

A STUDY OF CHORAL REPERTOIRE PERFORMED BY ALL STATE CHORUSES

(2015-2016)

by

DONALD CHRISTOPHER FOWLER

(Under the Direction of Mary A. Leglar)

ABSTRACT

The selection of choral repertoire, one of the most important activities that choral music directors engage in each year, is a time-intensive process that involves many discrete factors. The music education profession in the United States recognizes the importance of repertoire selection in the National Standards by calling for teachers to present a “varied repertoire of music.” To assist in selection, various types of repertoire lists have been created. Many of these are related to festivals and performance evaluations, and provide only basic information. Workshops often provide reading sessions for new music, but these often focus on the latest releases rather than an inclusive and varied repertoire as suggested in the Standards. One promising source for diverse repertoire is the music chosen for All State Choruses. All State clinicians are widely respected not only for their conducting expertise but also for their knowledge of the literature and their ability to choose music appropriate to the group.

The purpose of this study was to examine trends and preferences in high school choral music repertoire in the United States, as identified by All State conductors, and to use this information to create an updated listing of recommended repertoire. All choral pieces chosen for advanced mixed choruses at All State events during the 2015-2016 school year were examined.

Analysis indicated a significant preference for music from the Modern period (1900-present) compared to all other accepted style periods. As a model, an annotated repertoire list was constructed based on the selections that were performed more than once at the 2015-2016 All State choral events. The repertoire list may serve as resources for teachers, All State conductors, professors who train pre-service teachers, and other researchers. Further research beyond this study should be done to compare other years to the 2015-2016 school year, especially regarding the style preferences of those who select repertoire for such events.

INDEX WORDS: Choral repertoire, All State Chorus, Choral music education, All State Chorus conductors, Choral conducting, Choral conductors, Music education, Choral literature, Music education-United States, Music curriculum-chorus, Choral music-American high school

A STUDY OF CHORAL REPERTOIRE PERFORMED BY ALL STATE CHORUSES

(2015-2016)

by

DONALD CHRISTOPHER FOWLER

BMU, Georgia State University, 1985

MMU, Georgia State University, 1993

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial
Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2017

© 2017

Donald Christopher Fowler

All Rights Reserved

A STUDY OF CHORAL REPERTOIRE PERFORMED BY ALL STATE CHORUSES

(2015-2016)

by

DONALD CHRISTOPHER FOWLER

Major Professor:	Mary A. Leglar
Committee:	Gregory S. Broughton
	David Schiller

Electronic Version Approved:

Suzanne Barbour
Dean of the Graduate School
The University of Georgia
December 2017

DEDICATION

I have been blessed to share my life with the person who knows me best and loves me most. To my beloved wife, Joy: Thank you for all of the hours expended, energy invested, encouragement offered, and perseverance graciously extended to see this process through for our family. I love you with my life and I pray that every sacrifice you have freely given will be paid back to you a hundred fold. You helped me to enjoy the journey and motivated me to finish the drill. Words are not enough to express my thanks, but I know that you know my heart. I am grateful....

To my children, Alex and Hope: You were both so young through the early part of this process. Thank you for allowing me to pursue a dream in the midst of your early life. I am so very proud of both of you! May God guide your steps as you pursue your dreams and may He build you strong from the inside out. I love you so, and I thank God for you every day.

I was blessed to have two wonderful, caring parents. They both encouraged me to pursue excellence and to further my education. My mom went back to school when she saw that my Dad's health was failing. She knew that college might not be possible for me without her help. Everything that I ever achieve should be traced back to her loving guidance. May God rest their lovely souls. My late brother, Mike, was an early inspiration to my musical development, as was my dear Aunt Geneva. I was blessed by their kindness to me as a young musician.

I also express many thanks to my brother, Terry, and to my sisters, Donna and Carol. You have been so encouraging to me through the years and I am proud to be your brother. Thank you to the entire Greene and Fowler extended families for your undying love and support.

ACKNOWLEDGEMENTS

I am deeply grateful to my doctoral committee for their guidance and encouragement throughout this process. Dr. Mary Leglar provided much help in the preparation of this document and she was a source of great wisdom and knowledge as this research came together. Dr. Greg Broughton has become a wonderful mentor both to me and to my two children. His even temperament was an incredible blessing in the midst of doctoral stress. Dr. David Schiller helped me to see music through a deep prism that broadened my philosophical underpinnings. I am grateful to you all for your kindness and understanding. Dr. Donald Lowe, Dr. Roger Vogel, and Professor Allen Crowell all served on my committee during my comprehensive exams. You are all fine music educators and I am better for having known you all.

My experiences at Georgia State University prepared me well for doctoral work. I especially wish to thank Dr. John Haberlen for his tremendous impact on my life at critical points in my development. My voice teacher, Betty Boone, taught me how to take care of the young voices in my care with incredible grace and kindness. I was also blessed to serve as a voice lab accompanist to Florence Kopleff for over three years. She and “La Boone” encouraged thousands of prospective musicians during their careers. I was blessed to be one of them.

I owe deep appreciation to the Buford Board of Education and the Buford City Commission for allowing me the freedom to pursue this degree. Thank you to each of my friends who encouraged me along this path: Dr. Jeff Cooper, Monte and Carla Nichols, Phillip and Mandy Allen, the choirs at PCBC and Rehoboth, and the kind people at J.W. Pepper who loaned the scores that were necessary for the completion of this research.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
LIST OF TABLES	ix
LIST OF FIGURES	x
CHAPTER	
1 INTRODUCTION	1
Need for the Study	2
Purpose of the Study	3
Overview of Methodology	4
Organization of the Study	6
2 REVIEW OF LITERATURE	7
Defining and Identifying Quality Repertoire	7
Facilitating Literature Selection.....	10
Currently Available Repertoire Lists	14
3 RESULTS	23
Conductors	23
Selected Repertoire	25
Style Periods	26
Accompaniments.....	29
4 SUMMARY AND CONCLUSIONS	32

Suggestions for Further Research	34
REFERENCES	37
APPENDICES	
A ALL STATE CHORUS REPERTOIRE (2015-2016).....	50
B PIECES SELECTED MORE THAN ONCE BY 2015-2016 CONDUCTORS.....	58
C AN ANNOTATED LIST OF SELECTED REPERTOIRE	59
Baba Yetu.....	59
Ballade to the Moon.....	60
Come to Me, My Love.....	61
Even When He is Silent	62
Feller from Fortune	63
Great God Almighty	64
How Lovely is Thy Dwelling Place.....	65
Lift Every Voice and Sing	66
Lullaby	67
Music Down in my Soul	68
Northern Lights.....	69
Nyon Nyon.....	70
Oba Ti De.....	71
Ode to Joy	72
Of Crows and Clusters	73
Prayer	74
Shenandoah.....	75

Sicut Cervus	76
Stars.....	77
The Music of Living	78
Unclouded Day	79
Zadok the Priest	80

LIST OF TABLES

	Page
Table 1: All State conductors by state	23
Table 2: Number of style periods programmed by state.....	28

LIST OF FIGURES

	Page
Figure 1: Number of pieces programmed from each style period	27

CHAPTER 1

INTRODUCTION

The decisions choral directors make concerning repertoire are critical. The music that students perform ultimately influences not only their perception of the choral art, but their general perception of music: “When repertoire has not been chosen wisely for an ensemble, no amount of charisma or creative teaching can undo the initial mistake” (Persellin, 2000, p. 17). Secondary school music teachers face particular challenges in finding appropriate repertoire that is suited to the technical capability of immature singers (Shewan, 1966, p. 54; Niblock, 2008).

The issue of repertoire choice has been at the forefront of choral music education for decades. Throughout its history, there have been requests for common repertoire lists (Keister, 1959) (Smith, 1931, p. 39); various compilations of individual pieces into collections (Modisett, 1955, p. 62), most notably, the 200 choral works contained within the Contemporary Music Project (Bower, 1970, p. 71); and descriptions of what “good” repertoire should include related to national standards for music (Apfelstadt, 2000, pp. 21-22). Controversies regarding the styles of music appropriate for the classroom have featured objections to the use of popular, commercial music (Johnson & Johnson, 1989, p. 42), and also encouragement to utilize popular music (along with other styles) in the curriculum, as recommended by the Tanglewood Symposium in 1967 (Grier, 1991).

Twenty-first century choral music teachers have vast resources from which to make repertoire selections. In addition to traditional sources, such as live concerts, reading sessions, personal libraries, and recordings, teachers have numerous sources available through the Internet (Reames, 2001). The proliferation of available choral music repertoire on the Internet has

provided a rich source of curricular material for the high school choral music teacher. Websites provide, free of charge, music that has been unavailable due to monetary or publishing constraints. The Choral Public Domain Library (www.cpdlib.org) is a primary example of such a site. As of August 2017, ChoralWiki, which houses the Choral Public Domain Library, held over 26,000 scores available for free download (Choral Public Domain Library, 2017). The Petrucci Library showed over one million “hits” for August 2017 with over 123,000 scores available, including both free downloads and scores for sale (Petrucci Library, 2017). However, reliance on Internet resources presents challenges.

United States laws prohibit websites from offering free downloads of copyrighted music, a category that includes the vast majority of music written after 1909. In addition, the problem of information overload is always present. Wagner (2008) comments that processing such a volume of readily accessible information is a daunting task, and well before the Internet era, Smith (1931) called for an appropriate repertoire list to help conductors negotiate the large mass of available material.

NEED FOR THE STUDY

Each year, choir directors must evaluate the capabilities of their choirs in relation to the selections they wish to program. They must analyze each choral piece using the following criteria: length of the selection, vocal range and tessitura of each voice, difficulty of language, rhythmic complexities, instrumentation, a cappella versus accompanied, difficulty of accompaniment, and divisions of each voice part (Zielinski, 2005). Very few repertoire lists contain annotations beyond basic information (title, composer/arranger, voicing, and publishing information). For more analytic information, directors must turn to available reviews, such as those found in professional journals, which are far too detailed to be published in repertoire lists.

(Laprade, 2011). To be more helpful to the conductor, there is need for a repertoire list that gives more than skeletal information without overwhelming the reader.

The absence of repertoire lists generated by reputable sources on the ACDA or MENC websites further points to the need for such a project. Longyear (1970) observes that even available lists are in constant need of revision: “Yesterday’s standard item is often today’s warhorse and tomorrow’s neglected composition” (p. 167).

Music educators give their tacit approval to experts in the choral world through invitations to conduct at events that feature the best choral students in a given state. Choral educators have traditionally accepted these events, known as All State Chorus Festivals, as outstanding examples of good performance and worthy repertoire, both of which are credited to the conductor. McCord (2003) emphasizes that the choral clinician is highly influential in choosing repertoire for these events:

A large majority of states reported the choral clinician as highly influential in the selection of repertoire. Twenty-three states (49.6 %) indicated that the selection was made solely by the all state conductor; 25 states (51%) appoint a committee that selects repertoire from a list proposed by the all state clinician. Only one state reported that an all state choral committee was solely responsible for the selection of repertoire. (McCord, 2003)

PURPOSE OF THE STUDY

The purpose of this study was to identify the repertoire chosen for high school students by the 2015/2016 All State conductors, and to create, as a model, an annotated list of recommended repertoire. The study was delimited to the 2015-2016 repertoire chosen by the conductors of the most advanced All State SATB choruses. Such choruses were identified by:

- 1) inclusion of upperclassmen in the title, such as the “11th and 12th Grade Mixed Chorus”;
- 2) placement on the program—last mixed chorus listed to perform; or
- 3) difficulty of the music compared to other mixed choruses in that state.

The annotations do not include a detailed analysis of formal organization. The listed model performances should not be construed as a complete resource.

The research was guided by the following questions.

- 1) Who conducted the advanced SATB All State Choruses during the 2015-2016 academic year?
- 2) What selections were programmed for the advanced SATB All State Choruses during 2015-2016 for Senior High SATB Choruses?
- 3) Were any selections programmed more than once at 2015-2016 All State Chorus events? Were there any common elements within these selections that could have made them particularly appealing to conductors?
- 4) What was the distribution of pieces from particular style periods in the All State Chorus groups from 2015-2016? Were any style periods significantly neglected or preferred?
- 5) What was the proportion of accompanied versus unaccompanied pieces chosen by the conductors for the advanced mixed 2015-2016 All State Chorus groups? What instruments were predominantly used for accompaniment?

OVERVIEW OF METHODOLOGY

Data were gathered for the study by surveying All State chorus events held in every state. Such events are sponsored in various ways throughout the country. Some are under the auspices of state MEAs, which are units of the National Association for Music Education (NAfME); some

are organized through the state chapters of the American Choral Directors Association; and there are others that are organized under a state activities association, which supervises all extracurricular events in the given state. It was often necessary to determine which organization was responsible for the All State event before any other information became available.

Information was obtained from state websites and interviews with organizing chairs of the All State events. Twenty-seven states listed the conductor and the chosen repertoire for the 2015-2016 All-State choral events on the website of the state MEA organization. Seventeen states had webpages covering the event, but did not list information regarding the All State conductor or the repertoire. In this event, it was necessary to determine a person within the state organization who could assist with the search. At times, only the name of the organizing chair of the event could be found. The next step involved searching for the school where the organizing chair served as a teacher. When a school email address was located, contact was made. In some cases, the chair responded with the necessary information. In other cases, the response led to another teacher who had the desired list. Sixteen states were contacted via email to teachers who were involved in the organization of the event. Information for two of the states was obtained by contacting the companies who recorded the events. The states of Oregon and Wisconsin did not include a mixed high school choir in the 2015-2016 All State event and were therefore excluded. Three states (Delaware, Nevada, and Vermont) did not list the All State event on a webpage, and repeated attempts to contact the state MEA offices, state activities offices, and state vocal associations were unsuccessful. Those three states were therefore excluded from this study. A total of 45 states were included in the final repertoire list for this study.

The repertoire performed more than once in the 2015-2016 All State events was examined to create an annotated list providing the information identified by research as being helpful to conductors.

* Standard Information: title, composer, publisher, accompaniment, vocal ranges for each part, genre, style period, meter, suggested tempo, and brief descriptions of melody, harmony, texture, dynamic range, and articulation.

* Text: Full English text, with translation for any text in another language.

* Rehearsal Suggestions: Potential issues that may be encountered in rehearsal, general comments regarding programming a particular piece, historical context, and significant musical characteristics.

* Performance Models: Examples of recorded performances of the selection

ORGANIZATION OF THE STUDY

Chapter I: Introduction

Need for the Study
 Purpose of the Study
 Overview of Methodology
 Organization of the Study

Chapter II: Review of Literature

Defining and Identifying Quality Repertoire
 Facilitating Literature Selection
 Currently Available Repertoire Lists

Chapter III: Results

Conductors
 Selected Repertoire
 Style Periods
 Accompaniments

Chapter IV: Summary and Conclusions

Suggestions for Further Research

Appendices

All State Chorus Repertoire (2015-2016)
 Pieces Selected More Than Once by 2015-2016 Conductors
 An Annotated List of Selected Repertoire

appeal to the teacher, musical quality, teaching goals, and preparation factors.” In order to establish such a hierarchy for music selection, directors need multiple sources of information including those listed by Diddle above. Establishing the criteria that Dahlman found to be common among teachers with different personal and professional experiences requires a multi-faceted approach. An effective repertoire list could be one component of this sort of approach to choosing repertoire.

Music educators have encouraged the idea of repertoire lists for many decades. Early requests for such a list revolved around mass choir events:

The Common Repertoire List of selections for male voices to be studied this season by all member clubs of the Associated Glee Clubs of America, which appears in this issue, is a delightful feature of this rapidly growing organization. The civic and social value of a common repertoire was demonstrated in New York City last week when President Old, with only five days notice, assembled a chorus of 1,250 men consisting of 26 member clubs and guest clubs who gave the musical program for the Unemployment Fund mass meeting in Madison Square Garden. What a wonderful thing it would be if our high school choruses throughout the United States could have a common repertoire list, enabling them to assemble a great massed chorus in any large center of population! Can we think of a more inspiring feature in any civic gathering? (Smith, 1931, p. 39)

Smith (1931) goes on to explain further benefits of such a list: “Such a list should represent the very best music available in choral literature, and thus serve as a medium for raising the standards of choral concerts, as well as aid in unifying the aims of choral procedure” (p. 39).

Later calls for repertoire lists cite the benefit of cultural literacy as an appropriate goal: “Many lists of suggested choral literature for optional use have been prepared by music

dictionaries and encyclopedias. The choral conductor's library must contain both scores and books. Thus organized, it will provide the source for an intelligent selection and interpretation of choral music. (Mussulman, 1967, p. 138)

Allen Crowell also speaks to the importance of the physical score in repertoire selection: “To learn new literature, you have to study scores. ‘New’ literature can mean just something that’s new to you, not necessarily something newly composed. ... It’s so exciting to find that Jacob Handl motet that just suits your voicing and needs!” (Walker, 2010, p. 35).

Forbes (2001) discusses the criteria for repertoire selection among high school choral directors:

While writers in the field have suggested a wide variety of criteria for the selection of repertoire, two have been universally emphasized: (a) directors have been encouraged to select a wide variety of repertoire, including music of all styles and from all periods, and (b) writers have advocated the use of quality as a primary selection criterion. (p. 103)

Forbes (2001) notes that “directors are generally not structured or systematic in the way in which they approach repertoire selection” (p. 117).

Directors of programs identified as outstanding by college professors were more likely to vary their repertoire choices in regard to style period and less likely to program popular music:

Although similarities among directors were identified regarding the repertoire selection process, results of this study suggest that there may be important differences between the repertoire selection practices of directors identified as outstanding and directors not identified as outstanding. Compared with directors identified as outstanding, directors not so identified, on average, tended to select more popular music and less classical music for both beginning and advanced students, perform fewer multicultural compositions, select a

The Mississippi state list, which is issued by the Mississippi High School Activities Association, has the same basic information as most state lists. However, the list is organized by style period and then difficulty level (for example, Baroque-Easy.) The Mississippi list also coordinates with lists from ACDA and the Delta State lists (Mississippi High School Activities Association, 2010). This is an innovative approach that could be beneficial to directors looking for additional sanction for a particular piece. The Montana Music Educators Association has a link on its home page to an article regarding music choice for directors who have a small choir or who teach at a smaller school. The article contains a small teacher generated list (with three SATB pieces listed) along with some thoughts regarding music selection:

Remember, the festival experience begins with the selection of the music. It is an important decision for the kind of experience your students will have leading up to and attending the festival. Finding music that challenges, but does not frustrate is difficult. Ask a more experienced teacher for more help if you need it. One of the most common mistakes in picking festival literature is selecting music that is too difficult for the group. Be sure you have time to make music with your selections, not just sing notes! (Montana Music Educators Association, 2011)

This article also encourages directors to seek additional pieces by composers on the list that might “fit” the needs of a smaller group.

The Virginia Music Educators Association offers ten suggestions to conductors regarding music selection for various events listed on the Virginia Choral Directors Association website (Virginia Choral Directors Association, 2011). They refer to the general style of the pieces that should be chosen (sacred, multicultural, foreign language other than Latin, American folk song, “warhorse” from the choral literature), the idea that there should be balance between accompanied and unaccompanied selections, and representation from varied style periods. In

the Texas list (Idaho Music Educators Association, 2010). New Hampshire does not offer a list, but rather suggests the use of the list contained in the New York State School Music Association Manual (New Hampshire Music Educators Association, 2010). Unfortunately, the NYSSMA Manual is not posted online, and is only available for purchase for \$47.00 (New York State School Music Association, 2011). The cost of this manual could be a deterrent to those teachers who might seek information on repertoire.

The music lists for Iowa are found on the Iowa Choral Directors Association website. The ICDA Repertoire and Standards Committee list 33 pieces for high school that are contained on the “List of Exceptional Music” from 2003 (Iowa Choral Directors Association, 2003). The website also contains recommended “octavos of the month” and a list from a recent reading session (Iowa Choral Directors Association, 2010). The “octavo of the month” web pages are particularly helpful, because the listings go well past the typical information given in a longer list. Though only one piece is featured each month, and though the last entry is from February 2008, the entries found within are valuable. For “The Glorious Music of Life,” basic information (including composer, publisher, voicing, performance time, and difficulty level) is followed by an extensive comment from a director who has used it with a choir:

Even though this piece has a 1991 copyright, I just discovered it, and I am currently using it with my 9th grade choir. The students ask to sing it everyday. The piece opens with a lively, rhythmic motif, which returns several times throughout the composition. An interesting feature of this piece is the variety of tempos, meters, keys, and styles that Mark has incorporated. There is a slower, lyrical section immediately following the opening, and beautifully reflects the following text: “Everyday that is born into this world comes like a burst of music; and, we will make of it a dance, a dirge, or a song.” Another interesting section features the altos on the melody, with the other 3-parts doing

- c) Nineteenth-century secular composition by an American composer either accompanied or a cappella. (West Virginia Vocal Music Association, 2011)

This sort of instruction certainly narrows directors' choices in regard to repertoire. It can be viewed as a benefit for directors who may be trying to save time as they search for appropriate pieces to teach or as a detriment if the style of those particular pieces does not fit the strengths of the group. More flexibility could be obtained if directors were given a choice of pieces "in the style of" the given composers rather than a limited list of required composers.

The Alabama Vocal Association, a division of the Alabama Music Educators Association, sponsors the Alabama State Choral Performance Assessment. Regarding the requirements for music selection, the website states:

Although there is no required music list, directors should choose music that is age-appropriate and of good quality. Adjudicators may lower ratings based on choice of music. Pop, show music, vocal jazz and Broadway selections are unsuitable for adjudication at Performance Assessments. (Alabama Vocal Association, 2010)

This goes to the purpose of this study. How should a director determine what is "age appropriate and of good quality"? Obviously, the AVA regards all "pop, show music, vocal jazz and Broadway selections" as "unsuitable" for performance assessment. Few directors would dispute the AVA's judgment that "pop, show music, vocal jazz and Broadway selections" are "unsuitable" for performance assessment, but no further direction is provided. Inexperienced teachers in particular are likely to struggle with the selection process. A new teacher expressed appreciation that an experienced teacher had listed programming for a December concert on a website: "Thank you for listing the songs you are singing! . . . I'm looking for music to sing next

faster, with great dynamic and rhythmic energy, while others were softer and slower. There were songs with sensitive lyrical content (“Lullaby” by Elder, “Prayer” by Lauridsen), songs with nonsense syllables (“Nyon Nyon” by Runestad), and lyrics based on sacred (6 pieces) and secular (16 pieces) themes. Though there were more secular lyrics than sacred lyrics in among the pieces performed more than once, the entire list of 227 songs chosen by the conductors showed a balance of secular and sacred. The fact that more secular songs were programmed multiple times seems to be an extraneous variable.

Only three of the pieces performed multiple times were composed before the Modern period: “Sicut Cervus” by Palestrina, from the Renaissance; “Zadok The Priest” by Handel, from the Baroque; and “How Lovely Is Thy Dwelling Place” by Brahms, from the Romantic period. The remaining 19 works were from the Modern period.

STYLE PERIODS

What is the distribution of pieces from particular style periods in the All State Chorus repertoire in 2015-2016? Are any periods significantly neglected or preferred?

The list of 227 pieces selected for the 2015-2016 advanced mixed All State choral groups contains music from various style periods. Music from the Renaissance to the Modern period (including many currently active composers) is represented. Seven of the 227 pieces chosen (3.08%) were from the Renaissance period. Fifteen pieces (6.6%) were from the Baroque period, and the same number (15, or 6.6%) were categorized as being from the Classical period. Twenty-three pieces (10.13%) came from the Romantic period. Music from the Modern period was chosen almost three times more frequently (167 pieces, or 73.57%) than all of the other style periods combined (see Fig. 1).

More than half (131) of the 227 pieces selected for performance at All State events in 2015-2016 were accompanied. Of the 23 repeated octavos, more than 65% (15) had some form of instrumental accompaniment. It is interesting to note that only one of the pieces (*Stars*, by Ēriks Ešņvalds) had an “unconventional” style of accompaniment.

An important part of the present document is Appendix C, the annotated listing of all 23 pieces that were programmed more than once. Each annotation includes standard information: title, composer, publisher, accompaniment, voice ranges for each part, genre, style period, meter, suggested tempo, and brief descriptions of melody, harmony, texture, dynamic range, and articulation. Also included is the full English text, with translation for any text in another language. Importantly, rehearsal notes are provided, such as potential issues that may be encountered, general comments regarding programming, historical context, and significant musical characteristics. The intent is to offer a model for the kind of annotated list that may prove useful for choral music educators choosing appropriate literature.

SUGGESTIONS FOR FURTHER RESEARCH

This body of work has raised additional questions that could be pursued by other researchers. It is suggested that further study be undertaken related to the following questions and comments:

1. Do the programming preferences for Modern music found in this study reflect identifiable trends in All State repertoire? Do they mirror repertoire choices in American classrooms? If so, are teachers equipped to prepare music of various styles and periods?
2. To what can the predominance of literature from the Modern period in 2015-2016 All State programs be attributed? Are All State conductors influenced by their

- Dahlman, H. N. (1991). *The effect of choral program size, teacher experience, and teacher education level on the selection of high school choral music literature* (Doctoral dissertation, University of Missouri-Kansas City).
- Damon, I. F. (1932). Notes on the national orchestra and chorus. *Music Supervisors Journal*, 18(4), 41-48. Retrieved June 19, 2009, from <http://www.jstor.org/stable/3383847>
- Demorest, S. M. (Ed.). (2005). *Creating the special world* (1st ed.). Chicago, IL: GIA Publications, Inc.
- Devore, D. M. (1989). *Choral music repertoire selection in the Ohio Music Education Association large group high school contests* (Doctoral dissertation, Kent State University).
- Diddle, L. D. (2005). *The repertoire selection practices and skills of beginning choral music educators* (Doctoral dissertation, University of South Carolina).
- Dixie Classic Festivals (2011). Selected music. Retrieved June 27, 2011, from <http://www.dixieclassic.com/>
- Fekadu, M. (2011, February). Real pop group? 'Glee' cast could snag Grammy. Retrieved February 12, 2011, from <http://www.wsbtv.com/entertainment/26830903/detail.html>
- Florida Vocal Association (2011). New FVA music list. Retrieved June 15, 2011, from <http://fva.net/musiclist.html>
- Forbes, G. W. (2001). The repertoire selection practices of high school choral directors. *Journal of Research in Music Education*, 49(2), 102-121. Retrieved November 6, 2009, from <http://www.jstor.org/stable/3345863>
- Fulmer, K. (2009). Karen Fulmer's high school reading session list. Retrieved January 17, 2011, from <http://acda.org/files/NW%20Summer%20list%2009.pdf>

Iowa Choral Directors Association (2008). Octavo of the month. Retrieved June 18, 2011, from

<http://www.iowachoral.org/rs/hs/2007-08/octavo200802.html>

Iowa Choral Directors Association (2010). R&S high school choirs. Retrieved June 18, 2011,

from <http://www.iowachoral.org/rs/hs/index.html>

J. W. Pepper (2011). Regional area: Winston Salem, North Carolina. Retrieved June 28, 2011,

from http://www.jwpepper.com/sheet-music/regional/branch_index.jsp?loc=WIN

J. W. Pepper (2011). State list selection for Tennessee. Retrieved June 29, 2011, from

<http://www.jwpepper.com/sheet-music/statelists.jsp>

Johnson, E. L., & Johnson, M. D. (1989). Planning + Effort = A year of success. *Music*

Educators Journal, 75(6), 40-43. Retrieved November 6, 2009, from

<http://www.jstor.org/stable/3398128>

Jones, L. (1979, July). Recent trends in repertoire. *Early Music*, 7(3), 13-15. Retrieved December

6, 2009, from <http://www.jstor.org/stable/3126476>

Kansas State High School Activities Association (2011). Festival manager. Retrieved June 27,

2011, from <http://festivalmanager.com/kshsaa/src/top.htm>

Kegerreis, R. I. (1970). History of the high school a cappella choir. *Journal of Research in Music*

Education, 18(4), 319-329. Retrieved June 25, 2009, from <http://www.jstor.org/>

[stable/3344499](http://www.jstor.org/stable/3344499)

Keister, E. (1959). New publications. *The Choral Journal*, 1(1), 5. Retrieved January 22, 2011,

from http://acda.org/files/choral_journals/May_1959_New_Pub.pdf

Kentucky Music Educators Association (2011). Festival Commission. Retrieved June 27, 2011,

from <http://kmea.org/FESTIVAL/>

MENC: The National Association for Music Education (1994). National Standards for Music Education. Retrieved January 17, 2011, from <http://www.menc.org/resources/view/national-standards-for-music-education>

MENC: The National Association for Music Education (2008, May 20). The great choral treasure hunt- Where's all the good music? [Online forum comment]. Retrieved from <http://www.menc.org/v/chorus/wrap-up-on-repertoire/>

MENC: The National Association For Music Education (2009, November 4). Reel guys in with repertoire [Online forum comment]. Retrieved from <http://www.menc.org/v/chorus/reel-guys-in-with-repertoire/>

MENC: The National Association for Music Education (2010, February 25). HS show choir repertoire and choreography [Online forum comment]. Retrieved from <http://www.menc.org/forums/viewtopic.php?id=3856>

MENC: The National Association for Music Education (2010, May 20). Singing country music demands versus classical singing [Online forum comment]. Retrieved from <http://www.menc.org/forums/viewtopic.php?id=4439>

MENC: The National Association for Music Education (2010, November 16). Chime in on concert content [Online forum comment]. Retrieved from <http://www.menc.org/v/chorus/chime-in-on-concert-content/>

MENC: The National Association for Music Education (2011, February 8). TV singing: What you think 2011 [Online forum comment]. Retrieved from http://www.menc.org/v/chorus/tv-singing-what-you-think-2011?utm_source=menc

Michigan State Vocal Music Association (2011). Choral festival. Retrieved June 27, 2011, from <http://msvma.onefireplace.com/Default.aspx?pageId=657074>

- New Hampshire Music Educators Association (2010). NHMEA large group festival. Retrieved June 27, 2011, from <http://www.nhmea.org/26>
- New York State School Music Association (2011). NYSSMA Manual. Retrieved June 27, 2011, from <http://www.nyssma.org/committees.cfm?subpage=1>
- Niblock, J. D. (2008). Repertoire search strategies. *ChorTeach*, 1(1), 1-2.
- North Dakota Music Educators Association (2011). Resources. Retrieved June 29, 2011, from <http://www.ndmea.org/7087.html>
- Norton, E. L. (1904, November). The selection of school songs. *The Elementary School Teacher*, 5(3), 148-158. Retrieved June 19, 2009, from <http://www.jstor.org/stable/992844>
- Olson, C. A. (2011). Can Glee make a splash in music class? *Teaching Music*, 19(1), 32-36.
- Parrish, C., & Ohl, J. F. (Eds.). (2001). *Masterpieces of music before 1750*. Mineola, NY: Dover Publications, Inc.
- Pennsylvania Music Educators Association (2011). PMEA festival repertoire lists. Retrieved June 29, 2011, from <https://netforum.avectra.com/eWeb/DynamicPage.aspx?Site=PMEA&WebCode=replists>
- Persellin, D. (2000). The importance of high-quality literature. *Music Educators Journal*, 87(1), 17-18. Retrieved November 6, 2009, from <http://www.jstor.org/stable/3399671>
- The Petrucci Library (2017). Usage statistics. Retrieved September 3, 2017, from <http://imslp.org/stats/>
- The Petrucci Library (2017). Retrieved September 3, 2017, from <http://imslp.org/stats/>
- Randall, M. (2010, August). A whole lotta learnin' going on. *Teaching Music*, 18(1), 28-32.
- Reames, R. R. (1999). Repertoire and conductors of fifty All State choirs 1997-98. *The Choral Journal*, 39(8), 49-63.

- Texas Music Educators Association (2011). Membership. Retrieved June 16, 2011, from <http://www.tmea.org/membership/join>
- Ulrich, H. (1973). *A survey of choral music* (1st ed.). New York, NY: Harcourt Brace Jovanovich, Inc.
- Ulrich, H., & Pisk, P. A. (1963). *A history of music and musical style* (1st ed.). New York, NY: Harcourt, Brace & World, Inc.
- University Of Texas at Austin (2011). Prescribed music list: Mixed chorus. Retrieved June 16, 2011, from http://www.utexas.edu/uil/pml/catalog/browse/catalog_id/1/acapella/1/accomp/1/op_grade/=/grade/5/rpp/500/page/2
- University Of Texas At Austin. (2011). *University Scholastic League prescribed music list*. Retrieved June 16, 2011, from <http://www.utexas.edu/uil/pml>
- Utah Music Educators Association (2011). UMEA state choral festival entry form. Retrieved June 30, 2011, from <http://umea.us/pdfs/stchoirapp.pdf>
- Virginia Choral Directors Association (2006). Documents. Retrieved June 30, 2011, from <http://www.vcda.net/docs.htm>
- Virginia Choral Directors Association (2011). Documents. Retrieved June 14, 2011, from <http://www.vcda.net/docs.htm>
- Wagner, T. (2008). *The global achievement gap* (1st ed.). New York, NY: Basic Books.
- Walker, A. W. (2010). AC 360: An interview with Allen Crowell. *Georgia Music News*, 70(2), 34-35.
- Waring, F. (1944). Radio: A teacher of music. *Music Educators Journal*, 30(4), 20-58. Retrieved November 6, 2009, from <http://www.jstor.org/stable/3386278>

State	Conductor	Program
41. South Dakota	Jerry Blackstone	<ol style="list-style-type: none"> 1. Alleluia (Paul Basler) 2. Come to Me My Love (Norman Dello Joio) 3. Music Down in My Soul (Moses Hogan) 4. Loch Lomond (arr. Jonathan Quick) 5. Bright Morning Stars (arr. Shawn Kirchner) 6. If Music Be the Food of Love (David Dickau) 7. The Star-Spangled Banner (Francis Scott Key/John Stafford/arr. Dale Grotenhuis) 8. Zadok the Priest (George Frideric Handel) 9. How Lovely Is Thy Dwelling Place (from <i>Requiem</i>) (Johannes Brahms)
42. Tennessee	William Weinert	<ol style="list-style-type: none"> 1. Beati Quorum Via (Charles Stanford) 2. He, Watching Over Israel (from <i>Elijah</i>) (Felix Mendelssohn) 3. An Die Heimat (Johannes Brahms) 4. Te Deum for the Empress Maria Theresa (Franz Joseph Haydn) 5. Unclouded Day (arr. Shawn Kirchner)
43. Texas	James F. Rodde	<ol style="list-style-type: none"> 1. Zadok the Priest (George Frederic Handel, ed. William Herrmann) 2. Sanctus (from <i>Requiem</i>, Op. 9) (Maurice Duruflé) 3. Gloria (from <i>Mass</i> in D major, Op. 86) (Antonin Dvorak) 4. Gloria in excelsis (Thomas Weelkes, arr. and ed. by James Rodde) 5. O Magnum Mysterium (Kevin A. Memley) 6. Come to Me, My Love (Norman Dello Joio) 7. Rivers of Light (Ēriks Ešenvalds) 8. Chorus of Homage (Tafellied) (Johannes Brahms ed. Henry Clough-Leigher) 9. Even When He Is Silent (Kim Andre Arnesen) 10. I Don' Feel No Ways Tired (arr. Stacey V. Gibbs)
44. Utah	Jo-Michael Scheibe	<ol style="list-style-type: none"> 1. In Your Light (Daniel Elder) 2. Lord, Thou Hast Been Our Dwelling Place (William Mathias) 3. Of Crows and Clusters (Norman Dello Joio) 4. A Dream of a Blessed Spirit (Daniel J. Hall) 5. Prayer (Morten Lauridsen) 6. Ezekial (Stacey V. Gibbs)
45. Vermont		No information available
46. Virginia	Daniel Bara	<ol style="list-style-type: none"> 1. Kpanlongo (arr. Derek Bermel) 2. Music Down in My Soul (arr. Moses Hogan) 3. My Spirit is Uncaged (Paul Rardin) 4. Good Night, Love (Elaine Hagenberg) 5. Noche de Lluvia (Sid Robinovitch)

State	Conductor	Program
47. Washington	Elena Sharkova	<ol style="list-style-type: none"> 1. Insanae et Venae Curae (Franz Joseph Haydn) 2. The Eternal Counsel (Pavel Chesnokov) 3. Chimes: Sunset Music and Ti-ri-ri (Valery Gavrilin) 4. Songs of the Slave: Dan-nu-el (Kirke Mechem) 5. Words (Anders Edenroth) 6. The Best of All Possible Worlds (Leonard Bernstein)
48. West Virginia	Tim Sharp	<ol style="list-style-type: none"> 1. As Pants the Hart (G. F. Handel) 2. Sure on this Shining Night (Samuel Barber) 3. Quanta Qualia (Patrick Hawes) 4. Bumble Bee (Andres Endenrot) 5. High Lonesome Kyrie (Lord Have Mercy) (Tim Sharp & Wes Ramsey)
49. Wisconsin		Wisconsin had no advanced SATB choir.
50. Wyoming	Scott E. Anderson	<ol style="list-style-type: none"> 1. In Virtute Tua, Domine (Grzegorz Gerwazy Gorczycki) 2. Bach (Again) (Johann Sebastian Bach/London) 3. Cloudburst (Eric Whitacre) 4. Dance of Zalongo (Carol Barnett) 5. Danny Boy (arr. Joseph Flummerfelt) 6. Bile Them Cabbage Down (arr. Mack Wilberg)

APPENDIX B

PIECES SELECTED MORE THAN ONCE BY 2015-2016 CONDUCTORS

Two Times	Three Times	Four Times
Baba Yetu (from <i>Civilization V</i>) (Christopher Tin)	Come To Me My Love (Norman Dello Joio)	Ballade to the Moon (from <i>Three Nocturnes</i>) (Daniel Elder)
Zadok The Priest (George Frideric Handel)	Feller from Fortune (from <i>5 Songs of the Newfoundland Outports</i>) (Kenneth Peacock, arr. by Harry Somers)	Even When He Is Silent (Kim André Arnesen)
Great God Almighty (Stacey Gibbs)	Lullaby (from <i>Three Nocturnes</i>) (Daniel Elder)	
How Lovely Is Thy Dwelling Place (from <i>Requiem</i>) (Johannes Brahms)	Nyon Nyon (Jake Runestad)	
Lift Every Voice And Sing (arr. Roland Carter)	Of Crows And Clusters (Norman Dello Joio)	
Music Down In My Soul (arr. Moses Hogan)	Sicut Cervus (Giovanni Perluigi da Palestrina)	
Northern Lights (Ola Gjeilo)	Unclouded Day (from <i>Heavenly Home: Three American Songs</i>) (arr. Shawn Kirchner)	
Oba Ti De (Jeffrey Ames)		
Ode To Joy (Z. Randall Stroepe)		
Prayer (Morten Lauridsen)		
Shenandoah (arr. James Erb)		
Stars (Ēriks Ešenvalds)		
The Music Of Living (Dan Forrest)		

APPENDIX C

AN ANNOTATED LIST OF SELECTED REPERTOIRE

BABA YETU (from *Civilization IV*)

COMPOSER: Christopher Tin ARRANGER: (N/A) KEY: G major
 PUBLISHER: Alfred GENRE: Sacred Song VOICING: SATB
 ACCOMPANIMENT: Piano (percussion and orchestral parts are heard on the original recording and may be available)
 RHYTHM: Declamatory TEMPO: ♩ = 92 ARTICULATION: Marcato
 TEXTURE: Homophonic, with solos interspersed DYNAMIC RANGE: *mp* to *fff*
 MELODY: Diatonic METER: 4/4
 APPROXIMATE DURATION: 3:25 minutes
 STYLE PERIOD/DATE OF COMPOSITION: Modern/c. 2005

VOCAL RANGES:

The image shows four staves of musical notation for vocal parts: Soprano, Alto, Tenor, and Bass. Each staff contains a single note on a treble clef staff (except for Bass which is on a bass clef staff). The notes are all on the same pitch, indicating a homophonic texture. The time signature is 4/4.

COMMENTS: This arrangement of “The Lord’s Prayer” is a commercial music venture tied to the video game *Civilization IV*. Any prospective conductor would want to listen to the commercial recording to grasp the context of the piece. The syncopated rhythms are very intuitive and the harmonic structure is beautiful and uncomplicated. This is a piece that would be well suited for any concert in which a multicultural program was indicated.

TEXT (WITH TRANSLATION): (Adaptation of the “The Lord’s Prayer” by Chris Kiagiri)

Swahili text

Ba-ba ye-tu’u-li-ye mbi-ngu-ni ye-tu ye-tu a-mi-na.
 Ba-ba ye-tu-ye-tu’u-li-ye m-ji-na la-ko e-li-tu-ku-zwe.
 U-tu-pe le-o cha-ku-la che-tu tu-na-cho-hi-ta-ji. U-tu-sa-me-he ma-ko-sa ye-tu, hey!
 Ka-ma na-si tu-na-vyo-wa-sa-me-he wa-li-o-tu-ko-se-a. U-si-tu-ti-e ka-ti-ka ma-ja-ri-bu,
 La-ki-ni u-tu-o-ko-e na yu-le mu-o-vu e-mi-le-le!
 U-fal-me wa-ko u-fi-ke u-ta-ka-lo; Li-fa-nyi-ke du-ni-a-ni ka-ma mbi-ngu-ni. A-mi-na Oo.

English text

Our Father, who art in heaven, So be it! Our Father, Hallowed be thy name. Give us this day our daily bread. Forgive us of our debts as we forgive our debtors. Lead us not into temptation, but deliver us from the evil one. Thy kingdom come, thy will be done on Earth as it is in Heaven.

SUGGESTED PERFORMANCE:

2015 Iowa All-State Music Festival (Conductor unknown)

<https://www.youtube.com/watch?v=ZrPUizG0N88> (Live Performance)

BALLADE TO THE MOON (from *Three Nocturnes*)

COMPOSER: Daniel Elder
 PUBLISHER: GIA Publications, Inc. (G-8071)
 ACCOMPANIMENT: Piano
 ARTICULATION: Legato
 DYNAMIC RANGE: *pp* to *ff*
 APPROXIMATE DURATION: 4:55 minutes
 STYLE PERIOD/DATE OF COMPOSITION: Modern/Copyright 2011

ARRANGER: (N/A)
 GENRE: Song
 RHYTHM: Declamatory
 TEXTURE: Homophonic
 MELODY: Diatonic (angular skips)
 METER: 3/4, occasional, brief transitions to 2/4 and 4/4

KEY: E major
 VOICING: SATB
 TEMPO: ♩ = 66

VOCAL RANGES:

The image shows a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. Each part is written on a five-line staff with a treble clef for Soprano, Alto, and Tenor, and a bass clef for Bass. The time signature is 4/4. The Soprano part starts with a quarter note G4, followed by a quarter rest, and ends with a half note G4. The Alto part starts with a quarter note G3, followed by a quarter rest, and ends with a half note G3. The Tenor part starts with a quarter note G3, followed by a quarter rest, and ends with a half note G3. The Bass part starts with a quarter note G2, followed by a quarter rest, and ends with a half note G2. The notes are all on the same pitch, indicating a homophonic texture.

COMMENTS: This piece is the first movement of three by Elder for mixed chorus and piano. The harmonies are beautiful and colored by suspensions in both the vocal and piano parts. Elder states that the arrangement is about “exploring observational and psychological experiences associated with love, nature, darkness and light.” (from the forward) There is some divisi (especially in the bass part) and Elder conveys that the parts may be redistributed as needed. He gives some final statements about the interpretation of the piece in the forward: “Most sections of this piece may be taken with a sense of rubato---though never overdone. However, during the piano interludes, a more romanticized interpretation is welcome.” The form of the poetry is *iambic tetrameter*, set by the composer (and according to him) to match the 14th century ballades of Machaut. The accompaniment is an important part of the presentation of this arrangement and it should be played with great sensitivity to the text and the dynamics of the vocal parts.

TEXT (WITH TRANSLATION):

English text

On moonlit night I wander free, my mind to roam on thoughts of thee. With midnight darkness beckoning my heart toward mystic fantasy: Come and dream in me!

How beautiful, this night in June! And here, upon the velvet dune, I weep with joy beneath the moon.

The path lies dark before my sight, and yet, my feet with pure delight trod onward through the blackened vale, beneath the starry sky so bright. O share thy light!

These wood, their weary wanderer soon in awe and fearful wonder soon; I weep with joy beneath the moon.

And as the darkened hours flee, my heart beats ever rapidly. Though heavy hang my eyes with sleep, my singing soul, it cries to thee: Come and sing with me!

The twinkling sky casts forth its tune: O must I leave thy charms to soon? I weep with joy beneath the moon.

SUGGESTED PERFORMANCES:

2014 Iowa All-State Chorus (Lee Nelson, Conductor)

<https://www.youtube.com/watch?v=jrejGEEK4JA> (Live Performance)

Westminster Choir (Joe Miller, Conductor)

<https://www.youtube.com/watch?v=TbnT2leLv40&list=RDvdl-EOuNqzE&index=6>

(Audio Recording from “The Heart’s Reflection: The Music of Daniel Elder” Naxos of America, 2013)

COME TO ME, MY LOVE

COMPOSER: Norman Dello Joio/Text based on the poem "Echo" by Christina Rossetti
 ARRANGER: (N/A)

KEY: Post Tonal/There is a sense of certain key centers that are important to sections and subsections of the piece (Ex.: "C" in section C), but this is consistently blurred through the use of extended chords and dissonance, particularly in sections A and B. Section C is centered around the pitch "C" and is more tonal than the other sections. The piece ends with an E major triad, further reinforcing the ambiguity of the key center.

PUBLISHER: Edward B. Marks Music Company (1973)/Distributed by Hal Leonard (HL00007541)
 GENRE: Song VOICING: SATB (some brief divisi in the soprano and alto parts)
 ACCOMPANIMENT: Piano RHYTHM: Declamatory DYNAMIC RANGE: *ppp* to *ff*
 ARTICULATION: Legato TEXTURE: Homophonic TEMPO: ♩ = 60

MELODY: Complex harmonies make the melody more difficult to discern in sections A and B, though most of the steps and skips are not particularly demanding. Section C is diatonic. The codetta is reminiscent of section A, with complex chords that make the melody less intuitive to sing.

APPROXIMATE DURATION: 4:05 minutes METER: 4/4 (with occasional 5/4 measures)

STYLE PERIOD/DATE OF COMPOSITION: Modern/1972

HARMONY: The use of post tonal techniques and extended chords makes this area the most difficult for a chorus to effectively execute. The chromaticism in each part makes the tuning of each chord more challenging.

VOCAL RANGES:

The image shows four vocal staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains a single note, representing the pitch range for that voice part. The Soprano part is on a high note, the Alto part is slightly lower, the Tenor part is lower still, and the Bass part is on the lowest note shown.

COMMENTS: This piece by Dello Joio is a great example of post tonal music that is accessible to the advanced high school chorus. Though the harmonies are challenging, the chromaticism and extended chords are within the grasp of many high school groups. The piano accompaniment is difficult and extended reach is required of the pianist. The dynamic contrast and the beautiful expression of this text is appealing to singers and audience members. There are many available elements (diction, intonation, breath support, expression, dynamics) within this piece for a conductor to focus a group towards excellence.

TEXT (WITH TRANSLATION): English text

Come to me in the night. Come, come to me in the silence of the dark'ning night. Come to me, come in the speaking silence of a dream; with soft and rounded cheeks and eyes as bright as sunlight on a stream; O! Come, come back in tears, my love of finished years, in dreams too sweet, too sweet, of Paradise where souls of love abide and meet, come back my love to me.

Yet come to me in dreams that I may live my life again; a mem'ry of those thirsty longing eyes, those eyes so bright; come back to me my love that I may give, pulse for pulse, breath for breath; speak low, lean low, O! Come in silent dreams, my love; And whisper low, as long ago.

SUGGESTED PERFORMANCES:

Atlanta Master Chorale (Eric Nelson, Conductor)

https://www.youtube.com/watch?v=8iI1WMEUk_k (Live Performance)

Penn State Concert Choir (Christopher Kiver, Conductor)

<https://www.youtube.com/watch?v=sNyP8YMrhmc> (Live Performance)

2010 Pennsylvania All State Chorus (Frank Bianchi, Conductor)

<https://www.youtube.com/watch?v=yGvb47Ieyfg> (Live Performance)

EVEN WHEN HE IS SILENT

COMPOSER: Kim André Arnesen

PUBLISHER: Walton Music Corporation

ACCOMPANIMENT: A cappella

ARTICULATION: Legato

DYNAMIC RANGE: *ppp* to *ff*

APPROXIMATE DURATION: 4:50 minutes

STYLE PERIOD/DATE OF COMPOSITION: Modern/2011

ARRANGER: (N/A)

GENRE: Sacred Song

RHYTHM: Declamatory

TEXTURE: Homophonic

METER: Mixed meter (3/4, 4/4, 2/4)

KEY: C major

VOICING: SATB divisi

TEMPO: ♩ = ca. 54

MELODY: Diatonic

VOCAL RANGES:

The image shows four vocal staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains a single note on a five-line staff, representing the vocal range for that part. The Soprano staff has a note on the second line (G4), the Alto staff has a note on the second space (C5), the Tenor staff has a note on the first space (G4), and the Bass staff has a note on the first line (C4).

COMMENTS: This piece is beautiful in its simplicity and profound in its meaning. The harmonies are full of chords with added ninths and suspensions. It is also full of divisi in the vocal parts. The harmonies are particularly tricky in mm. 39-45, which will require diligent attention from the singers to maintain accurate tuning. The softer dynamics are essential to the successful expression of the text. Textual accents are also critical to the overall impression of the piece.

TEXT (WITH TRANSLATION): English text (Found on the wall of a German concentration camp after World War II)

I believe in the sun even when it's not shining.

I believe in love even when I feel it not.

I believe in God even when He is silent.

SUGGESTED PERFORMANCES:

St. Olaf Choir (Anton Armstrong, Conductor)

<https://www.youtube.com/watch?v=hYwYMngq4II> (Live Performance)

University of Georgia Hodgson Singers (Daniel Bara, Conductor)

<https://www.youtube.com/watch?v=Y5Zt99XcsTQ> (Live Performance)

FELLER FROM FORTUNE (from 5 Songs of the Newfoundland Outports)

COMPOSER: Folk Song (Newfoundland); collected by Kenneth Peacock in 1955

ARRANGER: Harry Somers

KEY: C major

PUBLISHER: Chanteclair Music

GENRE: Folksong (Newfoundland)

VOICING: SATB

ACCOMPANIMENT: Piano

RHYTHM: Declamatory; the mixed meters add to the humor of the folk song and create interest for the listener.

TEMPO: "Lively tempo-fairly fast"

TEXTURE: Homophonic

MELODY: Diatonic

ARTICULATION: Clearly marked accents and tenuto indicate syllabic stresses.

DYNAMIC RANGE: *p* to *f*; The dynamics, *sforzando* indications, and other expressive markings are effective in the communication of the text.

APPROXIMATE DURATION: 3:00 minutes

METER: Mixed (7/8, 3/8, 6/8, 9/8, 2/4)

STYLE PERIOD/DATE OF COMPOSITION: Modern/Date Unknown

VOCAL RANGES:

The image shows four vocal staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains a single note on a treble clef staff (except for Bass which is on a bass clef staff). The notes are positioned on the second line of the staff, representing a G4 note. The time signature is 4/4.

COMMENTS: Mixed meters and dance-like rhythms permeate this arrangement. It is a humorous take on life around a seaport city. The melody is easy to learn and the vocal parts are not particularly difficult. The rhythms and meters present the greatest challenge to young singers, but the text is declamatory and the irregular rhythms reinforce the speech-like flow. The accompaniment helps to support the rhythmic structure with syncopated chords. This folk song might be a bit risqué for certain audiences, so each conductor should evaluate if it would work for their particular situation.

TEXT (WITH TRANSLATION): English text

(Dum dee dum dum diddle dee dum da ...) There's lots of fish in Bonavist' harbour, Lot of fish right in around here, Boys and girls are fishin' together, Forty-five from Carbonear.

Refrain:

Catch ahold this one, catch ahold that one, Swing around this one, swing around she-he. Dance around this one, dance around that one, diddle dum this one, diddle dum dee da dum da diddle dee do.

Sally is the pride of Cat Harbour, ain't been swung since last year-ear;
drinkin' rum and wine and cassis what the boys brought home from St. Pierre.

Sally goes to church ev'ry Sunday; not for to sing nor for to hear-ear,
but to see the feller from Fortune what was down here fishin' the year.

Sally got a bouncin' new baby. Father said that he didn' care-are,
'cause she got that from the feller from Fortune what was down here fishin' the year here.

Uncle George got up in the mornin', he got up in a 'ell of a tear, and he ripped the arse right out of his britches,
now he's got ne'er pair to wear. Oh

There's lots of fish in Bonavist' Harbour, lots of fishermen in around here; Swing your partner Jimmy Joe
Jacobs, I'll be home in the spring of the year. Diddle dee (repeated) Do da do da da da Yeh!

SUGGESTED PERFORMANCES:

Massachusetts All State Choir 2016 (Dr. Hillary Apfelstadt, Conductor)

<https://www.youtube.com/watch?v=88dPsRltbLs> (Live Performance)

North Central College Concert Choir (Jeordano Martinez, Music Director)

<https://www.youtube.com/watch?v=BoS2UbVsLaQ> (Live Performance)

GREAT GOD ALMIGHTY

COMPOSER: Unknown/Collected by Alan Lomax, c. 1933
 ARRANGER: Stacey V. Gibbs
 PUBLISHER: Gentry Publications (JG2448)
 ACCOMPANIMENT: A cappella (piano for rehearsal only)
 RHYTHM: Declamatory with much syncopation
 ARTICULATION: Marcato with accents
 APPROXIMATE DURATION: 3:35 minutes
 STYLE PERIOD/DATE OF COMPOSITION: Modern/2013

GENRE: Prison Song
 KEY: F minor
 VOICING: SATB divisi
 DYNAMIC RANGE: *p* to *ff*
 TEMPO: ♩ = 96
 TEXTURE: Homophonic
 MELODY: Diatonic
 METER: 4/4

VOCAL RANGES:

The image shows four vocal staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains a single note with a flat sign (Bb) on a 4/4 staff. The notes are positioned on the second line of the staff for Soprano, Alto, and Tenor, and on the second space for Bass.

COMMENTS: This energetic song has an infectious melody punctuated by syncopation throughout the arrangement. Particular attention should be given to the various accents that add to the forward motion of the phrases. The tendency to rush should be avoided, though it is possible that different conductors may choose to slightly vary the tempo in different sections of the piece. The repeated section from mm. 66-69 is often introduced one section at a time (bass, then tenor, then alto, then soprano) and then repeated *ad libitum*. The lyrics are a haunting reminder of the horrifying treatment that slaves and prisoners received at the hands of unjust masters. Directors should exercise discretion according to their own situations in regard to students and audiences.

TEXT (WITH TRANSLATION): English text (dialect)

God, great God a'migh'y,
 Ridin' in a hurry, ridin' like he angry, bullwhip in one han', cowhide in de othuh,
 Cap'ain went to yelun', "Take off yo' shirt now 'cause I'm gonna kill ya!"
 Great God, oh, did you hear de cap'ain shout? Did you hear de cap'ain, oh, no, no, no, no!
 Hear de cap'ain comin', ridin', won' be no mo', runnin' an' hidin'.
 O hear my cry, O Lawd, please hear my plea, O Lawd.
 Bully went to pleadin', have mercy, have mercy, Bully went to pleadin',
 Please don', please don' you kill me, don' kill me, cap'ain,
 No, stop! I'm figh'in' till my death. I'm gonna keep on a runnin' till my ver' las' breath.
 Shoutin', great God, a'migh'y God!

SUGGESTED PERFORMANCES:

2014 Texas All-State Mixed Choir (Elena Sharkova, Conductor)
<https://www.youtube.com/watch?v=xJNN5bc66Gc> (Live Performance)

The UK Chorale (Jeff Johnson, Director)
<https://www.youtube.com/watch?v=qMFB-7840qU> (Live Performance)

HOW LOVELY IS THY DWELLING PLACE (from *Requiem*; Mvt. IV)

COMPOSER: Johannes Brahms

ARRANGER: Ed. Charles F. Manney

PUBLISHER: Belwin Mills Publishing Corp. (64021)

ACCOMPANIMENT: Organ, Piano, or Orchestra

RHYTHM: Declamatory

ARTICULATION: Legato (marcato in the polyphonic, imitative section at mm. 123-ff.)

TEXTURE: Homophonic

APPROXIMATE DURATION: 5:50 minutes

STYLE PERIOD/DATE OF COMPOSITION: Romantic/1865-1868

GENRE: Oratorio song

KEY: Eb major

VOICING: SATB

DYNAMIC RANGE: *p* to *f*

TEMPO: ♩ = 92

MELODY: Diatonic

METER: 3/4

VOCAL RANGES:

The image shows four vocal staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains a single note on a treble clef (except for Bass on a bass clef) with a flat sign (Bb) and a double bar line at the end. The notes are positioned at the top of the staff, indicating a high tessitura.

COMMENTS: This iconic movement from Brahms' *Requiem* has been a staple of high school, college, and professional choruses. It is a model of Romantic style, with sweeping dynamics, chromaticism, and beautiful harmonies. It was originally presented in German, but is often sung in English. The tessitura of the vocal parts is particularly high in places. The tone of the choir should be unforced in spite of the extended ranges. Phrases should be rounded off and each phrase should have rise and fall in dynamic.

TEXT (WITH TRANSLATION):

German text

Wie lieblich sind deine Wohnungen, Herr Zebaoth!

Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich in dem lebendigen Gott.

Wohl denen, die in deinem Hause wohnen, die loben dich immerdar

English text

How lovely is Thy dwelling place, O Lord of Hosts!

For my soul longeth, yea, fainteth, for the courts of the Lord;

My soul and body crieth out, yea, for the living God,

O blest are they that dwell within Thy house,

They praise Thy Name evermore!

SUGGESTED PERFORMANCES:

2015 South Dakota All State High School Honor Choir (Robert Harris, Conductor)

<https://www.youtube.com/watch?v=CymeEtpXyW0> (Live Performance)

Cleveland Orchestra Chorus (Robert Shaw, Conductor)

Audio CD: "Hallelujah! And Other Great Sacred Choruses" (2000, BMG Music)

<https://www.youtube.com/watch?v=LcwKW3by2Ps>

LIFT EVERY VOICE AND SING

COMPOSER: James Weldon Johnson (lyrics); J. Rosamund Johnson (music) GENRE: Anthem
 ARRANGER: Roland Carter KEY: G major, Eb major, Bb major
 PUBLISHER: Marvel Music VOICING: SATB divisi
 ACCOMPANIMENT: Piano; orchestra parts available DYNAMIC RANGE: *mp* to *ff*
 RHYTHM: Declamatory TEMPO: ♩ = 56
 ARTICULATION: Marcato; legato after m. 50 TEXTURE: Homophonic
 APPROXIMATE DURATION: 5:38 minutes METER: 12/8, 4/4, 2/2
 STYLE PERIOD/DATE OF COMPOSITION: Modern/1900; this arrangement 1978 MELODY: Diatonic

VOCAL RANGES:

The image shows five staves of musical notation for vocal parts. From top to bottom: Soprano I (Sop. I), Soprano II (Sop. II), Alto, Tenor, and Bass. Each staff shows a single note on a treble clef staff (except for Bass on a bass clef staff). The notes are: Sop. I: G4; Sop. II: G4; Alto: E4; Tenor: C4; Bass: G2. The key signature has one flat (F major/D minor) and the time signature is 4/4.

COMMENTS: This anthem, identified by James Weldon Johnson as the “Negro National Hymn,” is an energetic expression of struggle, freedom, and faith. The accompaniment has a broad dynamic panel and requires a great sense of rhythmic articulation. The accompaniment is full of octaves and fully voiced chords encompassing an octave. Care should be given to maintain the melody as predominant in the vocal parts. This is carefully marked through dynamics in some of the arrangement, but should be clear to the studious conductor in other places where the dynamics are not indicative of melodic content. The tessitura of the upper voices is medium high to high.

It is important for the sopranos to avoid a pushed tone in the upper registers. This arrangement has a huge ending with divisi. The performing forces should be mature enough to handle the full dynamic range and higher pitch range. The interpretation of each section should be determined by the rhythmic impetus of the choral parts. The first section has been taken out of tempo at times by the arranger and supplemented by audience participation. Mm. 50-81 are hymn-like, set in 4-part homophony, a cappella. The final section has unison vocal lines set in octaves, which serves to add to the dramatic content of the text. The final three lines of the poem crescendo to a broad and climactic ending, with extended chords in both the vocal parts and the accompaniment.

TEXT (WITH TRANSLATION): English text

Lift every voice and sing Till earth and heaven ring, Ring with the harmonies of Liberty; Let our rejoicing rise High as the listening skies, Let it resound loud as the rolling sea. Sing a song full of the faith that the dark past has taught us, Sing a song full of the hope that the present has brought us. Facing the rising sun of our new day begun, Let us march on till victory is won.

Stony the road we trod, Bitter the chastening rod, Felt in the days when hope unborn had died; Yet with a steady beat, Have not our weary feet Come to the place for which our fathers sighed? We have come over a way that with tears has been watered, We have come, treading our path through the blood of the slaughtered, Out from the gloomy past, Till now we stand at last Where the white gleam of our bright star is cast.

God of our weary years, God of our silent tears, Thou who hast brought us thus far on the way; Thou who hast by Thy might Led us into the light, Keep us forever in the path, we pray. Lest our feet stray from the places, our God, where we met Thee, Lest, our hearts drunk with the wine of the world, we forget Thee; Shadowed beneath Thy hand, May we forever stand. True to our God, True to our native land.

SUGGESTED PERFORMANCES:

2016 New Jersey All State Chorus (Anthony Leach, Conductor)
<https://www.youtube.com/watch?v=Yd-uFChFy4Y> (Live Performance)

Winston-Salem State University Choir (Roland Carter, Conductor)
<https://www.youtube.com/watch?v=6c0Y1ITwqTM> (Live Performance)

LULLABY (from *Three Nocturnes*)

COMPOSER: Daniel Elder

PUBLISHER: GIA Publications (G-8368)

ACCOMPANIMENT: Piano

ARTICULATION: Legato

DYNAMIC RANGE: *pp* to *f*

APPROXIMATE DURATION: 4:10 minutes

STYLE PERIOD/DATE OF COMPOSITION: Modern/2012

ARRANGER: (N/A)

GENRE: Song

RHYTHM: Declamatory

TEXTURE: Homophonic, but with predominant melody

MELODY: Diatonic; angular skips at times

KEY: E major

VOICING: SATB divisi

TEMPO: ♩ = 78

METER: 3/4

VOCAL RANGES:

The image shows four vocal staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains a single note on a treble clef staff (except for Bass which is on a bass clef staff). The notes are: Soprano (G4), Alto (E4), Tenor (C4), and Bass (G2). The time signature is 3/4.

COMMENTS: This arrangement has lush harmonies in both the piano and the vocal parts that surround a beautifully crafted melody. The melody will present challenges to young singers as they move above and below the passaggio without forcing the tone. Care should be given to the tuning of the skips within the melody, especially the pitches *ti* and *mi*. At various times, each part is divisi, so the choir would need to be secure enough to handle that aspect of the arrangement. The tempo should be flexible in order to fully express the text and emotion of each phrase. This is a beautifully crafted piece that would be aesthetically pleasing to any audience.

TEXT (WITH TRANSLATION): English text

Lullaby, sing lullaby, the day is far behind you.

The moon sits high atop the sky, now let sweet slumber find you.

Away, the day is done, and gone the sun that lit the world brightly.

The earth's aglow with speckled show of twinkling stars so sprightly.

Away, away, where the sunlight is beaming through a deep cloudless blue,
and the treetops are gleaming with a fresh morning dew;
where the mountains are shining at the meadows below,
in a brilliant white lining of a new fallen snow.

Close your eyes, breathe in the night; a softer bed I'll make you.

The trial is done, all danger gone; now let far dreaming take you.

Away, away, where the oceans is lapping at a soft, pearly shore,
and the swaying palms napping as their swinging fronds soar.

Now the dark night approaches, yet so soft and so mild.

Lullaby, sing lullaby; sleep my child.

SUGGESTED PERFORMANCES:

2014 Georgia All-State Senior Mixed Choir (Joe Miller, Conductor)

<https://www.youtube.com/watch?v=SIGqVI6uOaE> (Live Performance)

Westminster Choir (Joe Miller, Conductor)

https://www.youtube.com/watch?v=y4ej8sOShJg&list=PLW8p00vPPIWoL2dgeYJdfmbeN3_1O8wCb
(Audio Recording from "The Heart's Reflection: The Music of Daniel Elder" Naxos of America, 2013)

MUSIC DOWN IN MY SOUL

COMPOSER: Inspired by “Over My Head” (spiritual); composer unknown GENRE: Spiritual
 ARRANGER: Moses Hogan KEY: G major, Ab major, A major
 PUBLISHER: Hal Leonard Corporation (08743468) VOICING: SATB divisi
 ACCOMPANIMENT: Piano DYNAMIC RANGE: *p* to *f*
 RHYTHM: Declamatory, with much syncopation METER: 4/4 (6/4 at m. 10)
 TEMPO: None suggested for mm. 1-10; ♩ = 100 thereafter, “A little faster” at m. 37 ff.
 ARTICULATION: Section One: legato; Section Two: marcato TEXTURE: Homophonic
 APPROXIMATE DURATION: 5:30 minutes MELODY: Diatonic
 STYLE PERIOD/DATE OF COMPOSITION: Unknown/ this arrangement 2002

VOCAL RANGES:

The image shows four staves of musical notation for vocal parts: Soprano, Alto, Tenor, and Bass. Each staff contains a single note on a specific line of the staff, indicating the pitch range for each voice part. The Soprano part has a flat symbol above the note. The time signature is 4/4.

COMMENTS: This spiritual is full of devices often seen in this genre, such as syncopated rhythms, call and response, and dynamic contrast. The accompaniment is not particularly difficult, but it does require an appropriate interpretation that fits with the style of a spiritual. The tessitura of the soprano sections is medium high to high. It is important for the upper voices to maintain an open and unforced tone as the ranges extend upward, especially in mm. 81-86. The tempo begins at a slower pace and then it changes at m. 11, and then changes again at m. 37, becoming faster each time. The choir should be advanced enough to handle the divisi and have a full enough tone to be authentic in the genre.

TEXT (WITH TRANSLATION): English text

I hear music in the air. I can feel it in the air. There must be a God somewhere. Over my head I hear music in the air. Over my head I hear music in the air. There must be a God somewhere. Over my head I hear singing in the air. Over my head I hear singing in the air. There must be a God somewhere. God, there must be a God, there must be a God somewhere. I got this music down in my soul; And it fills my heart with the joy of the Lord! I've got it joy, everlasting. I've got it peace, everlasting. I've got it love, everlasting. I've got it joy, everlasting. Love in my heart. Oh yes, I got peace in my soul. Oh yes, I got joy in my heart; joy today! Do you love the Lord? I love the Lord! Well! I've got joy! I've got it joy, everlasting! I've got it peace, everlasting! I've got it love, everlasting! I got joy! I got peace! I got love! In my soul!

SUGGESTED PERFORMANCES:

2016 All Virginia Mixed Chorus (Daniel Bara, Conductor)
https://www.youtube.com/watch?v=A_0bX_tYd0 (Live Performance)

2006 New Mexico All State Chorus (Jo-Michael Scheibe, Conductor)
https://www.youtube.com/watch?v=J_Lgwe2OvgU (Live Performance)

NORTHERN LIGHTS

COMPOSER: Ola Gjeilo
 ARRANGER: (N/A) KEY: D minor (with shifting key centers/tonicizations in mm. 19-45)
 PUBLISHER: Walton Music Corp.
 ACCOMPANIMENT: A cappella (Piano for rehearsal only)
 RHYTHM: Declamatory, with rhythmic figures in the vocal parts that do not have the melody that serve as ostinato-like accompaniment
 ARTICULATION: Legato
 APPROXIMATE DURATION: 4:30 minutes
 MELODY: Diatonic; centered around the idea of D natural minor
 STYLE PERIOD/DATE OF COMPOSITION: Modern/2007

GENRE: Song

VOICING: SATB

DYNAMIC RANGE: *p* to *ff*

TEMPO: ♩ = 63

TEXTURE: Homophonic

METER: Mixed (4/4, 2/4, 3/4, 5/4)

VOCAL RANGES:

COMMENTS: This piece was inspired by the “terrible beauty” that the composer saw in nature in his native Norway: particularly the *aurora borealis* (thus, the title of the song.) Though the vocal parts are straightforward, the harmonies are tricky to tune due to the tessitura of the soprano part (medium high in places) and the non-traditional approach to chord progression found in the vocal parts. For example, in m. 21, the bass and tenor parts have parallel 5ths to tune against the alto part that is in 6ths against the tenor and 10ths against the bass.

This sort of harmonic relationship is frequently present from mm. 21-32. Although this arrangement is a cappella, one of the referenced recordings below contains an improvised accompaniment provided by the composer. Gjeilo utilized the D blues scale, among other devices, to add to the performance. “Northern Lights” is a very accessible piece for high school groups and is a wonderful vehicle to teach breath control, tuning, and textual expression.

TEXT (WITH TRANSLATION):

Latin text

Pulchra es amica mea, Suavis et decora filia Jerusalem, suavis et decora sicut Jerusalem, terribilis ut castrorum acies ordinate. Averte oculos tuos a me quia ipsi me avolare fecerunt.

English text

Thou art beautiful, O my love, sweet and beautiful daughter of Jerusalem, Thou are beautiful, O my love, sweet and comely as Jerusalem, terrible as an army set in array. Turn away thy eyes from me, for they have made me flee away.

SUGGESTED PERFORMANCES:

Central Washington University Chamber Choir (Gary Weidenaar, Conductor)

<https://www.youtube.com/watch?v=pjf4i-WU7jE> (Live Performance, with improvised accompaniment by the composer, Ola Gjeilo)

2015 Illinois District 9 Senior Chorus (John Hurty, Conductor)

https://www.youtube.com/watch?v=79Vqf_smwRc (Live Performance)

NYON NYON

COMPOSER: Jake Runestad

ARRANGER: (N/A)

KEY: B major

PUBLISHER: JR Music & Jake Runestad

GENRE: Song

VOICING: SATB

ACCOMPANIMENT: A cappella

RHYTHM: Highly syncopated in places

TEMPO: ♩ = 108

ARTICULATION: Marcato

TEXTURE: Homophonic; cluster chords and suspensions

DYNAMIC RANGE: *p* to *fff*; *sfz* and *fp* used for special effect

MELODY: Some chromatic passages; pitch patterns that repeat; percussive, non-pitched sounds as rhythmic accompaniment; glissandi used as special effect

APPROXIMATE DURATION: 2:48 minutes METER: 4/4

STYLE PERIOD/DATE OF COMPOSITION: Modern/2006

VOCAL RANGES:

The image shows four vocal staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains a single note on a treble clef (except for Bass on a bass clef) in 4/4 time. The notes are: Soprano (G4), Alto (E4), Tenor (D4), and Bass (G3).

COMMENTS: This innovative piece has been performed at many All State and Honor Choir events over the past decade. The rhythms are energetic and they are propelled forward through nonsense syllables and much syncopation. The forward of the work describes *Nyon Nyon* as “a lively exploration of the sounds that one can produce with the human voice.” The rhythms are very syncopated, but easily learned as patterns. Proper dynamics are critical to the special effects that Runestad intends. This is a highly entertaining piece for an audience and for the chorus. It is strongly recommended that a conductor new to this piece spend some time listening to other group’s interpretations of the work. This would help to inform the choices that should be made by a prospective conductor. The harmonic suspensions add to the tension of the syncopated rhythms. This is a visual experience for the audience, with handclaps and stomps from the chorus punctuating an energetic presentation. Other movements may be added, as the director prefers.

TEXT (WITH TRANSLATION): English text

Nyon nyon....and other nonsense syllables

SUGGESTED PERFORMANCES:

Mt. Sac Chamber Singers (Bruce Rogers, Conductor)

<https://www.youtube.com/watch?v=Xh2gZirNdrk> (Live Performance)

2013 Nebraska All-State Choir (Andre Thomas, Conductor)

<https://www.youtube.com/watch?v=urhJO7hGmUU> (Live Performance)

OBA TI DE

COMPOSER: Traditional Nigerian Song

ARRANGER: Jeffrey L. Ames

PUBLISHER: Earthsongs

ACCOMPANIMENT: Percussion (available from publisher)

RHYTHM: Very syncopated

METER: 2/2

ARTICULATION: Marcato throughout, with a legato section from mm. 95-118

MELODY: Diatonic (but sounds pentatonic in many places)

APPROXIMATE DURATION: 4:00 minutes

STYLE PERIOD/DATE OF COMPOSITION: Modern/2011

GENRE: Nigerian Song

KEY: A major, Bb major

VOICING: SSAATTBB

DYNAMIC RANGE: *mp* to *ff*

TEMPO: ♩ = 62, ♩ = 112

TEXTURE: Homophonic

VOCAL RANGES:

The image shows a musical score for eight vocal parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The score is in 4/4 time and features a key signature of one flat (Bb major). Each part is represented by a single staff with a treble or bass clef. The notes are mostly quarter and half notes, with some accidentals (sharps and flats) indicating the specific pitches for each voice part.

COMMENTS: This is an energetic and crowd-pleasing arrangement that would add a multicultural flavor to a holiday performance. There is much divisi throughout and the choral group that performs this piece must have a full-bodied tone. There is a section of call and response and highly syncopated rhythms that are consistent with this genre. Though the rhythms sound complex, they are quite accessible for high school singers. The refrain of the hymn “Angels We Have Heard On High” is included in the Igbo language within the arrangement. The languages may be pronounced with liturgical Latin diction, which speeds up the learning process for many high school singers. “Oba Ti De” is greatly enhanced by percussion parts and movement by the choir, as the suggested performances below indicate.

TEXT (WITH TRANSLATION):

Nigerian text (Yorùbá & Igbo languages)

Oba ti de, Abi Jesu; Otito diri Chukwu onyemwen Wa mu Jesu Kristi

English text

Here comes the King, Jesus is born; Glory be to God in the highest, Jesus Christ is born

SUGGESTED PERFORMANCES:

2017 Illinois MEA All State Honors Chorus (Allen Hightower, Conductor)

<https://www.youtube.com/watch?v=XalsBM95qRs> (Live Performance)

2015 Texas Region III, All Region Mixed Choir (Allen Hightower, Conductor)

<https://www.youtube.com/watch?v=ogRCsjVPj2U> (Live Performance)

ODE TO JOY

COMPOSER: Z. Randall Stroope

ARRANGER: (N/A)

PUBLISHER: Alliance Music Publications, Inc. (AMP-0475)

VOICING: SATB (Soprano, Alto, Bass divisi)

ACCOMPANIMENT: Piano (4 hands)

TEMPO: ♩ = 132 (with changes at various sections)

ARTICULATION: Marcato in the louder sections; Legato in the softer sections

APPROXIMATE DURATION: 5:55 minutes

METER: Mixed (3/4, 1/4, 6/8, 4/4, 2/4)

STYLE PERIOD/DATE OF COMPOSITION: Modern/2002

MELODY: Diatonic

GENRE: Song

KEY: Bb major

DYNAMIC RANGE: *p* to *ff*

RHYTHM: Declamatory

VOCAL RANGES:

COMMENTS: This arrangement would be a wonderful opening piece for a concert. It is characterized big dynamics and also has full harmonies, as all but the tenor part is divisi at some point. There are sections where the dynamic panel drops to *piano* and where the parts thin to two parts, providing a contrast to the *tutti* sections that are reminiscent of a fanfare. The 4-hands piano part is accessible for better pianists. The harmonic structure of the arrangement gives the effect of polychords, pitch-set classes, and compound intervals. It is a very “modern sounding” piece. The divisi and the dynamic panel are indicators that a larger high school choral group might have more success in the performance of “Ode to Joy.”

TEXT (WITH TRANSLATION): Those familiar with the original poetry of Friedrich Schiller will want to note that the text includes parts of the original with new textual additions. It also has no relation to the setting of the Schiller poem by Beethoven.

Text is mixed German & English (English translation in parenthesis)

Freude, Freude! (Joy, Joy!)

Tochter aus Elysium, (Daughter of Elysium,)

Schöner Götterfunken. (Fair spark of the gods.)

Freude, Freude! (Joy, Joy!)

Freude, Ely, Freude! (Joy, Ely, Joy!)

Daughter of Elysium; Freude! Freude, Freude!

Son of fire and kiss of a heavenly god; Freude!

Weeping but drunken with lust; Freude!

Both good and evil follow her path,

All living creatures draw life from her breast.

Freude, Freude!

Son of fire and daughter of Elysium. Daughter of Elysium: Song of fire and kiss of a heavenly god.

Freude, Freude, thy magic binds again those who need love. Freude, Freude, Freude.

Thy mercies heal again those who need hope. Thy pow’r unites those that race divides.

Son of fire. Daughter of Ely, Freude! Freude!

Son of fire, daughter of Ely, we approach thy throne. Freude, Freude, Freude!

SUGGESTED PERFORMANCES:

2003 Texas All State Mixed Choir (Z. Randall Stroope, Conductor)

https://www.youtube.com/watch?v=Y_WCYFuMReA (Live Performance)

2016 New Jersey All State Chorus (Anthony Leach, Conductor)

<https://www.youtube.com/watch?v=XYTw31A-JCg> (Live Performance)

OF CROWS AND CLUSTERS

COMPOSER: Norman Dello Joio ARRANGER: (N/A)
 KEY: Post-tonal approach to key and harmony
 PUBLISHER: Edward B. Marks Music Company/Hal Leonard Corporation (HL00007828)
 GENRE: Song VOICING: SATB divisi ACCOMPANIMENT: Piano
 RHYTHM: Declamatory, with some syncopation TEMPO: Allegro spiritoso
 ARTICULATION: Marcato TEXTURE: Homophonic, but with some imitation
 DYNAMIC RANGE: *p* to *fff* MELODY: Modal (D dorian at beginning; shifts to other modes)
 APPROXIMATE DURATION: 2:53 minutes METER: 4/4, 2/4
 STYLE PERIOD/DATE OF COMPOSITION: Modern/1972

VOCAL RANGES:

The image shows a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. Each part is written on a five-line staff with a treble clef (except for Bass which has a bass clef). The time signature is 4/4. The Soprano part starts with a quarter note on G4, followed by a quarter rest, and then a quarter note on A4. The Alto part starts with a quarter note on E4, followed by a quarter rest, and then a quarter note on F4. The Tenor part starts with a quarter note on C4, followed by a quarter rest, and then a quarter note on D4. The Bass part starts with a quarter note on G2, followed by a quarter rest, and then a quarter note on A2. The score ends with a double bar line.

COMMENTS: This composition sounds post-tonal and is replete with cluster chords in the accompaniment (thus, the title) and modal melodies in the vocal parts. The text is a bit politically incorrect, as it refers to a crow with an issue of stuttering (“B-B-B-B-B-Bee-cause”). This text painting appears several times in the text and could possibly offend sensitive listeners. Every director must know the audience that is patronizing his/her program and then respond accordingly. The tessitura of the soprano part is medium-high to high in places. The choral group that performs this piece should have enough forces to fill chords that are divisi, and enough experience to effectively perform a wide array of dynamics and articulations. The piano part is quite difficult (as Dello Joio’s accompaniments often are) and will require an experienced collaborative pianist to accompany the group.

TEXT (WITH TRANSLATION): English text

Two old crows sat, sat on a fence rail. Thinking, thinking of cause and effect, cause and effect.

Two old crows, thinking of weeds and flowers, thinking of effect and cause and of nature’s laws.

One of them muttered, one of them stuttered, each of them thought far more than he uttered.

One crow asked the other crow a riddle; asked the muttering crow of the stuttering crow: “Why does a bee have a sword to his fiddle?” “Beecause,” said the stuttering crow, “B-B-B-B- Be-Bee-cause,” Said the muttering crow,

“Tell me, O! Tell me why a bee has a sword to his fiddle?” “B-B-Bee-cause,” said the other crow.

Just then a bee flew close to their rail: Bzz, Bzz, Bzz. Those two black crows turned pale, and away did sail.

Why Why? Why? Why does a bee have a sword to his fiddle? B-B-B-Bee cause, Bee-cause, Bee-cause! Why? Bee-cause!

SUGGESTED PERFORMANCES:

2015-16 Minnesota All State Chorus (Bruce Rogers, Conductor)

<https://www.youtube.com/watch?v=z2rXWk1duNE> (Live Performance)

2013 Illinois All State Chorus (James Henry, Conductor)

<https://www.youtube.com/watch?v=6iCaiflEYrs> (Live Performance)

PRAYER

COMPOSER: Morten Lauridsen; text by Dana Gioia GENRE: Secular Song
 ARRANGER: N/A KEY: Db major
 PUBLISHER: Peer Music VOICING: SATB (brief moments of bass divisi)
 ACCOMPANIMENT: Piano RHYTHM: Declamatory
 DYNAMIC RANGE: *p* to *f* in the vocal parts; *ppp* to *f* in the accompaniment
 TEXTURE: Monophonic (with piano accompaniment) in the first section and final phrase; Homophonic for the remainder
 MELODY: Diatonic; angular at times with some larger skips (minor 7ths in several places); text painting on the word “over” (m. 50, m. 52)
 TEMPO: ♩ = c. 66; many tempo changes throughout METER: 4/4 (brief section of 3/4)
 ARTICULATION: Legato APPROXIMATE DURATION: 4:45 minutes
 STYLE PERIOD/DATE OF COMPOSITION: Modern/2012

VOCAL RANGES:

The image shows four vocal staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains a single note with a flat sign (Bb) on a 4/4 time signature. The notes are positioned on the following lines: Soprano (4th line), Alto (3rd line), Tenor (2nd line), and Bass (1st line).

COMMENTS: This is a moving arrangement of a sensitive text. The poem, by former Chair of the National Endowment for the Arts, Dana Gioia, was written shortly after the death of his four-month-old son. Lauridsen has skillfully set the text in a clear manner that accentuates the message. The tempo is rubato throughout and there are many markings in the score that delineate the composer’s wishes regarding textual expression. The recordings listed below may serve as a resource for tempo, since the composer is at the piano. The melodic skips will present challenges to younger singers, but a mature high school group should have the musical and emotional skills to present this piece. This is a great vehicle for training singers to be flexible in their concept of tempo as they follow a conductor. The accompaniment is full of beautiful harmonic suspensions and rhythmic syncopation that support the message of the text. The melodic skips are challenging, but they are well within the capabilities of an advanced high school chorus.

TEXT (WITH TRANSLATION): English text

Echo of the clock tower, footstep in the alleyway, sweep of the wind sifting the leaves. Jeweller of the spiderweb, connoisseur of autumn's opulence, blade of lightning harvesting the sky. Keeper of the small gate, choreographer of entrances and exits, midnight whisper traveling the wires. Seducer, healer, deity or thief, I will see you soon enough in the shadow of the rainfall, in the brief violet darkening a sunset but until then I pray watch over him as a mountain guards its covert ore and the harsh falcon its flightless young.

SUGGESTED PERFORMANCES:

Wartburg College Choir (Lee Nelson, Conductor; Morten Lauridsen, Accompanist)
<https://www.youtube.com/watch?v=x1xr-aWsQE4> (Live Performance)

University of California Irvine and Tesoro High School Madrigals (Seth Houston, Conductor; Morten Lauridsen, Accompanist)
<https://www.youtube.com/watch?v=9g288Ukz024> (Live Performance)

SHENANDOAH

COMPOSER: Unknown (American Folk Song)

ARRANGER: James Erb

PUBLISHER: Lawson-Gould Music Publishers, Inc. (51846)

ACCOMPANIMENT: A cappella (Piano for rehearsal only)

RHYTHM: Declamatory

ARTICULATION: Legato

TEXTURE: Homophonic, with some imitation

APPROXIMATE DURATION: 3:25 minutes

STYLE PERIOD/DATE OF COMPOSITION: Unknown; c. early 1800's

GENRE: Folk Song

KEY: E major

VOICING: SATB (divisi)

DYNAMIC RANGE: *ppp* to *mf*

TEMPO: ♩ = 58-60

MELODY: Diatonic

METER: 4/4

VOCAL RANGES:

The image shows a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. Each part is written on a five-line staff with a treble clef for Soprano, Alto, and Tenor, and a bass clef for Bass. The key signature has one sharp (F#) and the time signature is 4/4. The Soprano part starts with a quarter note G4, followed by a half note A4. The Alto part starts with a quarter note G3, followed by a half note A3. The Tenor part starts with a quarter note G2, followed by a half note A2. The Bass part starts with a quarter note G1, followed by a half note A1. The score is a snippet of the beginning of the song.

COMMENTS: This arrangement is centered on the well-known melody of this folk song. The melody has some built in difficulties, including some angular skips and a medium high tessitura. The melody should be predominant throughout, and the SSA imitation (which states the melody in each part) should present each part with an equal dynamic. The harmonies are lush and the text painting (depicting a “rolling river”) in the tenor and alto parts at m. 26 are subtle and effective. There is much divisi in this arrangement, so the prospective conductor should be sure that the performing forces are secure enough to handle this challenge. There is much soft singing called for in “Shenandoah.” The dynamics should be maintained with energy and breath support, especially when singing *piano* and softer.

TEXT (WITH TRANSLATION): English text

O Shenando', I long to see you, and hear your rolling river, O Shenando', I long to see you, 'Way, we're bound away, Across the wide Missouri. I long to see your smiling valley, and hear your rolling river, I long to see your smiling valley. 'Tis sev'n long years since last I see you, and hear your rolling river, 'Tis sev'n long years since last I see you, O Shenando', I long to see you, and hear your rolling river, O Shenando', I long to see you, O Shenando'.

SUGGESTED PERFORMANCES:

2010 Texas All State Mixed Choir (Kenneth Davis, Conductor)

<https://www.youtube.com/watch?v=abuHIfD2eOA> (Live Performance/During Rehearsal)

2016 New Mexico All State Chorus (Elizabeth Schauer, Conductor)

<https://www.youtube.com/watch?v=vP5T3WOX2gA> (Live Performance)

SICUT CERVUS

COMPOSER: Giovanni Pierluigi da Palestrina ARRANGER: Ed. Nicola A. Montani
 KEY: A major PUBLISHER: G. Schirmer, Inc. (Hal Leonard, distributor; 50296560)
 GENRE: Motet VOICING: SATB METER: 4/4
 ACCOMPANIMENT: A cappella (piano for rehearsal only)
 RHYTHM: Declamatory, with melismatic motives TEMPO: Allegro moderato
 ARTICULATION: Legato TEXTURE: Polyphonic, with much imitation
 DYNAMIC RANGE: *p* to *f* MELODY: Diatonic APPROXIMATE DURATION: 2:35 minutes
 STYLE PERIOD/DATE OF COMPOSITION: Renaissance/1584

VOCAL RANGES:

COMMENTS: *Sicut Cervus* is perhaps the most well-known work by Palestrina. It is an example of the “Roman style” that Palestrina is famous for. The range and tessitura of each vocal part is accessible for high school singers. Care should be given to avoid allowing the bar lines to determine the textual weight or rhythmic accent. In fact, the text itself should govern phrasing and dynamics. Montani has given many markings in the score related to dynamics, phrasing, and accents. These markings are editorial and should be treated as such. The tenor and alto parts cross each other in places. Care should be taken to maintain balance between the parts when this occurs.

TEXT (WITH TRANSLATION): (Psalm 42:1)

Latin text

Sicut cervus desiderat ad fontes aquarum, ita desiderat anima mea ad te, Deus.

English text

As a hart longs for the flowing streams, so longs my soul for thee, O God.

SUGGESTED PERFORMANCES:

2009 Massachusetts All State Chorus (Conductor unknown)
https://www.youtube.com/watch?v=CA_0EXo1YSk (Live Performance)

2010 Piedra Vista High School-New Mexico (Conductor unknown)
<https://www.youtube.com/watch?v=z7ymevVKMTc> (Live Performance)

STARS

COMPOSER: Eriks Esenvalds

ARRANGER: (N/A)

PUBLISHER: Musica Baltica (MB 1264)

ACCOMPANIMENT: Glasses (with water)

RHYTHM: Declamatory and very straightforward

ARTICULATION: Legato

APPROXIMATE DURATION: 5:00 minutes

STYLE PERIOD/DATE OF COMPOSITION: Modern/2012

GENRE: Song

KEY: B minor/D major

VOICING: SATB divisi

DYNAMIC RANGE: *p* to *f*

TEMPO: ♩ = 76 - 84

TEXTURE: Homophonic

MELODY: Diatonic

METER: 2/2

VOCAL RANGES:

The image shows a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. Each part is written on a single staff in 2/2 time signature. The Soprano part has a note on the G line (G4). The Alto part has a note on the C line (C4). The Tenor part has a note on the G line (G3). The Bass part has a note on the C line (C2). All notes are quarter notes.

COMMENTS: This composition effectively elicits an aesthetic response to the idea of stars seen on a dark night. The harmonies are full of suspensions and cluster chords, and the tonality freely shifts between B minor and D major. The cluster chords are also present in the unique accompaniment to this piece (glasses filled in varying degrees with water.) The pitches are very accessible for high school students and this piece would be great to use with mass media for a performance, as is seen in the performance by the group that commissioned the work (Salt Lake Choral Artists.)

TEXT (WITH TRANSLATION): English text

Alone, alone in the night on a dark hill, with pines around me spicy and still, and heaven, a heaven full of stars over my head, white and topaz and misty red; the aeons cannot vex or tire; the dome of heaven like a great hill and myriads with beating hearts of fire, heaven full of stars

SUGGESTED PERFORMANCES:

Salt Lake Choral Artists (Brady Allred, Conductor)

<https://www.youtube.com/watch?v=kBKjSUFZEvA> (Live Performance)

Concordia University Choir (D. Michael Smith, Guest Conductor)

<https://www.youtube.com/watch?v=1StGNOouOB4> (Live Performance)

The Vocal Consort (Nelson Kwei, Conductor)

<https://www.youtube.com/watch?v=4GLMmacW09A> (Live Performance)

THE MUSIC OF LIVING

COMPOSER: Dan Forrest

ARRANGER: (N/A)

PUBLISHER: Hinshaw Music, Inc. (HMC2321)

ACCOMPANIMENT: Piano; optional: Violin, Horn, Timpani, Percussion

TEMPO: ♩ = 60

RHYTHM: Declamatory

ARTICULATION: Marcato

APPROXIMATE DURATION: 2:45 minutes

STYLE PERIOD/DATE OF COMPOSITION: Modern/2012

GENRE: Sacred Song

KEY: D major

VOICING: SATB (Soprano divisi)

METER: 2/2

DYNAMIC RANGE: *mp* to *ff*

TEXTURE: Homophonic

MELODY: Pentatonic

VOCAL RANGES:

The image shows four vocal staves labeled Soprano, Alto, Tenor, and Bass. Each staff contains a single note on a treble clef staff (except for Bass which is on a bass clef staff). The notes are positioned as follows: Soprano (G4), Alto (E4), Tenor (C4), and Bass (G2). The time signature is 4/4.

COMMENTS: This piece was commissioned in 2011 for a high school chorus. It is a wonderful text and arrangement and it is very accessible for high school groups. Proper textual accents are essential to avoid accents on wrong syllables (Correct ex.: mu- sic of liv- ing.) The tessituras are reasonable, but the soprano part occasionally sits towards the top of the staff. The piano accompaniment is challenging and will require a seasoned collaborative pianist to execute the proper interpretation.

TEXT (WITH TRANSLATION)

English text:

Giver of life, Creator of all that is lovely, teach me to sing the words to Your song.
I want to feel the music of living; I want to feel the music of living;
And not fear the sad songs, but from them make new songs composed of both laughter and tears.

Giver of life, Creator of all that is lovely, teach me to dance to the sounds of Your world.
I want to move in rhythm with Your plan. Help me to follow Your leading,
To risk even falling, to rise and keep trying, For You are leading the dance, For You are leading the dance.

Giver of life, Creator of all that is lovely, teach me to sing the words to Your song.

SUGGESTED PERFORMANCES:

2015-16 Minnesota All State Chorus (Bruce Rogers, Conductor)

<https://www.youtube.com/watch?v=bwHu6SNmrHQ> (Live Performance)

2011 Cyprus Woods High School Varsity Mixed Choir (Marsha Robinson, Conductor)

World Premiere Performance, February 11, 2011

https://www.youtube.com/watch?v=JErIt_U0k8Y (Live Performance)

2014 Iowa Music Educators Association District 9 Festival Chorus (Brad Holmes, Conductor)

https://www.youtube.com/watch?v=JVG_XXre1t0 (Live Performance)

UNCLOUDED DAY (from *Heavenly Home: Three American Songs*)

COMPOSER: Rev. J.K. Alwood ARRANGER: Shawn Kirchner KEY: G major
 PUBLISHER: Boosey & Hawkes, Inc./Hal Leonard (48021256) GENRE: Hymn
 VOICING: SSAATTBB ACCOMPANIMENT: A cappella (Piano for rehearsal only)
 RHYTHM: Declamatory TEMPO: ♩ = ca. 112 ARTICULATION: Marcato
 TEXTURE: Homophonic DYNAMIC RANGE: *mp* to *ff* MELODY: Pentatonic
 APPROXIMATE DURATION: 2:15 minutes METER: 4/4, 3/2
 STYLE PERIOD/DATE OF COMPOSITION: Modern/this arrangement 2010

VOCAL RANGES:

The image shows a musical score for eight vocal parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and Bass. Each part is represented by a single note on a staff, indicating the pitch range for that voice part. The notes are placed on the following lines of the staff: Soprano 1 (top line), Soprano 2 (second line), Alto 1 (third line), Alto 2 (second space), Tenor 1 (first space), Tenor 2 (first space), Baritone (first space), and Bass (first space).

COMMENTS: This arrangement of the 19th century hymn is particularly relevant due to the attention that Bluegrass music is receiving in the world of choral music. It calls for much divisi, but the vocal parts are not particularly difficult. An advanced choir should do very well in the performance of this piece. It is full of rhythmic energy and dynamic contrast and it is certainly an audience pleaser. The vocal ranges are relatively large and the parts call for robust, but controlled, vocal production.

TEXT (WITH TRANSLATION): English text

O they tell me of a home far beyond the skies, they tell me of a home far away, and they tell me of a home where no storm-clouds rise: O they tell me of an unclouded day.

(Refrain)

O the land of cloudless days; O the land of an unclouded sky, O they tell me of a home where no storm clouds rise: O they tell me of an unclouded day.

O they tell me of a home where my friends have gone, they tell me of a land far away, where the tree of life in eternal bloom sheds its fragrance through the unclouded day.

They tell me of a King in his beauty there, they tell me that mine eyes shall behold where He sits on a throne that is bright as the sun in the city that is made of gold!

SUGGESTED PERFORMANCES:

2016 New Mexico All State Chorus (Sharon Paul, Conductor)
<https://www.youtube.com/watch?v=KHCgLlvrC7U> (Live Performance)

University of Georgia Hodgson Singers (Daniel Bara, Conductor)
<https://www.youtube.com/watch?v=A1H5Plvb00I> (Live Performance)

ZADOK THE PRIEST

COMPOSER: George Frideric Handel

ARRANGER: Ed. William Herrmann KEY: D major

PUBLISHER: G. Schirmer (50325120)

GENRE: Patriotic Anthem (British)

VOICING: SATB (SAB divisi)

ACCOMPANIMENT: Piano; orchestral parts available

RHYTHM: Declamatory; some melismatic passages in section three

TEMPO: ♩ = 72

ARTICULATION: Marcato

TEXTURE: Homophonic

DYNAMIC RANGE: *pp* to *ff*

MELODY: Diatonic

APPROXIMATE DURATION: 5:00 minutes

METER: 4/4 (section one), 3/4 (section two), 4/4 (section three)

STYLE PERIOD/DATE OF COMPOSITION: Baroque/1727

VOCAL RANGES:

COMMENTS: This famous anthem is one of four Coronation Anthems composed by Handel. This work has been used at British coronations since it was composed. The dynamic range calls for large, majestic chords in the choir. Controlling the soprano tone is important to the overall aesthetic of this piece. Floating the top pitches will add beauty and clarity to the textual expression. The divisi could present issues for smaller performing forces, especially at the high school level. The tessitura of the soprano and tenor parts is high at times. Correct Baroque phrasing of the bass melismas in section three is essential to avoid slowing the tempo. The orchestral accompaniment is preferable to a keyboard version, but if a keyboard must be used, then organ may be a better choice than piano for dramatic effect.

TEXT (WITH TRANSLATION):

English text (from I Kings 1:38-40)

Zadok the Priest, and Nathan the Prophet anointed Solomon King. And all the people rejoiced, and said: God save the King! Long live the King! May the King live forever, Amen, Alleluia.

SUGGESTED PERFORMANCES:

2013 Iowa All State Chorus (Sandra Snow, Conductor)

https://www.youtube.com/watch?v=2VIDM_oKMZ0 (Live Performance)

2009 Oklahoma All State Chorus (Jonathan Reed, Conductor)

https://www.youtube.com/watch?v=u3qI_gZD3GA (Live Performance)