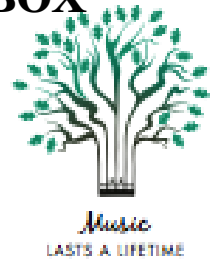


TREASURE HUNTING OUTSIDE THE (Choral Octavo) BOX

The Continuing “Great Choral Treasure Hunt” Series
WMEA State Conference 2011 • October 28, 2011



Margaret Jenks & Randy Swiggum

With big thanks today to our friends: Leyla Sanyer, violin, Erin Barnard, violin, Carrie Gruselle, viola, Eric Miller, cello, and Ansa Seppalainen, oboe

There's lots of free music on the Internet, but it often doesn't look like the tidy, pre-packaged octavos we're accustomed to. Let's figure out some ways to program medieval, Renaissance, and other historically significant music with young choirs, so it has integrity, imagination and energy, both for the singers and the audience, using those *free editions*.

I. The Questions

- What do students gain from singing early music?
- How do I use these free editions from CPDL and other places?
- Why not stick with the newer, published octavos?

II. Chant

- a. What are the “friction points” in this music?
- b. Some examples:
 - i. *Ut Queant Laxis* (a.k.a. the medieval “Doe, a Deer”)
 - ii. Hildegard of Bingen: *Sed Diabolus*
 - iii. *Dies Irae* (the original Fright Show)
 - iv. *Ave Maria*

III. Not Just for Grout Anymore: Famous Monuments of Music History (and actually fun)

- a. Red Book of Montserrat (c. 1370)
 - i. *Stella Splendens* (2 part, any voicing)
 - ii. *Cuncti Simus* (unison) octavo version, ed. Soto, Santa Barbara Music Press, SBMP 306
 - iii. *Imperayritz de la ciutat joyosa* (Two-part) “Empress of the Happy City” in Catalan
 - iv. *Mariam matrem* (SAB or STB)
- b. No, these are not Mad Libs: Tunes Without Text
 - i. *Alle Psallite cum huya* (Notre Dame School—that's Leonin and Perotin to us)
 1. How do deal with this kind of piece in the rehearsal “lab”
 2. Treble voices, TTB, or mixed!
- c. The SATB Bias: keep an open mind for other voicings. CPDL can search by any voicing!
 - i. *Agincourt Song* (King Henry V, Battle of Agincourt, 1415)

IV. The Wonderful World of Canons!

- a. Telemann: *Ich will den Herrn loben*
- b. Praetorius: *Anima Mea, Sing dem Herrn*
 - i. Don't forget the tone chimes! What can you teach, besides just handing them out?
- c. Purcell: *V and I* and *One, Two, Three*
- d. Mozart: *Selig alle*
- e. Dufay: *Trumpet Gloria* (2 part, plus 2 trumpets)

V. Hmm...Mediocre contemporary piece vs. watered-down madrigal?

(Sometimes the answer is “None of the Above”)

- a. Do the old piece. Go to the source. The original is usually the best, not the new simplified version.

VI. Original SAB pieces (there are more than you might think)

- a. Anonymous: *La Pastorella* (this is from Florence during Lorenzo the Magnificent)
- b. Vecchi: *Villanella*
- c. Morley: *Joy, Joy Doth So Arise*
- d. Byrd: *The Eagle's Force*

VII. Playing With a Tune

- a. Don't be so afraid of “authenticity” that you lose your imagination. Hear a rhythm in your head? A harmony? An ostinato? Found a melody that you love? Let yourself and your students have create.
- b. *Feste's Song*

The Great Choral Treasure Hunt

The Great Choral Treasure Hunt repertoire lists are available at: <http://www.wmea.com/CMP/repertoire>
Last year's Treasure Hunt: Historical Music for Young Choirs

Where to Look

- CPDL (Choral Public Domain Library) www.cpdll.org
This resource of free editions gets larger every day.
Browse it and “window shop” by composer, nationality, historical period, or VOICING!
- 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 lots of 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.)
- Handlo Music (www.handlo.com). Every choral director should know Handlo. Check it out.
- When do U.S. works pass into public domain? Easy answer, if published before 1923 – more information here:
<http://www.unc.edu/~unclng/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. ☐

What is Good Music? & How Do I Hook My Students On It?

“Swimming Upstream” & “Swimming Upstream Part II: Hooking Singers on Great Music”

Two articles by Randal Swiggum in the NCACDA newsletter *Melisma* (Winter 2005 & Spring/Summer 2005) available online at www.ncacda.org.

Translation Help

Don't be afraid of editions that don't include translations. Use the Internet, or:

- 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)

Margaret Jenks develops curriculum and teaches the Intro Choir program for Madison Youth Choirs. She conducts Tallis (introductory boychoir), Colla Voce (introductory girlchoir), Purcell (beginning boys), Holst (advanced boys) and Choraliers (beginning girls). Margaret has been teaching for 18 years, most of them directing middle and high school choirs in Waukesha. She has been active as a member of the CMP project and in a variety of roles with WMEA and WCDA. Next February in Madison, for the North Central Division ACDA, she and Randy will reprise roles they have played in Seoul, Korea, at Penn State with the Pennsylvania ACDA, in Cincinnati for the Central Division ACDA and many other places: co-conducting the Honor Choir for Middle School Boys.

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Randal Swiggum conducts Britten (intermediate boychoir) and Holst (advanced boys) with the Madison Youth Choirs. He 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 Artistic Director of the Elgin Youth Symphony, Education Conductor for The Florida Orchestra, and a PhD candidate in Musicology at UW-Madison.

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What are we working on right now with actual boys?

Margaret: Purcell *Fairest Isle* (unison); Schütz *Bringt her dem Herrn* (SAB) Byrd *Non Nobis Domine* (SAB) and other stuff (like “Blackbird” and “Freedom is Coming”)

Randy: Durante *Danza, Danza Fanciulla Gentile* (unison); Vivaldi *Esurientes Implevit Bonis* (2 part); Riu Riu Chiu (SATB) and other stuff.