

All Ye Who Music Love (SATB)

Baldassare Donato (1548-1603)

1837 text by Thomas Oliphant (1799-1873)

Edition by Augustus D. Zanzig

Theodore Presser Company, Sole Representative, 332-14446 (1932)

Edition by Norman Greyson,

Bourne Co. ES63 (1962)

Background Information

All Ye Who Music Love (or *Chi la gagliarda*—the original text) is a villanella that was quite popular in the late Renaissance, judging from the number of reprints (6 in 8 years) and different collected works in which it was included. Donato closely based this piece on a three part villanella by Nola.

The differences between villanelles and madrigals are subtle to us, but in the late 1500's, madrigal singing in Venice, Florence, Naples and other major musical centers had grown a little more serious and vocally complex. The "street language", poetry form and style of the villanelles probably seemed distinctly different from madrigals at the time—much as someone who is really into the alternative rock scene today sees it as vastly different from pop rock. In a few hundred years and removed from current culture, the distinction might not seem nearly as obvious.

Villanelas were like the more sophisticated madrigals' country cousins. ☺ The language was simpler and more rustic and the vocal parts could be managed by musical amateurs. The subject matter almost always dealt with a frustrated man, a deceitful woman and was full of caricature types.

Some villanelas have more madrigal-like writing (rich text painting, lots of imitative polyphony, four or more parts), while others really seem to be a different genre with lots of homophony, more emphasis on a soprano melody and a real verse-chorus structure. *All Ye Who Music Love* is definitely one of the many "hybrids".

Baldassare Donato was born in Venice, became a choir boy at St. Mark's and later the head singing instructor. He wrote a number of madrigals, motets, villanelles and other part songs

and was greatly influenced by his teacher, Willaert and Nola, who was a prolific composer of villanellas. Spirited rhythmic accents, clear melodic and rhythmic patterns and beautiful melodic writing are characteristics of his works overall.

Thomas Oliphant was a Scottish musical editor, author and cataloguer. As a member (and secretary for 39 years!) of the Madrigal Society, he was responsible for publishing many collections of madrigals and cataloguing music in a way that was very forward-thinking in a time where there was not a lot of formalized librarian training.

Oliphant didn't write a lot of texts, but one fun fact is that he did write the chorale text for the wedding of King Edward VII and Queen Alexandra's wedding in 1863. He wrote *the All Ye Who Music Love* text in 1837. It is not at all a translation, but he did set his text exactly like the original text was set (words repeated in the same places). The general mood and even specific intents of each line are very similar. The main difference is the innuendo in the original text and the more innocent (at least I think it is!) Oliphant text.

Late Renaissance dance styles were becoming more rhythmic and “foot focused” during this time. Tighter corsets and laced up high made it difficult to move the upper body very much, so the complexities of the rhythmic dance was all in the step work (including jumps and leaps). A villanella, or other secular part song like this, was generally performed by 4-8 dancers with one leader.

Performance Practice: As with many Renaissance works, there are some writings that indicate instruments sometimes substituted for or doubled voice parts. There are many performance options with adding melody or rhythm instruments that historically informed and really practical for young singers!

Analysis

As both the original Italian text and the “newer” English text follow the villanella formal structure and are set identically in the music, I will refer throughout my analysis to the Oliphant text, as that what I selected for this demo rehearsal. (It is also the version that is on the WSMA list.) When studying the piece and looking at different editions and recordings, I

would recommend including *Chi la gagliarda* in your study.

Form

The structure of this short piece is typical of a villanella. It is essentially strophic with an expanded refrain section. (There are four verses in the original text, two in the Oliphant text from 1837.) In a villanella, each line of the stophe is set to a new musical phrase repeated in various patterns. In this villanella, like many with 4-5 voice parts, the verse is followed by a refrain (Fa, la, la). The first line of the poem, “All ye who music love and would its pleasure prove” is repeated. The next line, “O come to us who cease not daily, from morn to eve to warble gaily” ends the verse portion and then is followed by a triple meter “fa, la, la” refrain.

Rhythm

Though 2/2 and 4/4 meters are given for the first two sections in various editions, the movement between the duple and triple creates an exciting energy. The third section has a firm triple feel and is a contrast to the duple-triple mix of the opening.

As with many Renaissance works, experiencing the piece without the added bar lines can allow the musicians to feel greater movement to the “big beats” and not get as hung up on counting “over the bar line” ties.

The use of short, vibrant rhythmic motifs and the playful way that these rhythmic ideas are exchanged between voices in the opening six measures, helps to establish the mood, timbre and vocal quality of the piece.

The rhythm is not overly complicated, but the interplay between the various voices and the contrast between homophonic and polyphonic rhythmic expressions is a significant feature of this piece.

Melody

In the late Renaissance, some composers started move away from four very equal, linear voices and towards one voice being more “tuneful” in some genres. In this short work, the melodic writing is more typical of Donatos earlier madrigals in the opening, but in the second half of the verse, the top voice becomes moves on its own, while the other three parts are more or less together. Melody in the verse seems very rhythm driven, with the focus being on portraying the over all feel of a joyful dance, rather than painting any individual word or phrase. Leaps of fourths and fifths are used in the melodic lines to further punctuate the rhythmic exchanges in the verse. The refrain has more stepwise movement. The melody here

takes on a slightly more prominent role, as the texture is homophonic and the meter stays in a predictable triple pattern.

Texture

As previously mentioned in the rhythm and melody sections, the texture of this piece changes from four part polyphony in the opening phrase, to 2 (well, maybe 2.5) part polyphony in the second phrase and then homophony in the refrain.

All four voices are present at all times in this piece, yet the changing from polyphony to homophony is the element that is the most notable to even the least experienced choral member.

The visual, auditory and kinesthetic experience of singing the opening six measures in contrast to the refrain is rich with possibilities for skill, cognitive and affective outcomes.

Harmony

Important cadences in the piece are on g (end of first line), d (half way through second line), a (end of second line) and then g (several times in the refrain). Though “major” and “minor” are not really Renaissance terms, our modern ears hear this villanella as clearly g major with fairly predictable diatonic movements. The only accidentals are leading tones into the ‘d’ and ‘a’ cadences.

As I have previously mentioned, intricate word painting is not a big feature of this piece. Still it is interesting that the most harmonically active strophe (2nd) is a text that is a compelling invitation in both the Italian and English settings.

Timbre

The voicing here has a very “treble” sound. Though the ranges are moderate for all parts, the voicing is generally close and the bass is never very low. The fairly simple vocal writing (both for range and facility) was more typical of the villanellas at the time than the madrigals, which started to be written with more “professional” voices in mind. Thus, the historical use of the villanella, the voicing and the rhythmic movement all suggest a vocal timbre that is somewhat bright, light and clear.

Expression

As with all Renaissance works, the dynamic markings (as well as many other markings) are editorial. In making sense of the duple and triple feel of the music, the crescendos and

decrescendos occur naturally. The Theodore Presser edition is filled more heavily with hairpin dynamic markings and for that reason I prefer the Greyson edition, though they are similar overall. The repeated phrases and metrical feel could drive a lot of organic expressiveness in this piece, so I would be very tempted to give students a “blank” edition of my own making and let them be the editors.

The Heart

The heart of this piece is the vibrant energy created by a quick polyphonic outburst that is immediately followed with a joyful, unified homophonic response. There is a textural and metrical tension and release produced by the frenetic, excited opening and the contrasting freer and easier triple meter refrain, where all four voices dance together.

Skill Outcome

Students will be able to vary their tone to produce sounds in a variety of tonal colors and weights and determine the production most conducive to Renaissance singing.

Skill Strategies

The Color Wheel of Sound*

If you can borrow a color wheel from the art department, that would work well. Otherwise, you can make your own crude color wheel.

Have the students throw a dart (color wheel dart board), spin a spinner, play “pin the note on the color” or somehow choose a color.

Have them sing a warm-up, scale or some short portion of a song with that color.

Keep choosing new colors and trying the same thing.

Eventually, I start choosing colors and moving between colors as they are singing.

Have them consider what they were doing physically to change their color.

Which colors are more difficult for their voices?

Which colors do you sing the most naturally?

Variation: Guess what color I am singing! (Or guess what color Marcy is singing...)

Lightest to Darkest +

Have the students come up with the names of what they consider to be the lightest colors and the darkest. Make a linear graph of these colors and mark one end (let's say the bright end) 1 and the darkest color end 10. Try to gradually move from bright to dark and back again on a single pitch and on moving pitches. Then choose a number and see if they can all agree on a 2, 5, 7, etc... Introduce the word timbre (or review).

Try the same exercise with vibrato (with older choirs).

Have them try out different numbers on *All Ye Who Music Love* and other songs and talk about which number seems to work the best.

Repeat this strategy as they learn more about the piece musically and historically. Discuss why a variety of numbers can work and why some definitely don't work.

Head Voice Extreme (Weight of Sound—finding a lighter tone production) *

Warm the choir up really high, monitoring that they stay really free and stop if they feel tension.

Ask how they manipulate their voices in to this register that they never speak in (lots of head voice, very light, free sound, etc...)

Try portions of the piece up an octave, where possible. Bring it back down, but maintain the same feeling of singing really high.

Listen and Analyze

In listening to other choirs, whether live at a festival, or on a recording, have students describe the tone color of the ensemble and its effectiveness on the particular piece that they were hearing. Share some of their writing in class and allow the students to agree or disagree with each other (with moderating).

Some follow-up questions:

1. Why use different colors of sound for different pieces?
2. How does the tone color of this choir help or hinder their communication?
3. Can you think of certain styles or genres of music that usually sound better with a

- lighter timbre?
4. Can you think of certain styles or genres of music that usually sound better with a darker timbre?

After listening and discussion, see if they can imitate the other choir's tone color.

Assessment

1. Listen and Analyze can be used as an assessment strategy.
2. Informally, all of these strategies can be used as assessment. As the students continue to manipulate and change their tone, they will be getting feedback on whether and how their tone is changing.
3. Guess what color I am singing? I'll sing a bright, dark or mid toned sound and students will hold up a number 1-10 to show what kind of tone they are hearing.
4. Self-Assessment

Have the students listen to assignment recordings they have made (for contest practice, voice checks, or it could be specifically for this purpose) and as part of their self-assessment of their individual work, have them analyze their own tone color. Many students may need descriptive words to choose from. For this type of self-assessment assignment, a variety of rubric formats could be very helpful.

Knowledge Outcome

Students will visually and aurally distinguish changes in texture and describe them in terms of homophony and polyphony.

(A significant secondary outcome, which I will not outline in this plan due to trying to be more concise, would focus on the duple and triple metrical divisions. This could easily be the primary outcome, depending on what students have done in the past.)

Knowledge Strategies

Solfège scale variations *

Sing a standard scale, then move into scale in thirds. Have the students describe the difference. (canon, round)

Let the students decide on a new rhythm for the scale other than straight whole notes and try out a couple of choices. In the thirds canon, put one voice on one rhythm and one on another. Decide whether or not it is still a “canon” and how the feel, sound and difficulty is affected. Use scale variations in class with predictable patterns, such as drm,rmf,mfs,fsl, etc... Have the students compose their own scale variation for a warm up. Each measure must begin on a new scale degree. Use some of their compositions for sightreading, and then try “one group on John’s composition and one group on Mary’s”, beginning two measures apart. Discuss what is happened musically. (Did it sound very good? Why or why not? What made it easy/hard to sing? Is it a canon? Then what do we call this kind of harmony? Was one part more important than the other? Was the “music” created more linear or vertical? Some combinations work out better than others!)

Physical Texture Examples *

Bring in things that feel really different in texture. Hide them, or have a few students blindfolded and have them describe the differences and come up with the word texture.

Ask class: How can there be texture in sound? What is the texture in this piece? How did the texture change in our scale composition example?

Quick Homework Word Hunt *

Find as many words as you can that have the prefix or suffix “phon” or “phony”

Find as many words as you can with the prefix “homo”. You must find more than one. (Or give them homo- examples and ask them to find others.)

Find as many words as you can with the prefix “poly”.

Put up a list on the side of the board.

Identify similarities between the words they find.

Rhythmic Name Game

Have the students come up with some kind of chant or motto that describes the class. It

should be short and the rhythm should be something that they can write out easily and should be about 2 measures in length. (Like, “We’re first hour choir, we are cool!” draw 4 eighths, two quarters, bar line, 2 quarters, half)

Then, divide students into groups of 4-6 people. Each group will write a two measure rhythm using their names as the text. Use other rests or last names as needed.

Listen to each groups chant, in time, several times through without stopping between groups. Get them in the mode of chanting when I point. Then start pointing to two groups at once, tell them to continue and add groups until there is a class full of different rhythms going at different times. Then point to their original chant and end in unison.

(Based on the wall word lists...)

Which of our performances do you think was homophony?

Which one was polyphony?

Polyphony Points *

The students have learned (to some degree) the opening section of All Ye Who Music Love and are working on the refrain. After a brief discussion about the similarities and differences between the refrain and the opening, put up an of the score. Since we have defined polyphony and homophony, have them determine which section is homophonic and which is polyphonic.

If the most homophonic is everyone moving together, lets give that a number 1, for all parts moving in one rhythm.

What number should we give the opening section? (4) Why? (4 parts moving separately)

We haven’t looked at the middle two phrases of the song yet. What number do you think it should be? Why? (I could see 2 or 3 or 2.5 ☺ being good answers, depending on how “different” is different.)

Homophony and Polyphony Everywhere! *

The highway: Is it homophonic or polyphonic? Why? (Maybe it is polyphony in freeflow and more homophony in a traffic jam... Lots of possibilities. It is all in the “why”.)

Have students come up with their own examples.

Assessment

1. Polyphony points could be used as an assessment done outside of class, or by simply asking kids to put up number votes with their hands.
2. While listening to other choral works, students will write in their journals (or on another paper) descriptions of the pieces texture using the terms homophony and polyphony.
3. Ask students to think of three pieces that they already know that are mostly homophonic and three that are mostly polyphonic. (They can be choir pieces or not, but they should have more than one part.)
4. Play a musical example and have the kids vote homophony or polyphony using the sign language letters for h and p.
5. Polyphony scavenger hunt: Over a several week period, students are to find excerpts of 2 part polyphony, 3 part polyphony and 4 part polyphony as well as one example of homophony. They can be on a recording or a copied excerpt of a score. They can use music from school or use the internet. Give one point (or more, depending on the scale and weight) for each item found. Extra 4 points to the person that find the example of the greatest number of voices singing in polyphony!

Affective Outcome

Students will examine the dynamics of other groups and communities and draw parallels to a choral ensemble.

Affective Strategies

Ensemble/Community +

As a class, look at the choir as a “Community”. Discuss ways that a community can be defined and get them thinking from small groups to larger groups. (i.e. tenor section, chamber choir, concert choir, choir program, music program, HS school, school system, city, etc...)

How many smaller groups exist within the choir?

How do these sub-groups work together and still with the larger ensemble?

How do communities change?

How do individuals respond to those changes?

Let each section (SATB) of the choir work on their own for 5-10 minutes on a given portion of the piece.

Decide as a group, what some of your greatest section strengths, what are some of your challenges. What positive attributes does your section bring to the ensemble? What does your section need to work on in order to improve the entire ensemble (community)?

On another day, come up with another sub-group. It could be an SATB quartet or double quartet or various combinations of 2 parts. Have the students again work for 5-10 minutes. Reflect as a class on the changing challenges of interacting with different sub-groups in the ensemble.

Where Do You Fit In?

Have the students individually come up with different communities that they belong to. Show how some of the communities overlap using a Venn diagram. (For groups that have done Venn diagrams numerous times already, this could be an at home assignment or small group discussion in class.)

Do you function differently in these various communities?

Are some more static/changing?

Are some easier/harder?

What do you intentionally do to make positive changes within your community (choose one to write about)?

What can you intentionally (and realistically) to make a positive difference in our choir community?

Wandering Minstrels *

Have the students sing *All Ye Who Music Love* (know that they know it well) or use a scale warm up while walking and strolling around the classroom (or outdoors, if possible). When you give a signal (or when they finish the scale, they can settle into a “small group”. This is their new minstrel group. ☺

Remind them that Renaissance music groups were often fluid with different voicings, number of people etc...

The size may vary, but it should be more than one, less than the whole class. In their new

group they form a circle and listen and experience the piece in different configurations of voice types, parts, sounds. Just hearing it differently and moving is totally fun. As a class, decide what all the variable were.

What did you hear that you didn't hear before?

Did any particular group work unexpectedly well?

Was there any group that really challenged you?

Have you ever been in another community that was more fun/challenging than you expected?

Just Mix 'Em Up *

Try using different seating arrangements often in class. Comment on and have students discuss the differences.

Assessment

1. Many of these can be strategies can be used for assessment through regular journal keeping (formally or informally), peer sharing, large group sharing, etc... I have had very good experiences with establishing sharing community groups for each quarter of the year. That way, they are more mixed, they know where to go and they get comfortable talking to their group.
2. Ask the students to write a short essay
 1. Describing what a community is and how the choir functions as a community.
 2. What positive trait could another community that you are in learn from our choir?
 3. What positive trait could our choir learn from another community that you are in?

Evaluate these essays using a simple scale 3, 2, 1 scale based on how well they understand the metaphor, are able to make parallels and are thoughtful in their insights on the strengths and needs of various groups.

- Abbreviated version in demo rehearsal
- + Very abbreviated (or alluded to) in demo rehearsal