, miniature form, and through them people relive and re-experience the best or most fulfilling aspects of existence.” (*Joseph A. Labuta*).

III. HISTORICAL IMPORTANCE

Choosing music is fundamentally about a philosophy of music education. The way we spend our precious time with kids indicates how we view our role as music educators, how we view music in the culture, and our values. Are we essentially purveyors of the dominant mass/pop culture or is our role to introduce kids to the traditions of historical Western culture? With the “Disney-fication” of mass culture, we are saturated with a certain mentality about the role of music, which has elevated its importance for entertainment and “relaxing” and diminished its importance as intellectually, culturally, and historically significant.

Art

Expects you to “chew.”
 Provokes and challenges.
 Changes us.
 Operates on multiple layers.
 Is open to a variety of interpretations.
 Is nuanced and subtle.
 Nourishes.
 Puts value on inner depth.
 Created for meaning.

Entertainment

“Goes down easy.”
 Stays in the “comfort zone.”
 Amuses us.
 Makes a simple point.
 Is more one-dimensional.
 Is obvious.
 Satisfies “sweet tooth.”
 Puts value on external.
 Created to sell.

These criteria for measuring music’s worth ask a new question: how well will this music wear over time? “Whatever is not eternal is eternally out of date.” (*Madeleine L’Engle*)

IV. THE CHALLENGES BEFORE US

- ♪ To trust the intellectual and emotional capabilities of our students.
- ♪ To search diligently for music of only the highest quality.
- ♪ To study the scores we teach, so as to know their depths.

GOING TO THE HEART

Randy Swiggum, Committee Member, CMP Project

"From the heart, may it go to the heart"

Beethoven
(Inscription on the manuscript score of *Missa Solemnis*)

In the harried and frantic daily routine of the music educator, amidst attendance forms, faculty meetings, and the xerox machine, there is a subtle temptation to lose sight of the "heart" of music education — the aesthetic experience of a student's soul coming into contact with beauty through the medium of music. The CMP (Comprehensive Musicianship through Performance) Model presupposes that the aesthetic experience is heightened for students when a deeper musical understanding (not only a fine performance) is the goal. The challenge lies in striking that balance between preparing students technically for a good performance and exploring the depths of the music simply for musical understanding. The answer to "staying on task" in our commitment to a higher-level aesthetic/intellectual experience for our students may lie in being able to find the "heart" of the individual musical works we are preparing for performance. Finding the heart of a piece of music touches and influences all aspects of the rehearsal process, from the initial selecting of the music, to analyzing it for rehearsal objectives and strategies, as well as just keeping the teacher inspired during the rehearsal period.

Any great work of art is great because it creates a special world of its own. It revives and readapts time and space, and the measure of its success is the extent to which it allows you in and lets you breath its strange, special air.
Leonard Bernstein

How do we choose music for performance? Experienced teachers are simultaneously using dozens of criteria without even thinking about them to make decisions about which music is best suited to their needs. How difficult is it? How much time do we have to learn it? Does it suit our audience? How many French horns does the score call for? How high is the tenor tessitura? How much

does it cost? These kinds of questions, though necessary, do not really strike at the heart of music selection. More important might be: What does the composition teach? Does it say something important? What do my students need musically? Is it difficult enough to stretch them, yet not so difficult so as to bog them down in technical difficulties, so they miss feeling the expressive qualities? Does it have the traits of an enduring masterwork, i.e. a genuine expressiveness, enough complexity to make the listener think, a structure which includes planned uncertainties, and the "expressive alternating between struggle and fulfillment, intensity and release, rise and fall, movement and repose..." (Charles Leonard - Foundations and Principles of Music Education)? Checking ourselves against these kinds of questions during the music selection process will help insure that the music we teach does indeed have "heart".

Going Deeper — Analysis and Rehearsal Strategies:

Analyzing a good piece of music, and studying it for teaching ideas can be as complex or as simple as time allows or as needs demand. However, the process can be considerably streamlined by zeroing in specifically on one question: What is the heart of the piece? In other words, what is the single-most important element which makes the piece work, which makes it hang together, which gives it its life? What is the "why" of the piece? Granted, a great masterwork usually succeeds because of the skillful combining of several separate elements, but finding the one, the heart or essence of the piece, helps us focus on the dominant aspects to be explored in the rehearsal process.

The heart of a great piece of music is usually discovered by discerning the composer's intention, which in turn is often uncovered by going back to the origin of the piece. What did the composer start with? Retracing the

composer's steps, or "re-composing" the piece backwards, is definitely a simple analysis process to discover the heart of the work.

Once the essence of the piece is grasped, it becomes easier to find learning objectives, both long-range and short range. What exactly do I want my students to learn about music and how will this piece help?

From these objectives should naturally unfold some strategies and activities to guide the learning process to "performance with understanding". For example, if the heart of a Lotti "Crucifixus" is the growing tension in a chain of suspensions/resolutions, perhaps a warm-up vocalise designed to focus on suspensions, or even a little theory analysis on how a suspension is prepared, executed and resolved. If it is a soaring, lyrical melody which makes Grainger's "Irish Tune from County Derry" work, then strategies which focus on that melody will reinforce musical understanding. For example, having all the players singing the melody expressively before rehearsing it, or dissecting the melody itself and studying it for its shape, structure, tension and release, or looking at all those factors with regard to how Grainger scored it. Certainly, all these strategies will help students in their understanding of melody and hopefully will transfer to an expressive performance. The essence of a Bach fugue might be a strong subject which becomes the basis for a tightly structured architecture of counterpoint. Certainly, dissecting and studying the structural components of the fugue to be performed and seeing how Bach combines them, and then comparing them with another different fugue will challenge students in their musical understanding and their ability to "get inside" the music they are performing.

Knowing full well that the first rehearsals of any new work are critical in shaping student's attitudes, the teacher who knows the heart that makes the piece "tick" will find a way for his or her students to experience that heart in

We must find the heart of the music we choose to perform and do our best to take it, through our best teaching strategies, to the hearts of our students.

some way as soon as possible. This may mean foregoing the "start-at-the-beginning-and-back-our-way-through" rehearsal method, and instead finding that magic moment, the "hook" within the piece that best captures its essence. Learning that part of the piece first, the most exciting part, may be more effective in grabbing students' interest at the outset.

Sometimes it may suggest a different approach altogether. For example, if the heart of the Randall Thompson "Alleluia" is "many moods expressed musically with a single word", how about posing students with a musical problem before they even see the scores? How about having them brainstorm as a class for as many compositional devices as they can come up with which they could use if they were a composer assigned to write an interesting, varied three-minute work using as their text only the single word "alleluia". Certainly then, when the music is passed out and a recording is played, there will be more anticipation and interest in hearing just exactly which of the students' ideas Mr. Thompson actually used. Hopefully, in this way an appreciation of the composer's handiwork will be the initial reaction, instead of "this is so boring! It's just the same thing over and over!"

Obviously, in great music there is an elusive quality that sometimes makes defining the "heart" of a piece problematic. It is often difficult, even for musical scholars, to put into words exactly what makes a good piece of music "work". Some composers have just been able to manipulate certain sounds from the whole world of sounds, and combine them in ways which mysteriously touch the feelings of many people. There is a common belief that to try to explain or analyze great music may tread on its fragility—music should just be experienced and felt, not dissected and discussed. However, while there is some merit in respecting the metaphysical side of the music's power, it is also true that just the act of trying to find words to express an understanding of something (even something "inexpressible") is still the surest way to know if understanding is actually happening. How much do we share with our students of the inner workings of the music we rehearse daily? Our just being aware of the wonderful design and intention of a great work of music does not insure that our students will automatically discover it or appreciate it. We must find the heart of the music and then attempt daily, through various means, to help our students do the same.

Robert Browning said, "Would you have your songs endure? Build on the human heart." If we are committed to lasting musical experiences for our students, performance that go beyond technique and accuracy, then we must be willing to go deeper. We must find the heart of the music we choose to perform and do our best to take it, through our best teaching strategies, to the hearts of our students.

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GOING TO THE HEART (PART II)

Randal Swiggum

Written for 2003-04 *CMP Insights*

There's no better way to clarify your understanding and figure out what you really know (or don't know) about something than to try to explain it—especially to write about it. I discovered that back in November 1990, when I wrote an article for the Wisconsin School Musician titled "Going to the Heart." It was a significant exercise for me as a teacher, as I tried to put into words certain ideas that had been floating around in my head for the several years I had been a member of the CMP Project.

Finding the "heart" of a piece of music was an expression which had been part of CMP jargon from the earliest days of the project and was usually introduced as part of the Analysis point of the model. My goal in the article was to enlarge upon the ideas presented in the summer workshop and put them into written form. Writing about this somewhat abstract idea had the effect of shaping what I already believed, but it also made me think in new ways about exactly we meant when we spoke of a piece of music's "heart."

Rereading the article today, I still agree with its main points:

- ◆ The heart can be thought of in **several ways**—as the "why" of the piece, its single most important musical element, the thing which makes it "work" or holds it together, or the composer's intention.
- ◆ "**Composer's intention**" can sometimes be discerned by "decomposing" the piece—trying to trace the compositional process backwards to the composer's original idea or materials. (*Intention* is a loaded word these days since, if you think about it, it can never be really or completely known.)
- ◆ Deciding upon the heart of a piece helps in choosing meaningful **outcomes** (we called them "objectives" back in 1990) that spring naturally from it, as well as planning **strategies** that relate closely to it.
- ◆ Knowing the heart of the piece (which might be its most exciting element) helps the teacher plan a dynamic way to **introduce** it to students on the first day.
- ◆ While it's true that **music ultimately defies complete analysis**—it's just too elusive, too spiritual, too metaphysical, too *something* to put into words—it is helpful to try. Attempting to decide and describe how a piece of music works at least brings us *closer* to understanding it.
- ◆ **Our ultimate goal** is students' passionate engagement with the music they perform. Finding the heart of the piece, and then building meaningful outcomes and exciting strategies on it

helps students connect with the piece—making a “heart to heart” relationship between them.

In the years since the article was published, I have continued to ponder the meaning of the musical “heart.” I have enlarged my own understanding of it, and have some new or different ideas to add to the points above.

The 1990 article was written from an *essentialist* viewpoint, with the belief that the musical meaning of a piece somehow comes from its essence, from its inside, from its musical elements and how they are organized—that its meaning exists apart from me as a listener, and will remain the same and unchanging, throughout time, even for different listeners.

This way of thinking naturally emphasizes a single, important, and all-encompassing heart—a musical element, a compositional device, something “in the notes”—that gives the piece its meaning. Anyone who has attended the Summer Workshop probably remembers struggling to find the heart of a piece they were analyzing—a process we sometimes make unnecessarily difficult because of emphasis on finding the right answer, i.e. a single, correct “heart” for each piece of music.

But this seems counterintuitive, in a way. We all recognize that different listeners hear music differently. Isn't it possible to have several hearts, one for each listener? And don't some pieces seem to have hearts that are more complex than a single musical element?

It was these thoughts which made me come to grips with the difference between an essentialist view of the music's meaning versus an *externalist* view, where the meaning of the piece doesn't come from within it, but is attached to it by me as a listener. This meaning is constructed from many factors: my understanding of music at the time, my listening skills, all the other music I've heard up to that point, etc. For example, I may analyze “The Stars and Stripes Forever” and discover that the entire piece is organized around the character of a half-step, hinted at even in the first measure. This would be an essentialist analysis—the *meaning/heart is in the notes*. Or I might decide that the heart is the way the lovely trio melody, both strong and lyrical, is set in relief and prepared so beautifully by the very different, more aggressive melodies which precede it. Or I may decide that the particular combination of timbres (especially the piccolo versus trombone soli) gives the piece its distinctive American military feeling which is its heart. Or I might even say that the heart of the piece is its status as an icon of musical patriotism in the U.S.A.—that it somehow “means” patriotism, at least musically, because of how most Americans tend to hear it and the associations they make when hearing it.

One could make a case for all of these hearts. The first three are more essentialist in nature—they depend on isolating a compositional aspect of the piece and

identifying it as the one that gives the piece its unique character.

A problem with the essentialist approach is that it sometimes it seems to limit great masterworks to one musical element, when in fact they typically combine several elements in such an interlocking relationship that they can be teased out only with difficulty, or by doing damage to the full understanding of the piece. I learned this the hard way when I tried to state clearly the heart of Mozart's *Eine Kleine Nachtmusik*, Mvt. I. Is it the piece's perfectly structured sonata form? The charm and elegance of its gracious melodies? Or the contrasts built into its main themes (a combination of both of the previous possibilities)?

One could argue for all of these possibilities. Why? Because *the heart is merely an artificial construction, a pedagogical tool to help in analysis*. It is a way of stating, succinctly, a fundamental aspect of the piece, something that is most striking, gives the piece meaning, or seems to be compositionally most important.

But to say the heart is a mere “pedagogical tool” is not to diminish its importance in the analysis process. Struggling to find the heart can help in two ways, one of which leads to the other:

1. It helps me, the teacher, in the process of analyzing the piece by forcing me to come to grips with how the piece is constructed, what is important about it, and what its meaning might be.
2. It helps my students, in turn, because I will probably choose more relevant outcomes and strategies for them to discover if I am working backwards from the heart of the piece. For example, if I decide that the heart of a young band piece like Frank Erickson's *Balladair* is its ABA form, and especially the wonderful feeling of “homecoming” on the return of the A theme, I've already started thinking differently about the piece and my students' experience of it. It will help me (and them) focus on a very important aspect of the piece that might be overlooked otherwise, and will give students at least one solid and concrete aspect of the piece to think about and understand.

Frankly, a good analysis is going to reveal many possible outcomes, but because of time we are usually limited to just a few (sometimes only one) to actually focus on with our students. Deciding upon a heart for the piece—even a heart that might be different when you teach the piece again in 5 years—gives tremendous pedagogical focus and clarity. So though it may not be the one and only possibility, it *is* one strong one which students can latch on to, understand clearly, and remember. And that's how a great piece finds a welcome home in the hearts of our students.



WHERE TO FIND IT

Finding the best music may take a little more time, but only if you want something new or different. Sticking to the classic masterworks as a core curriculum is definitely an insurance of quality. If you are tired of "old war-horses", then look for *new* works by "old war-horse composers." A name like Brahms or Morley or Mozart on the piece is a pretty quick way to decide if the piece will deliver musical depth.

Some other suggestions for finding new repertoire:

- ☞ a nearby college library (peruse the collected works of great composers)
- ☞ the WSMA Festival lists (there pieces are mostly tried and true)
- ☞ recommendations from colleagues whom you trust
- ☞ convention performances (Save the programs. Make notes to yourself)
- ☞ student suggestions from their summer music camp repertoire
- ☞ reviews in professional journals / magazines
- ☞ CDs and professional recordings. Browse the good record shops.

Other repertoire ideas, issues, musings:

- Buy single copies of interesting or recommended music any time, every time! Keep a home file of these to go back to year after year. We can find interesting music, but not find a program to fit it into for several years.
- Listen to lots and lots of choral music. Collect many CDs. Go to many concerts.
- Return to favorite composers, styles, etc. Some things work really well for certain groups or ages.
- Stretch yourself and your students beyond your comfort zone -- research new styles, try new choral traditions. Isn't it good for our students to see us try new things? do extra research? find excitement in learning?
- How many centuries of choral music are represented in a given school year? cultures? traditions? genres?
- A few answers to the problem "Quality music isn't being published or is going out of print":
 - a) DON'T buy poor quality music from the publishers. DO buy high quality music from publishers and buy enough for each of your singers. In other words, please don't photocopy! Ever!
 - b) Write the publisher for permission to photocopy "out of print" music for a small fee (I have yet to be turned down by a publisher). It also lets them know that there are people who want to perform this music! Print the "paid permission to copy granted by" information on each copy. It is a great example to your students that you are respecting the rights of composers, editors, publishers, etc.!
 - c) Choral Public Domain Library: <http://cpdl.snaptel.com/>
 - d) Make your own editions of music in the public domain. This takes some research, time, and effort -- but you can adjust transpositions and voicings to fit your group. You also can bring some of the exciting choral music repertoire that is not available in performance copy to your students! Music libraries with facsimiles of manuscripts and first printings as well as collected works of composers can be of great assistance in finding interesting music.
- Look in choral collections. Much of this music is available in octavo or permission to photocopy can be sought from the publisher.

Some Recommended Publishers:

earthsongs

www.earthsongsmus.com • ph: (541) 758-5760 • fax: (541) 754-5887 • 220 NW 29th Street Corvallis, OR 97330

Treble Clef Press

www.trebleclefpress.com • ph: (919) 932-5455 • fax: (919) 932-5418 • 415 Wesley Dr., Chapel Hill, NC 27516-1521

Hildegard Publishing Company

www.hildegard.com • ph: (610) 649-8649 • fax: (610) 649-8677 • Box 332, Bryn Mawr, PA 19010

Northern Harmony

www.northernharmony.pair.com • ph: (802) 426-3210 • fax: (802) 426-3491 • 5748 Hollister Hill Rd., Marshfield, VT 05658

fasola.org

This site is a starting point to help you find information related to the tradition of Shape Note or Sacred Harp singing.

Boosey & Hawkes Doreen Rao Series

www.boosey.com/pages/teaching/features/seriesDetail.asp?seriesID=31 • ph: (212) 358-5300 • fax: (212) 358-5301 • Boosey & Hawkes, Inc., 35 East 21st Street, New York, NY 10010-6212

Musica Russica

www.musicarussica.com • ph: 1-800-326-3132 • Fax: 1-203-421-3132 • (language tapes available) • 310 Glenwood Drive • Guilford, CT 06437 USA

Some Recommended Collections:

Brahms: Weltliche A Cappella Gesänge: Gemischter Chor. Herausgegeben von Kurt Soldan: Heft I (opus 42, 62) Heft II (Opus 93a, 104). C.F. Peters, Frankfurt, Leipzig, London, New York, 1964. Two collections of Brahms partsongs -- German only. Edition Peters Nr. 3915a and Nr. 3915b.

Brahms: Geistlich Chormusik: Gesamtausgabe der motettischen Werke. Mit einer Einführung von Karl Michael Komma herausgegeben von Günter Graulich. Includes an English translation of the Introduction and: Op. 12, 13, 22, 27, 29, 30, 37, 74, 109, 110. Carus-Verlag 403179.

The Chester Books of Madrigals. Edited by Anthony G. Petti. Chester Music, J & W Chester/Edition Wilhelm Hansen London Ltd. Eagle Court, Lond EC1M 5Qd. Eight Volumes copyrighted 1982-1986. "The Chester Books of Madrigals offer an exciting collection of secular European madrigals, partsongs and rounds from the 16th and early 17th centuries, newly edited from early sources by Anthony G. Petti, who contributes copious historical notes to each volume. The majority of the settings are for SATB [though each volume includes selections of fewer and more parts], and simplified keyboard reductions with suggested tempi and dynamics are provided as a rehearsal aid or as a basis for a continuo part where appropriate. Texts are in the original languages, English, French, German, Italian, and Spanish, with modernized spelling and punctuation. In the case of the non-English texts, translations are provided at the head of each piece. An important feature of this anthology is the arrangements by subjects, which, it is hoped, should be of great assistance in program planning. Indispensable popular works are interspersed with relatively unfamiliar but attractive and singable pieces." 1. The Animal Kingdom 2. Love and Marriage 3. Desirable Women 4. The Seasons 5. Singing and Dancing 6. Smoking and Drinking 7. Warfare 8. Place Names

The Chester Books of Motets. Edited by Anthony G. Petti. Chester Music, J & W Chester/Edition Wilhelm Hansen London Ltd. Eagle Court, Lond EC1M 5Qd. Sixteen Volumes copyrighted 1977-1982. "The first sixteen volumes of this expanding series are devoted to a wide range of sacred Renaissance motets with Latin texts, and contain a mixture of well known and unfamiliar pieces, some of which are published here for the first time All appear in completely new editions by Anthony G. Petti." 1. The Italian School for 4 voices 2. The English School for 4 voices 3. The Spanish School for 4 voices 4. The German School for 4 voices 5. The Flemish School for 4 voices 6. Christmas and Advent Motets for 4 voices 7. Motets for 3 voices 8. The French School for 4 voices 9. The English School for 5 voices 10. The Italian and Spanish Schools for 5 voices 11. The Flemish and German Schools for 5 voices 12. Christmas and Advent Motets for 5 voices 13. The English School for 6 voices 14. The Italian and Spanish Schools for 6 voices 15. The Flemish and German Schools for 6 voices 16. Christmas and Advent Motets for 6 voices

Continuum: The First Songbook of Sweet Honey In The Rock. Compiled and Edited by Ysaye M. Barnwell with Sweet Honey In The Rock; Transcriptions by J. David Moore and Catherine Roma. Published by Contemporary A cappella Publishing, Exclusively Distributed by Hal Leonard Corporation, 1999. 20 pieces by 5 Sweet Honey in the Rock composers, includes notes.

Endless Light: Spiritual Songs from a New Generation of Composers. Edited by Larry Gordon. "Comprising three- and four-part songs for equal and mixed voices, written by teenage composers from the ensemble Village Harmony." Northern Harmony Publishing Company, 1997.

Fanny Hensel-Mendelssohn: Weltliche a-cappella-Chöre von 1846. Edited by Elke Mascha Blankenburg in 5 volumes with a total of 18 partsongs. Furore-Edition 510-514. Furore Edition, Kassel, Germany 1988. [Also available through Hildegard Publishing Company]

Fanny Hensel-Mendelssohn: Two Duets on Texts by Heinrich Heine and Three Duets on Texts by Heinrich Heine. ArtsVenture, 1993, 1994. Distributed by Hildegard Publishing Company. The "Two Duets" are unaccompanied, the "Three" are with piano accompaniment.

The New Novello Part-Song Book: Forty-four British part-songs for mixed voices from Purcell to the present day. Edited by Robert Walker. Novello, London, 1999. 44 partsongs, includes notes.

Northern Harmony. Fourth Edition. Edited by Larry Gordon and Anthony G. Barrant. "Plaine Tunes, Fuging Tunes and Anthems from the Early and Contemporary New England singing Tradition." Northern Harmony Publishing Company, 1998 .

Oxford:

Encores For Choirs. Compiled by Peter Gritton. Oxford University Press, Oxford and New York, 1998. "24 Show-stopping Concert Pieces."

The English Glee. Edited by Percy M. Young. Oxford University Press, Oxford and New York, 1990. 26 glees by 20 composers.

The Oxford Book of English Madrigals. Edited by Philip Ledger. Oxford University Press, Oxford and New York, 1978, reprinted 1987. 60 English Madrigals by 17 composers.

English Romantic Partsongs. Edited by Paul Hillier. Oxford University Press, Oxford and New York, 1986. 30 partsongs by 19 composers.

European Sacred Music. Edited by John Rutter. Associate Editor, Clifford Bartlett. Oxford University Press, Oxford and New York, 1996. "Contains over fifty of the finest examples of sacred choral music from continental Europe...selection ranges from the sixteenth to the twentieth centuries."

Folk-songs for Choirs. Edited by John Rutter in two volumes. Oxford University Press, Oxford. 12 and 13 unaccompanied mixed-voice arrangements of folk-songs from the British Isles and North America.

The Oxford Book of French Chansons. Edited by Frank Dobbin. Oxford University Press, Oxford and New York, 1987. 84 chansons by 60 composers; includes English translations.

German Romantic Partsongs. Selected, Edited, and Translated by Judith Blezzard. Oxford University Press, Oxford and New York, 1993. 40 partsongs by 12 composers.

The Oxford Book of Italian Madrigals. Edited by Alec Harman. Oxford University Press, Oxford and New York, 1983. 55 madrigals by 22 composers; includes English translations.

Madrigals and Partsongs. Edited by Clifford Bartlett, Series Editor, John Rutter. Oxford University Press, Oxford and New York, 2001. 59 madrigals and partsongs.

Opera Choruses. Edited by John Rutter and Associate Editor, Clifford Bartlett. Oxford University Press, Oxford and New York, 1995. 35 opera choruses, includes notes and an index of vocal and instrumental requirements.

The Oxford Book of Spirituals. Edited by Moses Hogan. Oxford University Press, Oxford and New York, 2002. 28 spiritual arrangements.

The Oxford Book of Tudor Anthems. 34 anthems for mixed voices compiled by Christopher Morris. Oxford University Press, Oxford and New York, 1978.

Renaissance Voices: Introduction to the Italian Madrigal for four voices; Newly revised and edited from the former Penguin Book of Madrigals for Mixed Voices. Edited by Jerome Roche. Galaxy Music Corporation, New York, 1989.

Renaissance Voices: The Flower of the Italian Madrigal for Mixed Voices. Edited by Jerome Roche in three volumes: Volume I: Animuccia-Marenzio; Volume II: Monte-Willaert; Volume III: Light Madrigals and Villanellas. Galaxy Music Corporation, New York, 1988, 1988, 1995.

The King's Singers' Madrigals. Edited by Clifford Bartlett in two volumes: Volume I: European Madrigals in 4 parts; Volume II: European Madrigals in 5 parts. Includes performance notes and translations. Faber Music Ltd., London, 1984; Distributed by Hal Leonard Publishing Corporation.

Some Recordings of Recommended Repertoire:

All in the April evening. Laudibus, Michael Brewer. Includes Elgar *As torrents in summer*. Hyperion CDA67076.

Awake, sweet love... Songs and lute solos by John Dowland and his contemporaries. James Bowman, David Miller, The King's Consort. Includes Ford *Since First I Saw Your Face*. 1991. Hyperion CDA66447.

Beyond Chant: Mysteries of the Renaissance. Voices of Ascension, Dennis Keene. 1994. DELOS DE3165.

William Billings: The Continental Harmonist. Gregg Smith. Includes *Hopkinton, When Jesus Wept, David's Lamentation, The Bird, Kittery, and Cobham*. 1993. Premier Recordings 1008.

William Billings: A Land of Pure Delight. His Majestie's Clerkes, Paul Hillier. Includes: *Shiloh, David's Lamentation, Creation*. Harmonia mundi HMU 907048.

Johannes Brahms: Samtliche Chorwerke a cappella und mit Instrumentalbegleitung. Rundfunkchor Leipzig und Instrumentalsolisten, Wolf-Dieter Hauschild. 1997. Orfeo C026 974.

Britten: A Ceremony of Carols, Friday Afternoons, Three Two-part Songs. (Includes *Fancie*). New Lond Children's Choir, Ronald Corp. Naxos 8.553183.

A Collegium Choral Tapestry. The Cambridge Singers, The Choir of Clare College, Cambridge, The King's Singers. Collegium CS002.

Dowland: Farewell, Unkind – Songs & Dances. The Boston Camerata, Joel Cohen. 1996. Erato 0630-12704-2.

Josquin Desprez: Chansons. Ensemble Clement Janequin. Includes *El Grillo*. 1988. Harmonia mundi HMC 901279.

Orlando di Lasso: Villanelle, Moresche e Altre Canzone. Concerto Italiano, Rinaldo Alessandrini. Includes *O bella fusa*. 1995. Opus III 3094.

Endless Light: Spiritual Songs by a New Generation. Village Harmony led by Larry Gordon. 1997. Northern Harmony Publishing Co. NHPC 104-2.

English Madrigals. The King's Singers. Includes: Weelkes *Four arms, two neckes, one wreathing; The nightingale; Though Philomela; Dowland Come again*. EMI CDC 749265 2.

Fauré: Requiem and other choral music. Cambridge Singers, City of London Sinfonia, John Rutter. Includes *Messe Basse*. Collegium COLCD 109.

French Chansons: Josquin, Jannequin, Sermisy, Lassus. The Scholars of London. 1993. Naxos 8.550880.

Handel: Judas Maccabaeus. Choir of New College, Oxford, The King's Consort, Robert King. Hyperion CDA66641/2.

Stephen Hatfield: Resound! Boosey & Hawkes Marketing Department. Doreen Rao's Choral Music Experience.

Stephen Hatfield: Amabile Youth Singers Sing the Music of Stephen Hatfield. Directed by John Barron & Brenda Zadorsky. 1997. AYS-006.

Johann Michael Haydn: Mass & Vespers for the feast of Holy Innocents. The American Boychoir, Members of the New York Collegium, James Litton. LINN CKD 152.

Fanny Hensel-Mendelssohn: Chorlieder, Duette, Terzette. Kammerchor der Universität Dortmund, Leitung: Willi Gundlach. 1995. Thorofon CTH2299.

Fanny Mendelssohn-Hensel: Gartenlieder. Leonarda Ensemble Köln, Elke Mascha Blankengurg. 1986. CPO 999 012-2.

Gustav Holst: This have I done for my true love: Partsongs by Gustav Holst. The Holst Singers, Stephen Layton, conductor. 1993. Hyperion CDA66705.

Gustav Holst: Hymns from the Rig Veda, Two Eastern Pictures, Hymn to Dionysus. Royal Philharmonic Orchestra, Royal College of Music Chamber Choir. Sir David Willcocks. 1985. Unicorn-Kanchana DKP (CD)9046.

Irish Folk Songs. The Robert Shaw Chorale, Robert Shaw, Conductor. 1968. BMG Classics 60139-2-RG.

The King's Singers' Madrigal History Tour. King's Singers with the Consort of Musicke. 1984. Includes Certon: *La, la la, je ne l'ose dire*. EMI CDM 7 69837 2.

Kodály Karművészete: The Choral Music of Kodály 7. Children's, Youth and Female Choruses. Cantemus – Nyíregyháza, Dénes Szabó. 1994. Hungaraton Classic KFT – HCD 31291.

Libana: A Circle is Cast. 1986. Spinning Records SRCD-002.

Libana: Fire Within. 1990. Ladyslipper LR108CD.

The Long Day Closes. Includes Sullivan *Echoes* and Elgar *As Torrents in Summer*. Somm Recordings 204.

Lully: Armide. Collegium Vocale, La Chapelle royale, Philippe Herreweghe. Harmonia mundi HMC 901456.57.

Monteverdi: Canzonette (1584). Concerto delle Dame di Ferrara, Sergio Vartolo, Director. 1995. Naxos 8.553316.

Monteverdi: Scherzi musicali a tre voci. Concerto delle Dame di Ferrara, Sergio Vartolo, Director. 1995. Naxos 8.553317.

Mozart Nocturnes and Haydn Vocal Quartets. New York Vocal Arts Ensemble, Raymond Beagle. 1986. Arabesque Z6556.

Music of the Americas. Lawrence University Concert Choir, Richard Bjella. Includes Chatman *There is Sweet Music Here*. 1991

Music to Hear. Brian Kay, Conductor. Includes Vaughan Williams *Love is a Sickness*. Somm Recordings 207.

Música de Latino América. Maria Guinand, editor. 1998. earthsongs.

My Spirit Sang All Day. The King's Singers. Includes: Finzi *My spirit sang all day*, Stanford *Quick! we have but a second*. 1988. EMI CDC7 49765 2.

Northern Harmony. Bayley-Hazen Singers, Larry Gordon. 1990. Front Hall Records FHR 205C. Includes *Marlborough*. Cassette available from Northern Harmony www.northernharmony.pair.com.

One World Many Voices. earthsongs. 1998. CD 02.

One World Many Voices, Volume 2. earthsongs. 2001. CD 04.

One World Many Voices, Volume 3. earthsongs. 2003. CD 05.

Purcell: Odes for St. Cecilia's Day • Music for Queen Mary. Taverner Consort, Choir & Players, Andrew Parrott. 1986, 1989. Virgin Veritas 7243 5 61582 2 1.

Poulenc / Ravel: Secular Choral Works. Choeur de Chambre Accentus, Laurence Equilbey. Pierre Verany, PV794042. 1994.

Salamone Rossi: The Songs of Solomon – Volume I: Music for the Sabbath. New York Baroque, Eric Milnes. 1996. Pro Gloria Musicae, PM108.

Russia Sings. Glinka Choir of Leningrad. 1991. Teldec 9031-73241-2.

Vaughan Williams: Over hill, over dale. Holst Singers, Stephen Layton. 1995. Hyperion CDA66777.

Vaughan Williams: Toward the Unknown Region, etc. City of Birmingham Symphony Chorus & Orchestra, Norman Del Mar & Bournemouth Symphony Chorus and Sinfonietta. Also includes: Norfolk Rhapsody No. 1 in E minor; Fantasia on a Theme by Thomas Tallis; Five Variants of 'dives and Lazarus'; In Windsor Forest. 1994. EMI Classics 7243 5 65131 2 9.

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Ah, comme c'est chose belle

Oh, how beautiful it is to praise you, oh God, and a very high honor. Sing with a devoted heart, sing!

14th C. France

A musical score for a five-part setting of a medieval French song. The score is written in G major (one flat) and common time (C). It consists of five staves, each with a vocal line and French lyrics. The lyrics are: "Ah, comme c'est chose belle - le de te lou - er, Sei - gneur, et de très haut hon - neur, chan - tez de coeur fi - de - le, chan - tez!". The music features various rhythmic values including minims, crotchets, and quavers, with some notes beamed together. There are also rests and fermatas indicated by commas above the notes.

1 Ah, comme c'est chose belle -

2 le de te lou - er, Sei -

3 gneur, et de très haut hon - neur,

4 chan - tez de coeur fi - de -

5 le, chan - tez!

Musica est Dei donum optimi

Music is God's greatest gift.

Orlando di Lasso (1532-1594)

1 Mu - si - ca est De - i do -

2 num op - ti - mi. Mu - si -

3 ca De - i do - num, De -

4 i do - hum.

RRW Edition, 2003

Ich will den Herrn loben alle Zeit

I will praise the Lord at times; His praise shall continually be in my mouth. (Psalm 34:1)

Georg Philipp Telemann (1681-1767)

1. Ich will den Herrn lo - ben al - le

5 3. Zeit! Al - le Zeit, sein Lob soll im - mer - dar in

9 mein - em Mun - de sein, in mein - em Mun - de sein!

13 Sein Lob, sein Lob soll im - mer - dar in mein - em Mun - de

17 sein, in mein - em Mun - de sein, in mein - em Mund - de

21 sein!

RRW Edition, 2003

Hava Nashira

Come, let's sing a song of praise

Traditional Israeli Round

1 
Ha - va na - shi - ra shir Ha - l' - lu ya.

5 
Ha - va na - shi - ra shir Ha - l' - lu - ya.

9 
Ha - va na - shi - ra shir Ha - l' - lu - ya.

RRW Edition

Since First I Saw Your Face

from "Musicke of Sundrie Kindes" (1607)

Thomas Ford
(c. 1580-1648)

Soprano
Since first I saw your face I re-solved to ho - nour and re -
If now I be dis - dain - ed I wish my heart had ne - ver

Alto
Since first I saw your face I re-solved to ho - nour and re -
If now I be dis - dain - ed I wish my heart had ne - ver

Tenor
Since first I saw your face I re-solved to ho - nour and re -
If now I be dis - dain - ed I wish my heart had ne - ver

Bass

4
S
nown ye. known ye. What, I that lov'd and you that lik'd, shall

A
nown ye. known ye. What, I that lov'd and you that lik'd, shall

T
nown ye. known ye. What, I that lov'd and you that lik'd shall

B
nown ye. known ye. What, I that lov'd and you that

8

S we be - gin to wran - gle? No, no,

A we be - gin to wran - gle? No, no, no, my

T we be - gin to wran - gle? No, no, no, my

B lik'd, shall we be - gin to wran - gle? No, no, no, my

11

S no, my heart is fast and can - not dis - en - tan - gle.

A heart is fast and can - not dis - en - tan - - - - gle.

T heart is fast and can - not dis - - - - en - tan - gle.

B heart is fast and can - not dis - en - - - - tan - gle.

Since First I Saw Your Face

Thomas Ford (1607)

1. Since first I saw your face I resolved
 To honour and renown ye.
If now I be disdained I wish
 My heart had never known ye.
What, I that loved and you that lik'd
 Shall we begin to wrangle?
No, no, no, my heart is fast,
 And cannot disentangle.
2. If I admire or praise you too much,
 That fault you may forgive me.
Or if my hands had strayed but a touch,
 Then justly might you leave me.
I ask'd you leave, you bade me love,
 Is't now a time to chide me?
No, no, no, I'll love you still
 What fortune e'er betide me.
3. The sun whose beams most glorious are
 Rejecteth no beholder;
And your sweet beauty past compare
 Made my poor eyes the bolder.
Where beauty moves and Wit delights
 And signs of kindness bind me,
There, O there, where'er I go,
 I'll leave my heart behind me.

Four Arms, Two Necks, One Wreathing

Thomas Weelkes (c.1576-1623)

Soprano
Alto
Baritone

Four arms, two necks, one wreath - ing, two pair of lips, one breath - ing, Fa la la la la la, Fa
 Four arms, two necks, one wreath - ing, two pair of lips, one breath - ing, Fa la la la la la, Fa
 Four arms, two necks, one wreath - ing, two pair of lips, one breath - ing, Fa la la la la, Fa

6
S
A
Bar.

la la la la la, Fa la la la la la la la la. Four la. Two hearts that mul - ti -
 la la la la la, Fa la la la la la la la la. Four la. Two hearts that mul - ti -
 la la la, Fa la la la la. Four la. Two hearts that mul - ti -

11
S
A
Bar.

ply sighs in - ter - change - a - bly, Fa la, Fa la, Fa la la la la la, Fa la la la la la, Fa
 ply sighs in - ter - change - a - bly, Fa la, Fa la la la la la, Fa la la la la la, Fa
 ply sighs in - ter - change - a - bly, Fa la, Fa la, Fa la, Fa

17
S
A
Bar.

la la la la la, Fa la la la la la, Fa la la la la. Two la.
 la la la la la, Fa la la la la la, Fa la la la la. Two la.
 la, Fa la, Fa la la la la la. Two la.

The thought of this confounds me, and as I speak it wounds me, Fa la...
 It cannot be expressed, God help me whilst I rest, Fa la...

Bad stomachs have their loathing, and O this all is nothing, Fa la...
 This no with griefs doth prove report oft turns in love, Fa la

Bar'chu

Salamon Rossi (1570-c.1630)

Bless the Lord who is to be praised. Praised be the Lord who is blessed for all eternity.

The musical score is arranged in three systems, each with three staves (Soprano, Alto, Baritone). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

System 1:

- Soprano:** Ba - r' - chu
- Alto:** Ba - r' - chu
- Baritone:** Ba - r' - chu

System 2:

- Soprano:** et a - do - shem
- Alto:** et a - do - shem
- Baritone:** et a - do - shem

System 3:

- Soprano:** ha - m' - vo
- Alto:** ha - m' - vo
- Baritone:** ha - m' - vo

20 21 22 23 24 25

S rach. ha - me - vo - rach.

A rach. ha - me - vo - rach.

Bar. rach. ha - me - vo - rach.

26 27 28 29 30 31

S Ba - ruch a - do - shem ha - m' - vo - rach l' - 'o - lam va -

A Ba - ruch a - do - shem ha - m' - vo - rach l' - 'o - lam va -

Bar. Ba - ruch a - do - shem ha - m' - vo - rach l' - 'o - lam va -

32 33 34 35 36 37 38 39

S 'ed, l' - 'o - lam va - 'ed, l' - 'o - lam va - 'ed.

A 'ed, l' - 'o - lam va - 'ed, l' - 'o - lam va - 'ed.

Bar. 'ed, l' - 'o - lam va - 'ed, l' - 'o - lam va - 'ed.

O rosetta che rosetta

from *Scherzi musicali a tre voci*

Claudio Monteverdi (1567-1643)

Ritornello

Musical notation for the Ritornello section, consisting of three staves (treble, alto, and bass clefs) with various time signatures and key signatures.

10

O Ro - set - ta che ro - set - ta Tra'l bel ver - de di tue fron - di Ver - go -

O Ro - set - ta che ro - set - ta Tra'l bel ver - de di tue fron - di Ver - go -

O Ro - set - ta che ro - set - ta Tra'l bel ver - de di tue fron - di Ver - go -

15

gno - sa ti na - scon - di Co - me pu - ra don - zel - let - ta Che spo - sa - ta _ an - cor non è.

gno - sa ti na - scon - di Co - me pu - ra don - zel - let - ta Che spo - sa - ta _ an - cor non è.

gno - sa ti na - scon - di Co - me pu - ra don - zel - let - ta Che spo - sa - ta _ an - cor non è.

O rosetta che rosetta

(Gabriello Chiabrera)

O rosetta che rosetta
tra'l bel verde di tue frondi
vergognosa ti nascondi
come pura donzelletta
che sposata ancor non è.

Se dal bel cespo natio
ti torrò non te ne caglia
ma con te tanto mi vaglia
che ne lodi il pensier mio
se servizio ha sua mercè.

Caro pregio il tuo colore
tra le man sia di colei
che governa i pensier miei
che mi mira il petto e'l core
ma non mira la mia fe'.

Non mi dir come t'apprezza
la beltà di Citerea,
io me'l so, ma questa Dea
e di gratia e di bellezza
non ha Dea semblante a se.

O rose

(translation by Keith Anderson)

*O rose, rose that
through the fair green of your leaves
in modesty lie hid
like a pure maiden
that is still unwed.*

*If born of a fair cluster
it did not worry or concern you,
but so I esteem you
that in your praise my thoughts
have their reward.*

*Dear in worth your colour
in the hands of her
who rules my thoughts
who sees my bosom and my heart
but does not see my faith.*

*I cannot say how much I esteem you
beauty of Cytherea,
I know it, but this Goddess
in grace and in beauty
has no other Goddess like her.*

A suggested recording of *O rosetta che rosetta*:

Monteverdi: Scherzi musicali a tre voci. Concerto delle Dame di Ferrara, Sergio Vartolo, Director. 1995. Naxos 8.553317.

Vaghi rai di cigli ardenti

from *Scherzi musicali a tre voci* (1607)

Claudio Monteverdi (1567-1643)

Ritornello

1. Va - ghi
7. E voi

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7. E voi

1. Va - ghi
7. E voi

12
rai di ci - gli_ar - den - ti Più lu - cen - ti Che del Sol non so - no i ra - i Vin - to al -
prie - go_o rag - gi_ar - den - ti Di più

13
rai di ci - gli_ar - den - ti Più lu - cen - ti Che del Sol non so - no i ra - i Vin - to al -
prie - go_o rag - gi_ar - den - ti Di più

14
rai di ci - gli_ar - den - ti Più lu - cen - ti Che del Sol non so - no_i ra - i Vin - to_al
prie - go_o rag - gi_ar - den - ti Di più

15
rai di ci - gli_ar - den - ti Più lu - cen - ti Che del Sol non so - no_i ra - i Vin - to_al
prie - go_o rag - gi_ar - den - ti Di più

16
rai di ci - gli_ar - den - ti Più lu - cen - ti Che del Sol non so - no_i ra - i Vin - to_al
prie - go_o rag - gi_ar - den - ti Di più

17
fin da la pie - ta - te Mi mi - ra - te Va - ghi rai che tan - to_a - ma - i.
fo - co, ov - e_ei ri - tor - ni Sia - te_a - dor - ni,

18
fin da la pie - ta - te Mi mi - ra - te Va - ghi rai che tan - to_a - ma - i.
fo - co_ov - e_ei ri - tor - ni Sia - te_a - dor - ni,

19
fin da la pie - ta - te Mi mi - ra - te Va - ghi rai che tan - to_a - ma - i.
fo - co_ov - e_ei ri - tor - ni Sia - te_a - dor - ni,

20
fin da la pie - ta - te Mi mi - ra - te Va - ghi rai che tan - to_a - ma - i.
fo - co_ov - e_ei ri - tor - ni Sia - te_a - dor - ni,

21
fin da la pie - ta - te Mi mi - ra - te Va - ghi rai che tan - to_a - ma - i.
fo - co_ov - e_ei ri - tor - ni Sia - te_a - dor - ni,

Vaghi rai di cigli ardenti

Text by Gabriello Chiabrera

1. *(translation by Keith Anderson)*
Vaghi rai di cigli ardenti
Più lucenti
Che del Sol non sono i rai
Vinto alfin da la pietate
Mi mirate
Vaghi rai che tanto amai.
*Lovely rays of burning eyes
brighter
than the Sun's rays,
defeated at last by pity,
look at me,
lovely rays that I loved so much.*
2.
Mi mirate raggi ardenti
Più lucenti
Che del Sol non sono i rai
e dal cor trahete fuore
Il dolore
e l'angoscia de miei guai.
*Look at me, burning beams
brighter
than the Sun's rays,
and take from out my heart
the grief
and anguish of my woes.*
7.
E voi priego o raggi ardenti
Più lucenti
Che del Sol non sono i rai
Di più foco, ove ei ritorni
Siate adorni,
Vaghi rai, che tanto amai.
*And I beg you, o burning beams
brighter
than the Sun's rays,
more fiery, where you come again,
in beauty,
lovely rays that I loved so much.*
3.
Vaghi raggi, hor che'l vedete
Che scorgete
Nel profondo del mio seno
Ivi sol per voi si vede
Pura fede
Pura fiamma, ond'egli è piena.
4.
Già tra pianti, tra sospiri
Tra martiri
L'ardor mio tant'affermai,
E voi pur lasciate al vento
Ogni accento
Vaghi rai, che tanto amai
5.
Hora è vano ogni martirio
S'io sospiro
Il seren vostro turbate,
L'ardor mio non pur credete,
Ma'l vedete
Vinti al fin da la pietate.
6.
O per me gioconda luce
Che m'adduce,
Del mio cor la pace intera
Sia tranquilla in suo cammino
Sul mattino,
Sia tranquilla in su la sera.

Additional verses:

Performance Suggestions:

Use two treble instruments (violins) and a bass instrument (cello) for the ritornello. They may double the voice parts in the choral section during all, some, or none of the verses.

Harpichord can fill in harmonies throughout.

Play the ritornello prior to each verse. The ritornello can also conclude the piece.

A rolled harpsichord C chord can end the piece on the third beat of measure 11 or of m. 21.

The strophic form can be given variety by adding a solo verse (Soprano part) or a trio verse.

Su su su che'l giorno

From *Canzonette a tre voci*

Claudio Monteverdi (1567-1643)

2 3 4 5 6

Soprano 1

Su su su che'l gior - no_é for - re Su su su pa - sto-ri_u - sci - te Et gli_au - gel-
Su su su ch'il sol s'in - al - za Tut - ti can - ti - am d'A - mo - re Et con do-

Soprano 2

Su su su che'l gior - no_é for - re Su su su pa - sto-ri_u - sci - te Et gli_au - gel-
Su su su ch'il sol s'in - al - za Tut - ti can - ti - am d'A - mo - re Et con do-

Alto

Su su su che'l gior - no_é for - re Su su su pa - sto-ri_u - sci - te Et gli_au - gel-
Su su su ch'il sol s'in - al - za Tut - ti can - ti - am d'A - mo - re Et con do-

Half = Dotted half

7 8 9 10 11 12

S 1

let - ti_u - di - te Che fan can - tan - do Che fan can - tan - do_a
vu - to_ho - no - re Fac - ciam can - tan - do Fac - ciam can - tan - do

S 2

let - ti_u - di - te Che fan can - tan - do Che fan can - tan - do
vu - to_ho - no - re Fac - ciam can - tan - do Fac - ciam can - tan - do

A

let - ti_u - di - te Che fan can - tan - do Che fan can -
vu - to_ho - no - re Fac - ciam can - tan - do Fac - ciam can -

Dotted half = Half

13 14 15 16 17 18

S 1

la - bell' Al - ba_ho - no re.
ri - ve - ren - za_a l'Al - ba.

S 2

Che fan can - tan - do_a la - bell' Al - ba ho - no re.
Fac - ciam can - tan - do ri - ve - ren - za_a l'Al - ba.

A

tan - do_a la - bell' Al - ba_ho - no re.
tan - do ri - ve - ren - za_a l'Al - ba.

*Now day is here
up shepherds,
out and hear the birds
that sing in honour of fair Dawn*

*Above, the sun rises
let us all sing of Love
and with due honour
let us sing in reverence of Dawn.*

Su su su che'l giorno

Su, su, su che'l giorno é fore
su, su, su pastori uscite
et gli augelletti udite
che fan cantando a la bell' Alba honore.

*Now day is here,
up shepherd,
out and hear the birds
that sing in honour of fair Dawn.*

Udite i rami e l'ore
et per l'herbe le chiare
acque, che nel passare
fan mormorando a la bell' Alba honore.

*Hear the branches and the breezes
and through the grass the clear
waters that in passing
murmur in honour of fair Dawn.*

Ecco la bianca suore
di Febo et l'altre belle,
vaghe, et lucenti stelle,
che fan partendo a la bell' Alba honore.

*Here is the pale sister of Phoebus
and the other fair wanderers,
and the shining stars,
that as they go salute fair Dawn.*

Sus, su, su ch'il sol s'inalza
tutti cantiam d'Amore
et con dovuto honore
facciam cantando riverenza all'Alba.

*Above, the sun risers
let us all sing of Love
and with due honour
let us sing in reverence of Dawn.*

Così, mentre sorgea
Alba, Damon cantava
e i compagni invitava
a far cantando honore a la sua Dea.

*So, as Dawn rises,
Damon sang
and invited his companions
to sing in honour of his Goddess.*

Translation by Keith Anderson

Recommended Recording:

Monteverdi: Canzonette. Concerto delle Dame di
Ferrara, Sergio Vartolo, Director. Naxos 8.553316.