



THE GREAT CHORAL TREASURE HUNT VI

Margaret Jenks, Randy Swiggum, & Rebecca Renee Winnie
Friday, October 31, 2008 • 8:00-9:15 AM • Lecture Hall, Monona Terrace
Music packets courtesy of J.W. Pepper Music



21st century
CONNECTING
CULTURES

YOUNG VOICES

- ♪ **Derek Holman: *Rattlesnake Skipping Song***
5. From *Creatures Great and Small*
Boosey & Hawkes OCTB6790 [Pepper #3052933]

Poem by Dennis Lee
From *Alligator Pie*
SSA and piano

- ♪ **Vincent Persichetti: *dominic has a doll***
From *Four Cummings Choruses Op. 98*
Elkam-Vogel/Theodore Presser 362-01222 [Pepper #698498]
Another recommendation from this group of choruses: *maggie and milly and molly and may*

e.e. cummings text
2-part mixed, women's, or men's voices

- ♪ **David Ott: *Garden of Secret Thoughts***
Plymouth HL-534 [Pepper #5564810]

From: *Garden of Secret Thoughts*
2 part and piano

Other Recommendations:

- Gerald Finzi: *Dead in the Cold* (From *Ten Children's Songs* Op. 1)
Boosey & Hawkes [Pepper #1542752]
 - Elam Sprenkle: *O Captain, My Captain!* (From *A Midge of Gold*)
Boosey & Hawkes [Pepper #1801455]
 - Carolyn Jennings: *Lobster Quadrille* (From *Join the Dance*)
Boosey & Hawkes [Pepper #1761790]
 - Victoria Ebel-Sabo: *Blustery Day* (The Challenge)
Boosey & Hawkes [Pepper #3050515]
 - Paul Carey: *Seal Lullaby*
Roger Dean [Pepper #10028100]
 - Zoltán Kodály: *Ladybird*
Boosey & Hawkes [Pepper #158766]
- This and many other Kodály works found in *Choral works for Children's and Female voices*, Editio Musica Budapest Z.6724

Poems by Christina Rossetti
2 part and piano

Walt Whitman
SA and piano

Lewis Carroll
SA and piano

unison and piano

Rudyard Kipling
SA and piano

(*Katalinka*)
SSA a cappella

MEN'S VOICES

- ♪ **Ludwig van Beethoven: *Wir haben ihn gesehen***
Alliance AMP 0668 [Pepper # 10020264] Edited by Alexa Doebele

Christus am Ölberge (Franz Xavier Huber)
TTB piano (optional orchestral score)

WOMEN'S VOICES

- ♪ **Princess Lil'uokalani, Arr. Hatfield: *Ahe lau Makani***
Boosey & Hawkes M-051-47215-4 [Pepper #3274636]

Hawaii
3 part treble, guitar, bass

- ♪ **G.F. Handel: *O lovely peace***
Boosey & OCTB6868 [Pepper # 3050911] Edited by Lee Kesselman

from *Judas Maccabeus*
SA, keyboard reduction

MIXED VOICES

- ♪ **Jackson Hill: *In Winter's Keeping***
Hinshaw HMC2096 [Pepper #10018540]

Princess Nukata (7th century Japanese poem)
SSSAAATTTBBB (3 SATB Choirs) a cappella

- ♪ **György Orbán: *Daemon Irrepiit Callidus***

The text is anonymous medieval Goliardic text from an eight-verse hymn found in "Anonymi Hungari affectus in Jesum super omnia amabilem"
(Anonymous Hungarian expressions to the above loveliest Jesus)
Hinshaw HMC1537 [Pepper #3094182]

SATB a cappella

CANONS

♪ Welcome, Every Guest	Knoxville Harmony and in Sacred Harp	4 part canon in handout
♪ William Billings: <i>When Jesus Wept</i>	The New England Psalm Singer	4 part canon on www.cpdll.org

Many additional canons highlighted in *The Great Choral Treasure Hunts I- V*

➤ William Billings: <i>Shiloh</i>	The Suffolk Harmony	SATB or other in handout: RRW Edition – free permission to copy/perform granted
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FELIX MENDELSSOHN BARTHOLDY (1809-1847)

200TH BIRTH ANNIVERSARY IN 2009!

These and many more titles are available on the Choral Public Domain Library www.cpdll.org and www.handlo.com

♪ Abendlied	Heinrich Heine	SA, piano
♪ Die Nachtigall	Johann Wolfgang von Goethe	SATB a cappella
♪ Heilig	Sanctus text	SATB/SATB a cappella
♪ O Rest in the Lord	From <i>Elijah</i>	unison, keyboard reduction
♪ Lift Thine Eyes	From <i>Elijah</i>	SSA a cappella
♪ He, Watching over Israel	From <i>Elijah</i>	SATB – chorus only in this edition

Edition with keyboard reduction available on cpdl or www.handlo.com (\$6.50 and permission to copy)

Another Recommendation:

➤ <i>There shall a star from Jacob</i>	From <i>Christus</i>	SATB and Organ/Piano
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www.handlo.com (\$15.50 and permission to copy)

REBECCA'S "ELIJAH" PROJECT

Combined HS Choirs and Orchestra, Baritone Guest Artist,
Minor Student Solos and some movements by individual choirs
About 40 minutes in length

Introduction: Recitative — Elijah	As God the Lord
Overture (<i>Representing the three years of famine</i>)	
1. Chorus — The People	Help, Lord!
Recitative Chorus (<i>Top SATB Choir</i>)	The deeps afford no water!
2. Duet with Chorus — The People	Lord, Bow Thine Ear to Our Prayer
10. Recitative — Elijah, Ahab and Chorus	As God the Lord
11. Chorus — Priests of Baal	Baal, We Cry to Thee
12. Recitative — Elijah	Call Him Louder
Chorus — Priests of Baal	Hear our cry, O Baal
13. Recitative — Elijah	Call him louder
Chorus — Priests of Baal	Baal! Baal!
14. Recitative and Air — Elijah	Draw near, all ye people
15. Chorale — Angels (<i>Madrigal</i>)	Cast Thy Burdens
16. Recitative — Elijah	O Thou, Who makest thine angel spirits
Chorus — The People	The fire descends from heaven!
26. Air — Elijah	It is enough!
27. Recitative	See, now he sleepeth
28. Chorus — The Angels (<i>Treble Clef Choir</i>)	Lift thine eyes
29. Chorus — Angels (<i>Top SATB Choir</i>)	He, Watching Over Israel
43. Chorus	And Then Shall Your Light Break Forth

RANDY'S "ELIJAH" PROJECT

Combined HS Choirs and Orchestra, Baritone Guest Artist,
Minor Student Solos and some movements by individual choirs

The same as Rebecca's excerpts, plus these additional movements (total of 60 minutes in length):

17. Aria—Elijah	Is not his word like a fire?
34. Chorus	Behold, God the Lord passed by
35. Recitative, Quartet, & Chorus	Holy is God the Lord (beautiful use of treble choir)
36. Chorus	Then did Elijah the Prophet

HENRY PURCELL (1659-1695)

350TH BIRTH ANNIVERSARY IN 2009!

These and many more titles are available on the Choral Public Domain Library www.cpdll.org and www.handlo.com

♪ Come Ye Sons of Art	From <i>Come Ye Sons of Art</i>	SATB keyboard reduction
Entire ode, full score, and parts are available on cpdl and handlo		
♪ Sound the Trumpet	From <i>Come Ye Sons of Art</i>	SA keyboard reduction
♪ Strike the Viol	From <i>Come Ye Sons of Art</i>	Solo or unison keyboard reduction

Remember the *Dido and Aeneas* excerpt highlighted in *The Great Choral Treasure Hunt V!*

PURCELL DUETS

A great Purcell duet book: *Henry Purcell Ten Duets: Book One*. Edited by Timothy Robert. Stainer & Bell/ Galaxy Music Corporation, 1979. These duets are found in this collection. This collection is used on the WSMA Solo & Ensemble list. Consider these in various combinations (treble voices, men's voices, mixed voices).

- 1) We the spirits of the air
- 2) Two daughters of this aged stream are we
- 3) Shepherd, shepherd, leave decoying
- 4) My dearest, my fairest
- 5) Sound the trumpet
- 6) Lost is my quiet for ever

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SOME THOUGHTS ON QUALITY MUSIC

"Swimming Upstream" & "Swimming Upstream Part II: Hooking Singers on Great Music" – Two articles by Randal Swiggum in the NC-ACDA newsletter *Melisma* (Winter 2005 and Spring/Summer 2005) available online at www.ncacda.org.

TRANSLATION RESOURCES

Translations of many of the works cited on the list of the six *Great Choral Treasure Hunts* can be found in these references.

- Ron Jeffers: *Translation and Annotations of Choral Repertoire: Volume I Sacred Latin Texts* (earthsongs)
- Ron Jeffers and Gordon Paine: *Translation and Annotations of Choral Repertoire: Volume II German Texts* (earthsongs)
- Gordon Paine: *Translation and Annotations of Choral Repertoire: Volume III French & Italian Texts* (earthsongs)

SOME SUGGESTIONS FOR YOUR TREASURE HUNT

- ◆ Visit a nearby college library. Peruse the collected works of great composers. Some are online!
 - ◆ http://nma_redhost24-001.com/DME/nma/start.php?l=2 (Mozart)
 - ◆ http://www.brahms-institut.de/web/bihl_notenschrank/ausgaben/noten_start.html (Brahms)
- ◆ Seek out recommendations and lists from colleagues whom you trust.
- ◆ Attend convention performances. Save the programs. Make notes to yourself as you listen.
- ◆ Consider the suggestions students make from their summer music camp repertoire.
- ◆ Listen to choral music. Attend concerts. Purchase CDs and professional recordings. (Suggestion: Use the *Classical Music Advanced Search* at Amazon.com to find professional recordings – it is a remarkable search engine. Also, iTunes now has a large selection of choral music.)
- ◆ Check out the Choral Public Domain Library (www.cpdl.org) and Handlo Music (www.handlo.com).
- ◆ When do U.S. works pass into public domain? Easy answer, if published before 1923 – more information here: <http://www.unc.edu/~uncldg/public-d.htm>
- ◆ Look in choral collections. Permission to photocopy can be sought from the publisher.
- ◆ www.choralnet.org
- ◆ Start a personal file of single octavos.
 - Buy single copies from lists of quality music offered by individuals respected in the profession.
 - Throw out almost all music/CDs sent by publishers. ☹

PREVIOUS TREASURE HUNT LISTS

The Great Choral Treasure Hunts I, II, III, IV, & V are available at: [http:// www.wmea.com/CMP/repertoire](http://www.wmea.com/CMP/repertoire)

<i>CMP SUMMER WORKSHOP: JUNE 22-26, 2009 at the University of Wisconsin – Stevens Point</i>
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Margaret Jenks has been teaching for 16 years, most of them directing middle and high school choirs in Waukesha, and is currently a conductor with the Madison Youth Choirs, working with Tallis (introductory boychoir), Purcell (beginning boys) and Holst (advanced boys). Margaret has been active as a member of the CMP project and in a variety of roles with WMEA and WCDA. mjenks@tds.net

Randal Swiggum has conducted choirs around the world and loves to talk about good music of all kinds. A long-time member of the CMP project, he has taught at Whitefish Bay H.S., Verona H.S., Lawrence University, and UW-Milwaukee. He is currently Music Director of the Elgin Youth Symphony, Education Conductor for the Elgin Symphony, a boychoir conductor with the Madison Youth Choirs, and a PhD candidate in Musicology at UW-Madison. rswiggum@wisc.edu

Rebecca Renee Winnie has taught high school choral music for more than 25 years, most of it at Homestead High School in Mequon, WI. She has served on the CMP committee since 1997 and especially enjoys the adventure of searching for diverse and powerful music to study with her students. rwinnie@mtsd.k12.wi.us

INTRODUCING THESE PIECES

WARM-UPS, STRATEGIES FOR TEACHING, & HOW TO “SELL” GREAT PIECES TO YOUR STUDENTS

❖ Holman: *Rattlesnake Skipping Song* (Ideas from Randy)

- Begin by reading the poem as a group (on a separate sheet of paper or on the board). Enjoy the *sounds* of the poem? What’s it about? (Hard to say, really). How does it make you feel? (That’s an easier question.) It’s definitely not *really* about rattlesnakes or caterpillars.
- This is *not* a piece where solfège helps in the learning. But starting with *rhythm* does. Speaking the text many times, in rhythm, with the printed dynamics (starting with a whisper, doing a dramatic crescendo) and encouragement to speak it in the most expressive, spooky, or mysterious, or goofy, or whatever voice possible. Observe the staccatos and tenutos carefully. These words just *taste good* in your mouth. After students are comfortable with the rhythm, add the piano part (to the speaking). Make an event out of it—a suspenseful build-up. The piano part, combined with this creepy melody, makes this the Salvador Dali painting of youth music.
- Final s’s are in issue in this piece. The very final one (the punchline) is easy, but m. 15 is just going to be messy until students begin to hold “loose” a full two eighth note taps. Use mm. 14-15 as a warm-up, beginning in D minor, and going up by half steps, so students get lots of practice at a crisp, very short, very precisely placed “s.”
- Parents are always doling out serious instructions that, to a kid, don’t always seem very logical or necessary. Is this piece a surreal commentary on that (from a kid’s perspective)? Once the melody and text are VERY familiar (and by the way, you can spend weeks just singing the first verse in unison, over and over, without danger of boredom), ask students to write their own “advice” poem, using the same rhythm and tune. Perform them (or just speak them) for the class.
- The tune feels completely random to us trained music teachers, but is actually quite easy to learn. It is most assuredly *not* random, though. It’s built almost exclusively on playing with thirds. Nearly every measure depends on thirds (or their inversion), which helps hold the piece together. Once students have figured this out (and you’ve analyzed it as a group to find all of them) ask: *when does the composer first make it clear that the piece is about thirds?* (Answer: the first measure of the introduction). Don’t forget the mm. 9-10 also create thirds (D to B)
- IMPORTANT: Don’t emphasize the *silly* aspect of the piece, but rather the *creepy, surreal* aspect. That will keep kids wondering about it, and hooked on its elusive meaning. I still don’t know what to make of it. I just know it gives me the creeps.

❖ Persichetti: *dominic has a doll* (Ideas from Randy)

- This piece works with older middle-schoolers and any high school choirs, mixed, treble, or men’s.
- Again, start with reading the poem (apart from the octavo). Notice the peculiarities and whimsies of e.e. cummings’ style. Ask lots of questions, especially ones that begin with “why?” *How old is the speaker of the poem? How do you know? What does “wistful” mean? Why does the poem say “buried” instead of “dumped” or “threw?” Why “so of course?” What do those words imply?* The list of possible questions is endless with this rich poem. It’s important to help students realize that poems are not intended primarily to *give information* but rather to generate a mood, a feeling, or an impression. Helping students to understand a poem’s mood and effect on them will open it up for them—if they see it merely as a story or a series of statements, it will always be baffling to them.
- Rhythm is more important than anything in this piece (and what makes it fun). Lots of speaking in rhythm before pitches are added will ensure success. Work in very small chunks, and learn the piece over a longer period of time. Have students discover the rhythm “dominic” in the piano part wherever it appears (mm. 2, 3, 25, etc.)
- This piece is also about thirds. Help students to find them. It’s also about open fifths. Find them, too. What’s the *feel* of a third vs. an open fifth? How do those intervals color the words of the poem where they appear?
- Something to try: if you are singing it with mixed voices (men in the lower octave) try jumping to a completely treble range chord on the final “dolls,” with basses singing a falsetto Gb, tenors on Bb, altos on Db, etc. The effect is magical.

It will take many, many practices to get the basses to leap from B below middle C (on “than”) to the Gb, but once they hear the major 7th chord and can tune it, they will love it. Create a warm-up that helps them hear major 7th chords:

Sopranos: Sol Fa Sol La Ti
Altos: Sol Fa Mi Fa Sol
Tenors: Sol Fa Sol Fa Mi
Basses: Sol Fa Mi Re Do

All hold their last note, to hear chord. Men sing in falsetto. All start on G above middle C. After a few days of repetition, move the starting pitch up and down. You could even add words to your warm-up: “less alive than doll.”

- A tip: have students number measures. It’s impossible to rehearse this piece effectively without being able to refer to specific measures.

❖ David Ott: *Garden of Secret Thoughts* (Ideas from Margaret)

Why do minor chords with an added 7th say “This is only a dream...”?

- Questions and Ideas to Consider
 - How does the raising/lowering of Fa and Ti help create a unique musical context for this text? (A great musical opportunity to show how “accidentals” are quite “intentional”!)
 - Listen to Fauré’s *Pavane* and explore the similarities & differences with this piece, and why the composer might have borrowed Fauré’s musical ideas for this text.
 - Why do you think there so much music without any text (only piano)?
 - What other ways can you think of to sonically create a place to have the freedom to dream, discover and imagine? Are there other compositions that do this? (Try listening to Saint-Saëns “Aquarium” from *The Carnival of the Animals*, Satie’s *Gymnopédie*, or John Lennon’s *Imagine*.)
- The Poor Wayfaring Do

Students may theoretically understand that Do can be anywhere and that it can move, but this game helps them to experience the feeling of Do moving from one place to another and the surprising/unsettling feeling that the shift can create.

 - While singing up a traditional scale, have one hand sign and another hand come in to take over with a new “Do.”
 - It is more fun if the “take-over” hand has some dramatic personality. ☺
- Introducing the Piece
 - The piano part plays such a major and exposed role in this piece. (A great pianist is crucial!) One could introduce this piece by listening through the work performed only by the piano.
 - I always give students some questions or things to consider before they listen. For example, “If this music was the movie soundtrack, what would be happening in the movie?”
 - Students could use only abstract lines, colors and shapes to show the mood or emotions represented by the music. What is interesting about this piece is that there will probably be disagreement on whether it is scary, hopeful, sad, exciting, etc... Of course, the “why” follow-up is where the fun thinking really begins!
- Messing With Modality

Students love the first time they realize that those accidentals on the page have a solfège equivalent. It gives meaning to notes that aren’t expected, and helps them “make sense.” Plus, the hand signs are so helpful in showing the difference between Fa and Fi and Ti and Te!

 - Use Do Re Mi Fa and Do Re Mi Fi, as well as La Ti Do Re and Re Do Te La as a warm-up and then have them locate places in the score that use these patterns.
 - Use “sing where I point” strategy with a solfège ladder on the board, with an added Fi and Te.
 - Give Fi and Te a little personality. Assign students to the different solfège syllable and rather than pointing to the board, point to them. You can give a “special costume” (like a hat, Groucho Marx disguise, scarf, pirate patch, etc... to the Fi and Te people).

❖ Beethoven: *Wir haben ihn gesehen* (Ideas from Randy)

- Why do this piece?
 - Students should know Beethoven, like they should know Shakespeare, Homer, Galileo, and Martin Luther King.
 - It’s an accessible work for young men’s ranges, not long, and only in 3 parts, TTB.
 - It is a narrative, highly-charged piece from a dramatic oratorio which is a good opportunity for vivid vocal storytelling.
- Do it in German. Students feel more grown-up, they invest more deeply, and the sound-world of the piece is more authentic in German. For fun, once in a while sing it in the English translation. Have students write in a literal translation, so they know, for example, that “Gericht” means judgment.
- Articulations really matter in 18th century style. Listen to the recording to hear the differences between the marcato, staccato, and legato of the strings and of the voices. Have your pianist listen to the recording, too.
- Look at visual art that depicts the scene. One helpful site is www.biblical-art.com. Search for “Jesus is Arrested” under “Passion” under New Testament.



The Arrest, by Otto Dix (1960)

❖ Hatfield: *Ahe Lau Makani* (Ideas from Rebecca)

- Do Re Mi Fa Mi Re Do Fa Re Do
1 2 3 4 5 6 1+ 2+ 3+ 1 (sing on counts)
- Do Mi Sol Do↑Sol Mi Do
 - Sing while alternating a 6/8 and 3/4 feel (meter) with each exercise – help with the accompaniment
 - Have students sway with primary beats singing – two larger for 6/8, three smaller for 3/4
 - Have students move arms in circles while singing – two larger for 6/8, three smaller for 3/4
- Choose a small section of *Ahe Lau Makani* where the alteration is obvious and count sing.
 - I used m. 17-28: m. 17 in 3/4; 18-19 in 6/8; 20-22 in 3/4; 23 in 6/8; 24-25 in 3/4; 26-27 in 6/8; and 28 in 3/4.
 - Don't forget to use "I like to be in America" as an example: 123456, 1+2+3+, etc.
- Consider asking questions about
 - Connections between fragrance and place; fragrance and a loved one
 - Hearts warmed by embrace, by memory, by voice

❖ Handel: *O lovely Peace* (Ideas from Rebecca)

- Find the pictures of peace and war within the text. Find examples of how Handel uses the music to portray the text.
- Introduce the concept of the "pastoral" in music.
- Introduce *Da capo* form. What is so satisfying about ABA?
- Ornamentation on return of A section (some sample possibilities below)

O Lovely Ornaments

Score

Soprano

Alto

S

A

hills a corn And

smile And smile with

Insert at m. 75

Handel

The image shows a musical score for 'O Lovely Ornaments' by Handel. It includes staves for Soprano and Alto voices. The Soprano part has measures m.15, m.17, m.19, m.38, and m.46. The Alto part has measures m.23, m.25, m.27, and m.38. There are also staves for Soprano and Alto with lyrics: 'hills a corn And' and 'smile And smile with'. An 'Insert at m. 75' is shown for the Soprano part. The name 'Handel' is written at the bottom right.

❖ Jackson Hill: *In Winter's Keeping* (Ideas from Margaret)

Why is this piece so scary looking? (Even without a costume!)

You can de-fang this "monster" with the right warm-up and score reading games!

- **Questions and Ideas to Consider**
 - What can be at the heart of a piece of music other than a text or melody?
 - What is the visual artistic equivalent of this musical style?
 - Compare the role of an individual (section) in this work vs. a more traditional Western piece (fill in the blank).
 - What does it mean to hear horizontally vs. vertically?
 - Explore the idea of development in music. Is it needed? What are different ways it can happen? How do musical works that are more vertical "develop" differently than those that are more linear?
- **Motive Hunt**
 - Sing it, notate it, find it! (This is a great time to look between voices and discuss augmentation or diminution!)
 - Use these 2-4 note pitch patterns in a traditional warm-ups for range and technique work.
 - Intervals Mi-Ti vs. Mi-La –Find them and keep a score card.

(Which is more prevalent? Does one sound more important? Why?)

- **Inner Hearing Game**

Begin this game with the entire choir (or just 2 groups). As they progress, add more groups, more solfège pitches and more difficulty. The basic idea is to create a game out of counting and coming in on various strong and weak beats in a couple given measures.

For example, Group 1 could sing on Mi, Group 2 on La, Group 3 on Ti, Group 4 on Do, etc...

Students count in their heads (no directing) and sing only on their designated beats.

Group 1: 1 & **2** & 3 & 4 & 1 & 2 & 3 & 4 &

Group 2: 1 & 2 & 3 & **4** & 1 & 2 & 3 & **4** &

Group 3: 1 & **2** & 3 & 4 & 1 & **2** & 3 & 4 &

Group 4: 1 & 2 & **3** & 4 & **1** & 2 & 3 & 4 &

This can get be made very simple or really hard!

- **Scale Freeze Tag**

- Use a Mi to Mi Scale (in canon, in patterns, in place of traditional Do to Do scale work) and get comfy with the sound.
- As students are moving up and down the scale, point or tap to “freeze” students on a pitch. When they are tapped again, unfreeze and continue. Listen to the different clusters that are created for tuning non-traditional pitch groupings.

❖ **Orbán: *Daemon Irrepi Callidus* (Ideas from Randy)**

- Knowing the text is fundamental to appreciating this piece. Not just *vaguely* what the text is about, but a literal translation. Here is a line by line translation:

Daemon irrepi callidus	The devil sneaks expertly
Allicit cor honoribus	Tempting the honorable heart;
Daemon ponit fraudes, inter laudes, cantus, saltus	He sets forth trickery amidst praise, song and dance.
Quidquid amabile Daemon dat	However amiably the Demon acts,
<i>Cor Jesus minus aestimat.</i>	<i>It is still worth less than the heart of Jesus.</i>
Caro venatur sensibus;	The flesh is tempted by sensuality;
Sensus adhaeret dapibus;	Gluttony clings to our senses;
Inescatur, impinguatur dilatatur.	It overgrows, it encroaches, it stretches.
Quidquid amabile caro dat,	However appealing the flesh is,
<i>Cor Jesus minus aestimat.</i>	<i>It is still worth less than the heart of Jesus.</i>
Adde mundorum milia	Though the universe may confer
mille millena gaudia;	Thousands upon thousands of praises,
Cordis aestum non explebunt, non arcebunt.	The heart's desires they neither fulfill nor put out.
Quidquid amabile Totum dat	However appealing the whole Universe is,
<i>Cor Jesus minus aestimat.</i>	<i>It is still worth less than the heart of Jesus.</i>

The piece is exciting, even without the text, but Orbán's imagination is appreciated much more when singers know what words they are singing, and have pondered the meaning of this piece. To get students more interested in the Latin text, constantly refer to specific Latin words and English cognates or derivatives (e.g. *fraudes* and fraud, trickery, etc.)

- A wide variety of *allegro* tempos are possible, from an insistent 120 to a frantic, witches' Sabbath 152 or even faster. There are a dozen of good recordings on YouTube and you will hear some of the vocal pitfalls of the piece by studying them.
- Warm-ups that actually help with the intervals in this piece:
 - Minor scales with augmented second gaps (“gypsy minor”) sung on solfège: La Ti Do *Ri* Mi Fa *Si* La
 - Chromatic scales sung on alternating TAH and TEH, or on solfège syllables (start by adding chromatics slowly to a solfège ladder on the board). Do the chromatic scale both ascending and descending, and then split the choir and do them simultaneously (as in m. 30)
 - *Hocket* (mm. 31-40). This is essentially a medieval device. So why does it appear here? Create rhythmic warm-ups that use hocket by splitting the choir into 2, 3, or 4 parts and sing staccato solfège scales by alternating pitches. This is excellent ear-training. Remember: “hocket” and “hiccup” are related words.
 - *Diminished harmonies*: show students how to build a diminished triad with two minor thirds. Point out the tritone (*diabolus in musica*) that's created between the lowest and highest note. Create chord warm-ups of your own, which generate diminished triads, or tritones.

The Devil's Music: http://news.bbc.co.uk/2/hi/uk_news/magazine/4952646.stm

So many difficult contemporary works are not accessible to high school singers, or they are so labor intensive that they are not worth the time and effort. This piece is challenging, but it is also well-crafted, imaginative, and shows the composer's genius. It's worth it!

SOME GENERAL WARM-UP IDEAS (From Rebecca)

◆ Simple with Minor Alterations

Using any 5 or 6 tone pattern regularly will allow students to focus on various basic vocal concepts (tuning, openness, vowel, palate, posture, breath). Vary the patterns from day to day in major and minor tonalities. In young choirs, 3-5 tone patterns such as these allow the teacher to have “more” room to move and stay within all of the student’s registers. Enjoy making up different combinations – perhaps even have students “compose” warm-ups using 5 or fewer tones. I sometimes often it an ear exercise by having the students sing the solfège (after singing it a number of times on various vowels). Remember to move down as well as up. ☺

- Do Re Mi Fa Sol Fa Mi Re Do AND La Ti Do Re Mi Re Do Ti La
- Do Fa Mi Re Do AND La Re Do Ti La
1 2, 3 + 4 1 1 2,3 + 4 1
- Do Mi Re Mi Do AND La Do Ti Do La
- Do Mi Re Fa Mi Sol Fa Re Mi Do Re Ti Do AND
La Do Ti Re Do Mi Re Ti Do La Ti Si La

◆ Extra Time for Breath and Teaching

The most dramatic change that I have made in my group vocal teaching was to give extra time for the breath. I learned this from my voice teach, Mary Dillon Galbraith. Whoever said that all warm-up activities must be in 4/4 time? Consider a slow modulation between exercises – it will allow students to release the breathing muscles and take a slower, deeper breath. It will allow you time for a short reminder without speaking over their singing. The extra time will take the tension out of the voice that is often created when the half-step modulations are quick, and students try to “keep up” and grab quick breaths. Again, remember to vocalize both up and down ☺. Examples:

Do Re Mi Fa Sol Fa Mi Re Do *[change key]*
1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

La Do Mi Do Mi La *[change key]*
1 + 2 + 3 + 4 + 5 + 6 +

◆ Solfège Exercises

By using daily solfège exercises, students not only become familiar with the syllables themselves, they learn scales, intervals, and independence as different sections/groups can sing many of these in canon.

- Do Re Mi Fa Sol La Ti Do↑ Re↑ Do↑ Ti La Sol Fa Mi Re Do Re Mi Fa Sol La Ti Do↑ Re↑ Do↑ Ti La Sol Fa Mi Re Do
A scale twice with RE at the top; sing in canon at the 3rd; vary articulation; work dissonance by singing slowly in canon at the 2nd.
- Do Do Re Do Do Re Mi Re Do Do Re Mi Fa Mi Re Do etc. Then down:
1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10
Do↑ Do↑Ti Do↑ Do↑Ti La Ti Do↑ Do↑Ti La Sol La Ti Do↑ etc.
Add a clap on every Do ☺ – works great in canon.
- Disappearing Scale: Do Re Mi Fa Sol La Ti Do↑ Do Re Mi Fa Sol La Ti _ Do Re Mi Fa Sol La _ _ etc. (leave space for missing notes). Then build it back: Do _ _ _ _ _ Do Re _ _ _ _ _ etc. Next Day do the same coming down the scale: Do↑ Ti La Sol Fa Mi Re Do Do↑ Ti La Sol Fa Mi Re _ etc. Works great in canon.
- Scales: Can learn individually then connect – Major, Natural Minor, Harmonic Minor, Melodic Minor
Do Re Mi Fa Sol La Ti Do↑ Ti La Sol Fa Mi Re Do Ti↓
La↓ Ti↓ Do Re Mi Fa Sol La Sol Fa Mi Re Do Ti↓ La↓ Sol↓
La↓ Ti↓ Do Re Mi Fa Si La Si Fa Mi Re Do Ti↓ La↓ Si↓
La↓ Ti↓ Do Re Mi Fi Si La Sol Fa Mic Re Do Ti↓ La↓ Sol↓ La_
- Intervals – I repeat the interval first with solfège, then with the interval name – up and down. This can be done in canon at the 3rd.
Do Do Perfect Unison Do Re Major 2nd Do Mi Major 3rd etc. to: Do Do↑ Perfect Octave
Do↑ Ti Minor 2nd Do↑ La Minor 3rd Do↑ Sol Perfect 4th etc. to: Do↑ Do Perfect Octave.
- I also make up exercises singing the scales in 3rds, 4ths, and 5ths. I also make shortened exercises for 6ths, 7ths, and octaves.
3rds: Do Mi Re Fa Mi Sol Fa La So Ti La Do Ti Re Do↑ _ Do↑ La Ti Sol La Fa Sol Mi Fa Re Mi Do Re Ti↓ Do_
4ths: Do Fa Re Sol Mi La Fa Ti Sol Do↑ La Re↑ Ti Mi↑ Do↑ _ Do↑ Sol Ti Fa La Mi Sol Re Fa Do Mi Ti↓ Re La↓ Do_

◆ **Tuning, Harmony, Placement, Vowels**

I have used a particular exercise for many years for various purposes. The “base” to this exercise is to sing to a “ng” ring using various syllables (bing, ding, dong, zing). I find that this ring allows students to both hear better and place their sound forward. I use this in a descending 5 tone pattern (major or minor): Sol Fa Mi Re Do ____, holding the last note.

- In less experienced choirs we hold the final tone and have everyone listen until we all find the pitch. It happens – really! We sometimes all make sure to hit the final note wrong and practice sliding to the right pitch.
- Gradually we move to the Tenor Section (or 1st Soprano in SSA groups) sing Sol Fa Mi Fa Sol while everyone else sings the primary Sol Fa Mi Re Do and we practice tuning the 5th. Sometimes we tune the “Do” or the “Sol” like a violin – slide higher, then lower, then right on (thanks to Beverly Taylor for that technique!)
- Later, we add the Sopranos (or 2nd Soprano in SSA groups) sing Sol Fa Sol Fa Mi, while the others do as explained above. We then have a 4-part chord in mixed groups. [Bass: Do; Tenor: Sol; Alto Do; Sop Mi]
- Over time, we open the held chord ringing in the “ng” to a vowel – working to keep the breath and placement forward – as well as working to match the vowels and keep the pitch ☺
- Finally, we work several vowels. I use the two sets of 4 vowels used by Robert Fountain: oh oo you aw / ah ay ee eye [o, u, ju, “aw” / a e i aj] Sorry, I don’t have all the right IPA symbols.

◆ **Breath, Consonants, and Language Practice**

Of course, I do exercises that work the vocal registers high and low, and work on agility. But the one last simple exercise that I do is to get the breath working through the consonants. I use the pitches Do Re Do – and manipulate consonants and vowels: Fee Fah Fee; Kee Koh Kee; Glee, Gloh, Glee; Free Frah Free (with rolled r); etc. It is also a helpful exercise to work language sounds and words that you are working on in your repertoire -- or some standard Wisconsin dialect problem vowels like: How, Now, Not, Out, etc.

Questions? You can write to Rebecca at rwinnie@mtsd.k12.wi.us

Shiloh

William Billings (1746-1800)

1 2 3 4 5

Soprano

1. Me - thinks I see an heav'n - ly Host, Of An - gels on the Wing; Me -
5. Then sud - den - ly a Heav'n - ly Host A - round the Shep - herds throng, Ex -

Alto

1. Me - thinks I see an heav'n - ly Host, Of An - gels on the Wing; Me -
5. Then sud - den - ly a Heav'n - ly Host A - round the Shep - herds throng, Ex -

Tenor

1. Me - thinks I see an heav'n - ly Hosts, Of An - gels on the Wing; Me -
5. Then sud - den - ly a Heav'n - ly Host A - round the Shep - herds throng, Ex -

Bass

1. Me - thinks I see an heav'n - ly Hosts, Of An - gels on the Wing; Me -
5. Then sud - den - ly a Heav'n - ly Host A - round the Shep - herds throng, Ex -

6 7 8 9

S

thinks I hear their cheer - ful Notes, So mer - ri - ly they sing, So
ult - ing in the three - fold God And thus ad - dress their Song, And

A

thinks I hear their cheer - ful Notes, So mer - ri - ly they sing, So
ult - ing in the three - fold God And thus ad - dress their Song, And

T

thinks I hear their cheer - ful Notes, So mer - ri - ly they sing, So
ult - ing in the three - fold God And thus ad - dress their Song, And

B

thinks I hear their cheer - ful Notes, So mer - ri - ly they sing, So
ult - ing in the three - fold God And thus ad - dress their Song, And

10 11 12 13

S

mer - ri - ly they sing.
thus ad - dress their Song.

A

mer - ri - ly they sing. Let all your Fears be
thus ad - dress their Song. To God the Fa - ther,

T

mer - ri - ly they sing. Let all your Fears be
thus ad - dress their Song. To God the Fa - ther,

B

mer - ri - ly they sing.
thus ad - dress their Song.

Shiloh

2
14 15 16 17

S
Glad Tid - ings I pro - claim, _____
And Ho - ly Ghost a - dor'd; _____

A
ban - ish'd hence, Glad Tid - ings I pro - claim, _____ For there's a Sav - iour
Christ the Son, And Ho - ly Ghost a - dor'd; _____ The First and Last, the

T
8
ban - ish'd hence, Glad Tid - ings I pro - claim, _____ For there's a Sav - iour
Christ the Son, And Ho - ly Ghost a - dor'd; _____ The First and Last, the

B
Glad Tid - ings I pro - claim, _____
And Ho - ly Ghost a - dor'd; _____

18 19 20 21 22

S
And Je - sus is His Name And Je - sus is His Name.
E - ter - nal Praise af - ford, E - ter - nal Praise af - ford.

A
born His Name, And Je - sus is His Name.
Last af - ford, E - ter - nal Praise af - ford.

T
8
born to Day, And Je - sus is His Name, And Je - sus is His Name.
Last and First, E - ter - nal Praise af - ford, E - ter - nal Praise af - ford.

B
born to Day, And Je - sus is His Name, And Je - sus is His Name.
Last and First, E - ter - nal Praise af - ford, E - ter - nal Praise af - ford.

2
Lay down your Crooks, and quit your Flocks,
To Bethlehem repair;
And let your wand'ring Steps be squar'd
By yonder shining Star.

Seek not in Courts or Palaces,
Nor Royal Curtains draw;
But search the Stable, see your God
Extended on the Straw.

3
Then learn from hence, ye rural Swains,
The Meekness of your God,
Who left the boundless Realms of Joy,
To Ransom you with Blood.

The Master of the Inn refus'd
A more commodius Place;
Ungnerous Soul of savage Mould,
And destitute of Grace.

4
Exult ye Oxen, low for Joy,
Ye Tenants of the Stall,
Pay your Obeisance; on your Knees
Unanimously fall.

The Royal Guest you entertain
Is not of common Birth,
But second in the Great I Am;
The God of Heav'n and Earth.

5
(text underlaid in music)

Welcome, Every Guest

Knoxville Harmony

Compiled by John B. Jackson

Madisonville, Tennessee: A.W. Elder, 1838

Wel-come, wel-come, ev' - ry guest, Wel-come to our mu - sic feast:*

Mu - sic is our on - ly__cheer, Fills both soul and rav - ish'd ear.

Sa - cred Nine, teach us the mode, Sweet - est notes to__ be ex-plored,

Soft - ly swell the trem - bling air, To com-plete our con - cert fair.

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. It consists of 13 measures. The lyrics are written below the staff, with some words hyphenated across measures. The score ends with a double bar line at the final measure.

When Jesus Wept

from *The New England Psalm Singer* (1770)

William Billings (1746-1800)

I
When Je - sus wept, the fall - ing tear In

5 II
mer - cy flowed be - yond all bound. When

9 III
Je - sus groaned, a trem - bling fear Seized

13 IV
all the guilt - y world a - round.

Abendlied

(Evening Song)

Heinrich Heine

Felix Mendelssohn
(1809-1847)

Andante tranquillo (♩ = c. 84)

Soprano

Alto

Piano



5

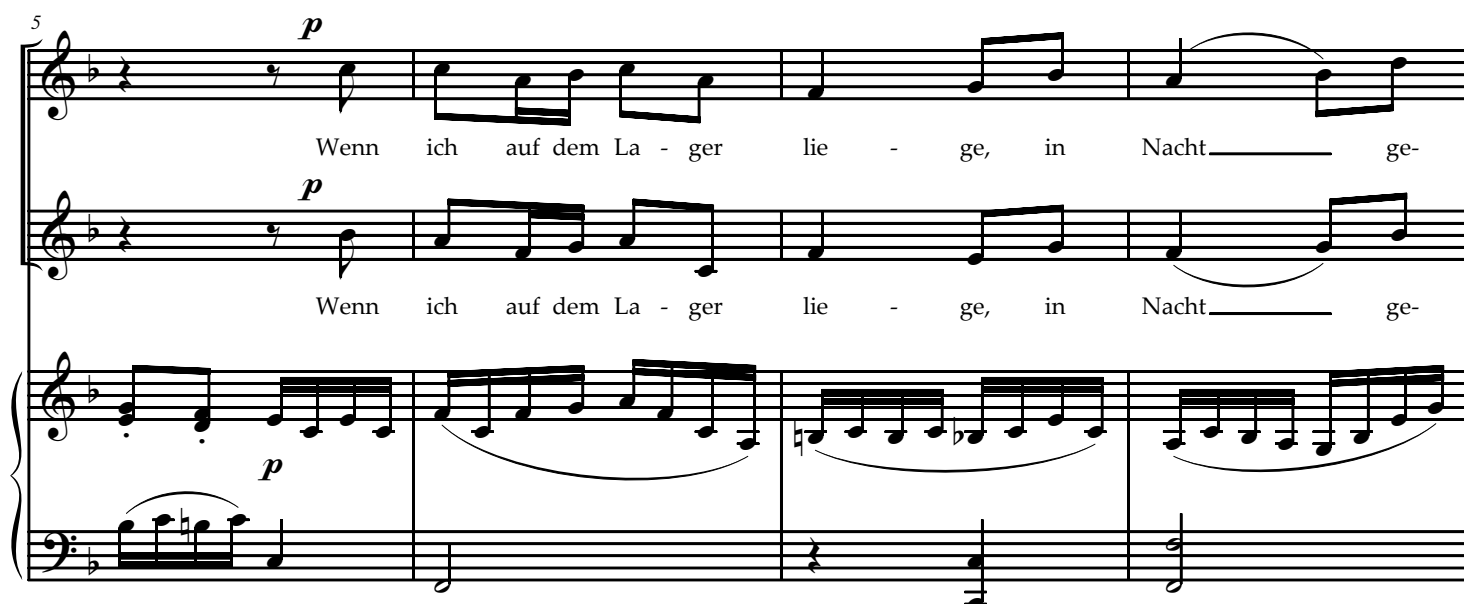
p

Wenn ich auf dem La - ger lie - ge, in Nacht _____ ge-

p

Wenn ich auf dem La - ger lie - ge, in Nacht _____ ge-

p



Mendelssohn - Abendlied - 2

9

f *dim.*

hüllt, so schwebt mir vor ein sü - sses, an mu - tig lie - bes

f *dim.*

hüllt, so schwebt mir vor ein sü - sses, an mu - tig lie - bes

dim.

Red. *

14

p

Bild, ein sü - sses, an mu tig lie - bes Bild.

p

Bild, ein sü - sses, an mu tig lie - bes Bild.

p

19

p

Wenn mir der - stil - le

p

Wenn mir der - stil - le

f *p*

Die Nachtigall

(No. 4 from "Sechs Lieder, Op. 59)

Felix Mendelssohn
(1809-1847)

SATB a cappella

Andante

Soprano

Alto

Tenor

Bass

Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie wie - der;

Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie wie - der;

7

cresc. *f* *p*

was neu - es hat sie nicht ge - lernt, singt al - te lie-be Lie - der, lie - be

was neu - es hat sie nicht ge - lernt, singt al - te lie-be Lie - der, singt al - te lie-be

13

Lie - der. Die Nach - ti - gall, sie war ent - fernt, was neu - es—

Lie - der. Die Nach - ti - gall, sie war— ent - fernt,

p *dim.* *p*

Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie wie - der;

p *dim.* *p*

Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie wie - der;

19 *cresc.* *f*
 hat sie nicht ge - lernt, nicht ge - lernt, singt al - te lie - be Lie - der.
cresc. *f*
 was neu - es hat sie nicht ge - lernt, singt al - te lie - be Lie - der,
cresc. *f*
 was neu - es hat sie nicht ge - lernt, singt al - te lie - be Lie - der,
cresc. *f* *p*
 was neu - es hat sie nicht ge - lernt, singt al - te lie - be Lie - der, singt

24 *pp*
 Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie
p *pp*
 singt lie - be Lie - der. Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie
p *pp*
 lie - be Lie - der. Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie
pp
 al - te lie - be Lie - der. Die Nach - ti - gall, sie war ent - fernt, der Früh - ling lockt sie

30 *cresc.* *p*
 wie - der; was neu - es hat sie nicht ge - lernt, singt al - te lie - be Lie - der, singt
cresc. *p*
 wie - der; was neu - es hat sie nicht ge - lernt, singt al - te lie - be Lie - der, singt
cresc. *p*
 wie - der; was neu - es hat sie nicht ge - lernt, singt al - te lie - be Lie - der, singt
cresc. *p*
 wie - der; was neu - es hat sie nicht ge - lernt, singt al - te lie - be Lie - der, singt

Double Choir for SATB

[illegible]

SOURCE: Mendelssohn's Werke (1874-1877)
Breitkopf & Härtel, ed. Julius Rietz

2⁹

hei - lig, hei - lig, - hei - lig ist Gott der Herr Ze - ba-oth! *f* Al - le
 hei - lig, hei - lig, hei - lig ist Gott der Herr Ze - ba-oth! *f* Al - le
 hei - lig, hei - lig, hei - lig ist Gott der Herr Ze - ba-oth! *f* Al - le
 hei - - - - lig ist Gott der Herr Ze - ba-oth! *f* Al - le

hei - lig, hei - lig, hei - lig ist Gott der Herr Ze - ba-oth! *f* Al - le
 hei - lig, hei - lig, - hei - lig ist Gott der Herr Ze - ba-oth! *f* Al - le
 - lig, hei - lig, hei - - - lig ist Gott der Herr Ze - ba-oth! *f* Al - le
 hei - lig, hei - - - lig, ist Gott der Herr Ze - ba-oth! *f* Al - le

17

Lan - de sind sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re
 Lan - de sind sei - ner Eh - re voll, al - - - le Lan - - - de sind sei - ner Eh - re
 Lan - de sind sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re
 Lan - de sind sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re

Lan - de sind sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re
 Lan - de sind sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re
 Lan - de sind sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re
 Lan - de sind sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re

Elijah, 31. "O Rest in the Lord"

Alto Solo

Andantino

Felix Mendelssohn Bartholdy (1809-1847)

(The Angel) O rest in the Lord. Wait pa-tient-ly for Him, and He shall give thee thy heart's de-

- sires; O rest in the Lord. Wait pa-tient-ly for Him, and He shall

give thee thy heart's de - sires; and He shall give thee thy heart's de-

- sires; Com-mit thy way un - to him and trust in him. Com - mit thy way un-

The musical score is written for Alto Solo and piano accompaniment. It is in 4/4 time and G major. The tempo is marked *Andantino*. The score consists of four systems of music. The first system (measures 1-4) begins with the lyrics "(The Angel) O rest in the Lord. Wait pa-tient-ly for Him, and He shall give thee thy heart's de-". The second system (measures 5-8) continues with "- sires; O rest in the Lord. Wait pa-tient-ly for Him, and He shall". The third system (measures 9-12) continues with "give thee thy heart's de - sires; and He shall give thee thy heart's de-". The fourth system (measures 13-16) concludes with "- sires; Com-mit thy way un - to him and trust in him. Com - mit thy way un-". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, often using chords and moving lines. Dynamics include *pp* (pianissimo) at the beginning of the second system.

Lift Thine Eyes

(from "Elijah")

SSA unaccompanied

Felix Mendelssohn-Bartholdy
(1809-1847)

Andante $\text{♩} = 100$

sf. *p*

Soprano I
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence

Soprano II
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence

Alto
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence

6
com - eth, whence com - eth help. Thy help

com - eth, whence com - eth help. Thy help com - eth, com - eth

com - eth, whence com - eth help. Thy help com - eth

11 *cresc.* *dim.* *p*
com - eth from the Lord, the Ma - ker of hea - ven and earth. —

cresc. *dim.* *p*
from the Lord, from the Lord, the Ma - ker of hea - ven and earth. —

cresc. *dim.* *p*
from the Lord, the Ma - ker of hea - ven and earth. —

He, Watching over Israel

From Elijah

Felix Mendelssohn

1809-1847

Soprano

Alto

Tenor

Bass

He, watch-ing o - ver Is - ra-el, slum- bers not, nor sleeps;

He, watch- ing o - ver

S.

A.

T.

B.

He slum- bers not, nor sleeps,

He, watch-ing slum - bers not, nor sleeps;

Is - ra- el, slum- bers not, nor sleeps;

He slum - bers

He, watch- ing

S.

A.

T.

B.

He, watch-ing o - ver Is - ra- el, slum- bers not, nor

slum - bers not, nor sleeps;

He, watch-ing o - ver Is - ra - el, slum -

not, nor sleeps, He slum - bers not, nor sleeps, slum -

slum - bers not, nor sleeps;

He slum - bers not, nor sleeps, slum -

116

CHORUS

Come, come, ye Sons of Art, come, come a-way, Come, come, ye Sons of Art,
Come, come, ye Sons of Art, come, come a-way, come, come, ye Sons of Art,
Come, come, ye Sons of Art, come, come a-way, Come, come, ye Sons of Art,
Come, come, ye Sons of Art, come, come a-way, Come, come, ye Sons of Art,
Come, come, ye Sons of Art, come, come a-way, Come, come, ye Sons of Art,

122

come, come a-way, tune all your voices and instruments play, to
come, come a-way, tune all your voices and instruments play, to
come, come a-way, tune all your voices and instruments play, to
come, come a-way, tune all your voices and instruments play, to

139

day, to ce - le-brate, to ce - le-brate this tri - um - phant day.

day, to ce - le-brate, to ce - le-brate this tri - um - phant day.

day, to ce - le-brate, to ce - le-brate this tri - um - phant day.

day, to ce - le-brate, to ce - le-brate this tri - um - phant day.

144

[High countertenor]

[Countertenor] Sound the

f *p*

148

trum-pet! Sound the trum-pet! Sound, sound,

Sound the trum-pet! Sound the trum-pet! Sound, sound,

152

sound the trum-pet, till a - round

sound the trum-pet, till a - round You make the list-'ning shores re - bound,

155

You make the list-'ning shores re - bound, re-bound, the list-'ning shores re -

you make the list-'ning shores re - bound, re-bound, the list-'ning shores re -

158

bound. bound. On the

bound. bound. On the spright - ly haut-boy, the

225

tri - um - phant day, to ce - le - brate, to ce - le - brate this tri - um - phant day.

tri - um - phant day, to ce - le - brate, to ce - le - brate this tri - um - phant day.

tri - um - phant day, to ce - le - brate, to ce - le - brate this tri - um - phant day.

tri - um - phant day, to ce - le - brate, to ce - le - brate this tri - um - phant day.

231 [Countertenor]

Strike the vi - ol, strike the vi - ol,

237

touch, touch, touch, touch, the lute, Wake the harp,

243

wake the harp, wake the harp, in - spire the flute,