

Week 4 Reading Assignment

1. Complete the score analysis and score preparation of the piece that you have to teach, as indicated in the bullet points of the textbook p.63-64. Present your analysis in a graph following the example provided. (BT 4-2 p.64)

“Autumn” by Andy Beck

**Key:** C minor

**Tempo:** Serenely, quarter note = 76

**Meter:** 4/4

**Style:** Contemporary pop

**Texture:** two-part voice and piano

**Language:** English

**Harmonic Structure:** C minor for most of the song, final chord is E-flat major

**IPA:**

Verse 1:

Summer days growing shorter now, summer nights last long.

*sámər déz gróıŋ fʏrtər náu, sámər nájts læst lón.*

Summer breeze blowing colder now, summertime has gone.

*sámər bríz blóıŋ kóldər náu, sámərtəjm hæz gón.*

Chorus:

Autumn leaves are floating from the trees,

*ótəm lívz ár flótıŋ frám ðə tríz,*

Orange, yellow, red, and brown.

*órəndʒ, jélo, réd, ænd bráwn.*

Autumn leaves are dancing with the breeze,

*ótəm lívz ár dənsıŋ wıð ðə bríz,*

Autumn leaves are drifting down.

*ótəm lívz ár dríftıŋ dáwn.*

Verse 2:

Summer leaves changing color now, summer blooms disappear.

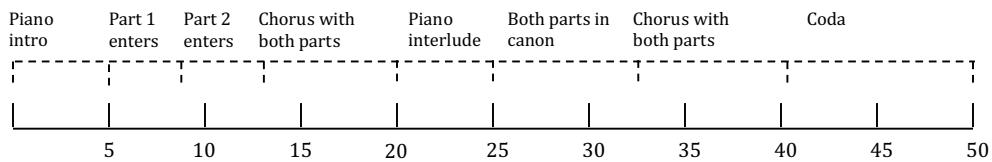
*sámər lívz tʃéndʒıŋ kálər náu, sámər blúmz dısəpír.*

Summer birds moving southward now, wintertime draws near.

*sámər bárdz múvıŋ sáwðwərd náu, wíntərtəjm dróz nír.*

**Range:** Soprano—C4 to Eb5, Alto—Cb4 to Eb5

**Context:** Andy Beck is the current Director of School Choral, Classroom, and Vocal Publications at Alfred Music, and holds both a bachelor’s and master’s degree in Music Education. He is a tenor voice, and still enjoys singing and working with musical theater groups.



2. Explore one of the repertoire websites identified on p.66. Search for a choral piece appropriate for middle school singers and justify your choice, providing the reference. (BT 4-3 p.67)

Music When Soft Voices Die, by P. B. Shelley, Charles Wood

<http://www2.cpd.org/wiki/images/sheet/wood-mus.pdf>

This piece is written in three parts for SSA, which is great for groups that have a large number of female voices. The alto part can also be pushed down an octave for males that are going through their voice change. This song is not too fast, and works on phrasing and elongation of notes. A good portion of it is sung in unison, so the group can focus on creating a unified voice and learn to meld with each other. It is no excessively long, and though the key signature seems intimidating, it can be learned easily by ear, and this would also challenge the singers to be looking at different keys.

3. Using the resources in: Buchanan & Mehaffey (2005) and MENC (1991), collect 10 pieces for high school choir from different styles and periods, including some for beginning and advanced levels, and some for treble and male voices. List them in a table, indicating their periods, levels and voice types. (BT 8-3 p.131)

Song Title	Period	Level	Voice Type	Composer
Be Thou My Vision	Contemporary	1	Mixed	arr. Parker, Alice
Gloria ad modum tubae	Renaissance	1	Treble	Dufay, Guillaume
Die Nachtigall, Op. 59, No. 4	Romantic	2	Mixed	Mendelssohn, Felix
Der Herr segne euch	Baroque	2	Men's	Bach, J. S.
Jubilate Deo	Contemporary	3	Mixed	Britten, Benjamin
Our Father (Otche Nash)	Romantic	3	Treble	Kastal'sky, Alexandr
Bogoroditse Devo	Late Romantic	4	Mixed	Rachmaninoff, Sergei
Absalon, fili mi	Renaissance	4	Men's	Desprez, Josquin

Water Night	Contemporary	5	Mixed	Whitacre, Eric
Ave Maria	Late Romantic	5	Treble	Holst, Gustav

4. Create a chart that compares and contrasts the performance practices of the periods of music collected in Question 3. (BT 8-4 p.131)

Song Title	Performance Practices
Be Thou My Vision	Flowing, easy legato throughout should not be allowed to become merely repetitive or boring. Move each phrase toward and away from point of intensity. Observe dynamics marked, and work to achieve beautiful round sound. Third verse's humming may be done with open mouth, on "oo" or with high palate and closed lips, depending upon the sound you desire.
Gloria ad modum tubae	Not unusual for instruments to double some or all of the parts or for some of the parts to be only instrumental. This clearly opens a world of possibilities for the modern performer, and the conductor is encouraged to experiment with various combinations of voices and instruments.
Die Nachtigall, Op. 59, No. 4	Folksong. No need to try to make it heavily meaningful. Apply sprightly light touch to tempo and color. Ask for clear articulations even before you attach text to the notes. Stress should not be on every downbeat because this creates pedestrian stomp. Follow contour of notes. Voices temporarily carry melody throughout piece. Each section should know when to sing the melody. Observe rather than deduce expressive markings.
Der Herr segne euch	Frequent ties across the barline allow <i>messa di voce</i> , which requires crescendo and decrescendo on same pitch, usually when note value exceeds quarter note. Calls for this technique in almost every measure, and executed well will bring the imitative nature of this duet to life. Think of crescendo portion as increase in resonance and follow with slight closing of the vowel.
Jubilate Deo	British cathedral music, work for choral sound that is spacious, high, bright, and forward. Consonants should be light and crisp, help propel rhythm forward. Vowels should be tall, narrow. Observe printed dynamics to ensure piece changes character and color where appropriate. Perform dotted eighth-sixteenth note rhythm that dominates fast sections in crisp, almost militaristic style. Don't get lazy and turn it into a quasi-triplet; the innate rhythmic energy will be lost.
Our Father (Otche Nash)	Flowing elastic nature of phrases, which often end in softly repeated chords. Dynamics shift often, usually suddenly, though not jarringly. Overall mood of the work is one of somber piety.

(Rejoice, O Virgin) Bogoroditse Devo	Constructed of several, long largely homophonic phrases, generally shaped into several small, arched shapes. Overall shape is prolonged arch. Although long phrases, they are supple, often ending in flowing eighth-note motion. Entire piece has feeling of tenderness, even at crescendo to fortissimo. careful marriage of tender devotion to the extended melodic phrases, which gently rise in volume and then quickly fall away.
Absalon, fili mi	Forward motion is important. Longer note values should move musically, not static. Encourage them to have all accented syllables diminuendo and all unaccented crescendo. Small, tasteful gestures of the beat to help clarify the text and create phrasing. Help singers imagine the kind of resonant performance space in which this was originally performed and to understand the kind of phrase shapes required by imitative text-based music.
Water Night	Certain percussive consonants may seem to be disrupting legato line. Make out of ordinary requests regarding diction, asking to soften the t in water by pronouncing it like a d. Allow flexibility of tempo, this will further heighten the expressive delivery of the poem. Follow natural flow of the text.
Ave Maria	evokes large, late-romantic sound, replete with soaring melodies, long arched phrases, and lush harmonies. Piece is at slow tempo, but it features wide range of dynamics that build and relax over large stretches. Most difficult aspect is sustaining the breadth of sound both in the large dynamic range and the extended melodic structure.