

WAR & PEACE – A THEMED CHORAL CONCERT: A COMPREHENSIVE  
EXAMINATION OF THE PROCESS OF PREPARATION AND PERFORMANCE

by

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B.A., McPherson College, 2006

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

School of Music, Theatre, and Dance  
College of Arts and Sciences

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

2013

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## **Abstract**

This document examines five choral octavos for a themed choral concert. The McPherson High School Concert Choir will present a themed choral concert, “War and Peace”, which includes these five octavos, on October 14, 2013 at 7:30pm. The selections reflect the program theme and include historical and theoretical analysis. Along with the analysis, this document also contains rehearsal plans and examines common practices of selecting and preparing literature for a themed choral concert. The choral octavos examined are: *The Sword of Bunker Hill* arranged by Matthew Armstrong, *Lift Up Your Heads* arranged by Hal H. Hopson, *Down By The Riverside* arranged by Rosephanye Powell, *Tell My Father* arranged by Andrea Ramsey, and *Joshua Fit The Battle of Jericho* arranged by Mark Hayes.

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# **CHAPTER 1 - Introduction and Report Information**

## **Introduction and Statement of Purpose**

This report incorporates the writer's personal philosophy of music education, the historical and theoretical analysis of music literature, and rehearsal considerations including overarching lesson plans for preparing choral music literature. The goal is to produce a document based on the examination of selected musical literature including details in preparing each choral piece for performance.

## **Performance Information**

A choral concert will be presented by the McPherson High School Choirs on October 14, 2013 at 7:30pm in the McPherson High School Auditorium. The works included are: *The Sword of Bunker Hill* arranged by Matthew Armstrong, *Lift Up Your Heads* arranged by Hal. H. Hopson, *Down By The Riverside* arranged by Rosephanye Powell, *Tell My Father* arranged by Andrea Ramsey, and *Joshua Fit The Battle of Jericho* arranged by Mark Hayes.



### **Concert Etiquette**

We would like to remind the audience to:

- Turn off all electronic devices
- Immediately remove crying children
- Refrain from picture taking during pieces/songs
- Refrain from talking during the performances
- Refrain from hollering or whistling after each performance

Please adhere to these guidelines  
for an enjoyable evening for all!

### **Upcoming Concerts**

MMS Combined Choir & Orchestra Concert  
MMS Middle School Auditorium  
October 17<sup>th</sup> 7:00pm

South Central KMEA Middle Level  
Honor Choir & Band Festival  
Andover Central High School  
November 2<sup>nd</sup>

South Central KMEA  
District Honor Choir Festival & Performance  
Maize South High School, Wichita KS  
December 7<sup>th</sup>

MHS Winter Concert  
MHS High School Auditorium  
December 9<sup>th</sup> 8:00pm

## **MCPherson High School Choir Concert**

# War

# PEACE

**Mr. Nicholas Griggs**  
Choral Director

**Ms. Tiffiney Harms**  
Accompanist

McPherson High School Theatre

# FALL CONCERT

## I. PREPARING FOR WAR

### Women's Combined Choir

The Sword of Bunker Hill.....arr. Matthew Armstrong  
2009 C209103 b. 1958

The "Sword of Bunker Hill" dates back to the Revolutionary War. The original composition is credited to Bernard Covert & William R. Wallace. The text derives from the "Battle of Bunker Hill" which took place at Breed's Hill in MA. Although this was a battle where records show a loss for the Americans, the battle proved to the British and the American witnesses the fortitude and courage of the American soldiers, despite being outnumbered by thousands.

## II. THE BATTLE

### Mixed Ensemble

Joshua fit the Battle of Jericho.....arr. Mark Hayes  
1980 A1557 b. 1953

"Joshua Fit the Battle of Jericho" has been an African-American Spiritual for over 150 years. The melody that most audiences are familiar with has been arranged and rearranged for artist for several years. This arrangement by Hayes incorporates his jazz piano background and gives this text a fresh jazzy twist.

### Concert Choir

Lift Up Your Heads.....arr. Hal H. Hopson  
2008 C5505 b. 1933

"Lift Up Your Heads," was originally written by George Frederic Handel in 1741. It is part of a larger work *The Messiah*, which is one of the most performed oratorios of all time. Handel reportedly completed the entire oratorio in only twenty-four days.

## III. POST WAR...PEACE

### Men's Ensemble

Tell My Father.....arr. Andrea Ramsey  
2007 02501096

"Tell My Father" is from *The Civil War: An American Musical*. This specific arrangement was dedicated to the 2008 SWACDA Boys Honor Choir. In this piece, the composers Murphy and Wildhorn describe a soldier's last words for his father after dying in battle.

### Concert Choir

Down By The Riverside.....arr. Rosephanye Powell  
2011 08752950

"Down By The Riverside" also known as "Ain't Gonna Study War No More" (and other titles), has been a recognized and performed spiritual for almost 100 years. Dr. Powell has spent much of her time researching the art of the African-American spiritual and has numerous spiritual arrangements, which are used very frequently in festivals and choral convention performances across the nation. This arrangement incorporates a more contemporary gospel style, with call and response sections as well as modulation and an acapella section that repeats near the end.

## CHAPTER 2 – Music Education Philosophy

“It’s what students do with what they learn when they can do what they want to do that is the real measure of educational achievement.”<sup>1</sup> Education is the foundation for practices, routines, cultures, nations, knowledge, empowerment and eventually, advancement. Knowledge allows people the opportunity to live life more fully. It is necessary for the continuation of any culture, people, or practice to maintain education. It is only then that people have the opportunity to move forward, and to make independent choices. Helping students be able to choose or to make decisions as a result of knowledge and empowerment is the ultimate honor of educators and should be their ultimate goal.

American education has been shaped and formed for over 300 years. It has been modeled after ideologies and philosophies dating back to the ancient Greeks. It has evolved as we as a people evolve. It is important that education stays current and strives to serve the longevity of a society or culture. Although many educational theories are currently in practice, or have been presented, used, and discontinued, as a nation we are committed to education and to search for what’s best. The ultimate goal is to create an educational model that serves the needs of the population as well as the individual student.

The first school in America was founded in Boston, MA. in 1635.<sup>2</sup> Richard Mulcaster was a schoolmaster who helped develop the curriculum used by the Boston Latin Grammar School. He recognized that although educational pedagogues were in charge of developing what a child should learn in school, it was important to consider the child, their interest, and their abilities.<sup>3</sup> The curriculum developed at the time was important to colonial America and served the needs of that society. I believe that was, and should continue to be, the goal of education, to

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<sup>1</sup> Eisner, Elliot. W. “What Does It Mean To Say A School Is Doing Well?” <http://www.jstor.org/stable/20439910>. p. 371.

<sup>2</sup> Mark, Michael L. *A History of American Music Education*. 2007. p. 36.

<sup>3</sup> “Ibid” p. 35-36.

serve the needs of a culture or society for the purpose of advancement. However, in order to know where a society is going, people have to know where the society has been driving force in American education since 1635. Each philosopher and reformer that has ever existed found errors in the educational system and its preparation for advancement of students. Historically, curriculum has been one of the longest debated topics in education and education reform.

What should be included in a child's education? That answer depends on what societies value, and whose voice in that society matters most. In America, specific events in our history have been considered milestones in education reform. Strong voices rang loud in the education community and forced our society to re-evaluate what we should value in education.

In the 1950's America lost the race to space to Russia and in turn re-evaluated the goals of public education. Admiral Hymen Rickover, a U.S. Navy officer, was very influential and had a high-valued opinion in regards to education. He believed the educational system of the 1950's was flawed and needed to focus on the core areas rather than the arts.<sup>4</sup> Although one of the main reasons for Rickover's push for reform was directly related to losing the space race, it also coincided with Rickover's educational philosophy and thus was key in setting reform in motion.

Another milestone in American education was in 2002 with the "No Child Left Behind Act." Again, educational reform was prompted by a sense that America had fallen behind in the world's education race. The intent was to standardize education across the nation by requiring every state to test in core areas and to prove success in core areas with test scores.<sup>5</sup> In the minds of most current educators, "No Child Left Behind" is a black cloud in our nation's educational history.

If the purpose of education is for the advancement of a society or culture, as I believe it has been and should be, then it should reflect long-term educational goals. To evolve like it must, education should also reflect each student's interest and abilities. I believe at the heart of philosophers of education and education reformers, the initial intent is pure. I propose however, that with standardization and its rationalization of public education, schools have told students what should be important in their lives. That is where, in my opinion, this attempt at reform is a mistake, because its focus is too narrow. School is for advancement and should represent our

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<sup>4</sup> Mark, Michael L. *A History of American Music Education*. 2007. p. 384-385.

<sup>5</sup> "Ibid" p. 452-453.

societies and cultures. As it stands in America, we represent a plethora of ideologies, interests and goals, and our nation should choose to continue the advancement of every area possible.

As an adolescent I grew up in a society where educational success was valued. I believe my grade school and junior high school teachers really wanted me to be successful in their classrooms. They valued what they were teaching but more importantly, valued my interest in it. Although some teachers were more successful than others, my teachers cared about the students in front of them. Care is what validated my peers and me as individuals in school and translated into our effort in the classroom. While many students walk the halls of schools in today's society, most of them are under the impression that school is school. When I was growing up there was an ever-increasing population of students that were not validated in school, and thus, simply came to make life hard for everyone. They didn't believe that teachers were there to empower them to become better individuals or to care about what they cared about. They just believed that school was something that everyone does and they were there to pass the time. I didn't begin to notice the trend until high school, and there I learned valuable lessons about education and life. No matter what opinion I had of public education or my high school in particular, education was not about advancing our society and making better citizens, it was more about what we as students needed to do to prove ourselves to the biased and unbiased and hopefully earn a grade of our choosing. We were not in school to become critical thinkers and problem solvers, we were there to graduate, and to do whatever it took to graduate. In the final two years of my high school education, I met a few teachers that reminded me of what validation felt like. They took steps to mold and shape me, and that is why they are remembered. Of course it was an added bonus if I was successful in their classrooms, but more than anything, they were there to show me it was okay to be me and to be interested in what I was good at, not just school. That was liberating. One of those teachers was my choir teacher. He was talented, smart, and he cared to push us. It was never enough to be good enough; we were there to be the best that we could be. Although this teacher made mistakes, he opened doors for us that we did not think could ever be opened, and through his passion for excellence I took a renewed approach to school. I had my areas where I struggled, as we all do, but he revealed to me that I had something worth being molded and shaped to give to the world. Those teachers were there to improve me, to make me a more productive member of society, to be all that I could be, in whatever area that happened to be.

Music education in its earliest forms served purposes for higher powers of divinity. For many facets of music, that still rings true today. The ancient Greeks believed music education was purposeful for purifying the soul,<sup>6</sup> while others like Pythagorus believed it was heavily related to arithmetic.<sup>7</sup> Nevertheless, music education served a purpose in the earliest civilizations and like education overall, evolved and was molded and shaped to benefit students of all kinds. Many music educators across the nation and the world attribute their passion for music to their previous music teachers. However, many current music teachers have fallen into a trap and have lost sight of what music is and what music education can do for our society. We have become masters at defending ourselves to the rest of the country, our local communities, our administrators, our core area faculty members, and unfortunately our own students and their families. Sadly, many of us have also lost sight of what music education provides for students.

I believe the goal of music education should allow students to experience for the purpose of empowerment. Music is one of the few areas in school where a student can experience history, math, science, and language in one place. In the music classroom it is a prerequisite for members of groups to become better individuals for the greater good. Music allows students the opportunities for expression, where in many classrooms in the school setting expression is discouraged. Music provides the chance for students to be involved in the creative process. What is most important is that music allows learning to happen far beyond what can be measured by accuracies in pitch, tonal quality, rhythm, blend, diction and other musical terminology. This is learning that is far and above what can be measured by any quiz or assessment. If that type of learning has to be categorized, it would fall under immeasurability (that which can't be measured). Music is an area that is so vast and the possibilities for learning so infinite. According to Elliot Eisner, this should be the goal in a music education classroom, not to teach to outcomes, but rather to provide relevant opportunities for students to experience.<sup>8</sup> It is our job to acknowledge the immeasurable alongside the measurable goals we desire students to learn. For me, what must be validated is what students care about and what they are interested in, along with the efforts they make towards what we as educators plan for them to learn.

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<sup>6</sup> Mark, Michael L. *A History of American Music Education*. 2007. p. 8.

<sup>7</sup> "Ibid" p. 9.

<sup>8</sup> Eisner, Elliot. W. "What Does It Mean To Say A School Is Doing Well?" <http://www.jstor.org/stable/20439910>. p. 371.

## **CHAPTER 3 -The Sword of Bunker Hill**

### **Unit I. Composer**

“The Sword of Bunker Hill” was originally written in 1861. The composition was a joint effort between Bernard Covert and William R. Wallace. Bernard Covert, born in 1805 was an American singer and songwriter who collaborated with many artists during the 19<sup>th</sup> century. He was best known for his temperance songs and for his willingness to travel to perform his music throughout the rural northeast.<sup>9</sup> This specific arrangement is by Matthew Armstrong, a professional composer since 1992.

Armstrong is an active composer who earned degrees from Heidelberg College (BM, MM) and the University of Iowa (DMA). He is a member of the American Society of Composers and composes and arranges for five major American music publishers. He has composed works for choirs of all ages, elementary through professional, including solo voice, solo instrument and solo piano.<sup>10</sup>

### **Unit II. Composition**

In the text, the soldier’s father is described as lying upon his deathbed. The father and son have an exchange at the father’s bedside, and the father shares the significance and his personal allegiance to the “Sword of Bunker Hill.” Armstrong’s arrangement provides homorhythmic content throughout, written for three-part treble chorus and piano accompaniment.

### **Unit III. Historical Perspective**

The “Battle of Bunker Hill” was fought at Breed’s Hill near Boston, MA in 1775. The battle was not very significant to the Civil War for any reason other than the message it sent to the civilians that witnessed the battle and the opposing British troops. The Americans fought off

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<sup>9</sup> Westover, Jonas. “Covert, Bernard.” *Grove Music Online. Oxford Music Online.*  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A22234837>.

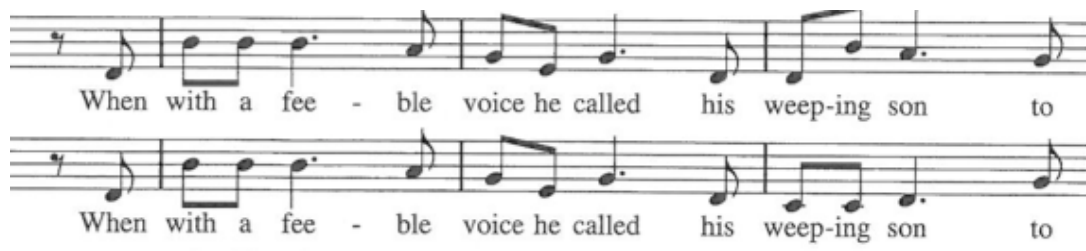
<sup>10</sup> Armstrong, Matthew. “Matthew Armstrong Music.”  
[http://www.matthewarmstrongmusic.com/fr\\_biography.com](http://www.matthewarmstrongmusic.com/fr_biography.com).

two attacks from the British despite Charlestown Heights on fire on one side and the Charles River on the other. The Americans were outnumbered and suffered several losses, however, the Americans' stand against the British was heroic. Records show over 4,000 men fought for the British in this battle, and the American forces numbered between 1,000 and 2,000 men. Although the battle was a loss for the Americans due to lack of ammunition, over 1,500 British soldiers were killed which showed both the British enemy and witnesses the determination and willingness to fight against all odds.<sup>11</sup>

#### Unit IV. Technical/Stylistic Considerations

This piece is in simple triple meter. Many entrances start with an anacrusis, and a skip of a sixth or greater. Making sure the choir doesn't sing the highest note the loudest will be important for development of the line. Armstrong has written many of the vocal lines in unison. As a result, singers may gravitate to singing the melodic line when part-singing is required. Armstrong uses a dotted quarter note-eighth note rhythm throughout the piece. (See figure 1.1)

Figure 1.1



Many choir students view the dotted rhythm as a place to take a breath. Although at times it is appropriate, stressing the distinction between the two will be necessary for correct phrasing. A number of sections use the same melodic patterns; it will be important to work dynamics so that the piece does not become stagnant or redundant. Students should be encouraged to use low diaphragmatic breathing and to think of the phrase extending over four measures. There are great opportunities to work the roundness of the open "ah" and "oh" vowels, which often occur on beat two on a dotted quarter note. (See figure 1.2)

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<sup>11</sup> "June, 1775: A Full and Correct Account of the Battle of Bunker-Hill." Boston 1825.







Figure 1.2



## Unit V. Teaching Concepts

Table 1.1

Concepts	
Meter	Simple triple meter 
Rhythm Combinations	
Tonality	G – Major 
Symbols	<i>mp</i> <i>mf</i> <i>f</i> 
Intervals	<p>There are no accidentals within the vocal parts.</p> <p>All intervallic relationships are diatonic.</p> <p>Major skips include P5, M6, m7</p>
Form	Binary Form (AB)
Style Markings	<i>solo or soli, cresc. poco a poco, tutti, molto rit.</i>

# Unit VI. Rehearsal Prep Sheet

Figure 1.3

## Rehearsal Prep Sheet - The Sword of Bunker Hill - SSA

Musical score for Soprano 1, Soprano 2, and Alto. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: do re mi fa sol la ti do do ti la sol fa mi re do.

Musical score for Soprano 1 (S1), Soprano 2 (S2), and Alto (A). The key signature is one sharp (F#) and the time signature is 3/4. This section contains rhythmic patterns for each voice part.

Musical score for Soprano 1 (S1), Soprano 2 (S2), and Alto (A). The key signature is one sharp (F#) and the time signature is 3/4. This section contains rhythmic patterns for each voice part.

The musical score is for three voices: Soprano 1 (S1), Soprano 2 (S2), and Alto (A). It is written in treble clef with a key signature of one sharp (F#). The score is divided into two systems, each containing three staves. The first system shows the beginning of the piece with a melodic line for each voice part. The second system continues the melody with some rests and a final cadence.

## Unit VII. Form and Structure




Table 1.2

Sections	A	B	A <sub>1</sub>	B <sub>1</sub>
Measures	Measures 5 - 12	Measures 13-24	Measures 29 - 40	Measure 41 - 54
Comments	Simple triple meter. Mostly homorhythmic throughout.			

## Unit VII. Score Analysis

Composition The Sword of Bunker Hill

Composer arr. Matthew Armstong

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
<b>Form</b>	Intro				A												
<b>Phrase Structure</b>																	
<b>Tempo</b>	♩ = 70																
<b>Dynamics</b>	<i>mp</i>				<i>mp</i>												
<b>Meter/Rhythm</b>	Simple Quadruple Meter				3												4
<b>Tonality</b>	G-Major																
<b>Harmonic Motion</b>	IV	I			I	ii	V	I	V	I	ii	I	V				
<b>Orchestration</b>	SSA with Piano Accompaniment																
<b>General Character</b>	Solemnly																
<b>Means for Expression</b>	The triple meter and anacrusis entrances help create a sense of pulse throughout.																
<b>Conducting Concerns</b>	Simple three pattern, areas for rubato. However rubato is ultimately up the discretion of the director																
<b>Rehearsal Consideration</b>	Stress strong and weak beats in simple triple meter. Make sure to phrase correctly and not sing the highest note of each entrance as the loudest.																

Composition The Sword of Bunker Hill

Composer arr. Matthew Armstong

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Form	B								Interlude							
Phrase Structure																
Tempo																
Dynamics	<i>mf</i>								<i>mp</i>				<i>mp</i>			
Meter/Rhythm																
Tonality																
Harmonic Motion	ii	I	V	I				IV	I		I	ii	V			
Orchestration																
General Character																
Means for Expression																
Conducting Concerns																
Rehearsal Consideration																

Composition The Sword of Bunker Hill

Composer arr. Matthew Armstong

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form	A <sub>I</sub>								B <sub>I</sub>							
Phrase Structure																
Tempo																
Dynamics	<i>mf</i>								<i>mf</i>							
Meter/Rhythm																
Tonality																
Harmonic Motion	I	V	I	ii	I	V	ii	I	V							I
Orchestration																
General Character																
Means for Expression																
Conducting Concerns																
Rehearsal Consideration																

Composition The Sword of Bunker Hill

Composer arr. Matthew Armstong

Measure #	49	50	51	52	53	54
Form						
Phrase Structure						
Tempo						
Dynamics						
Meter/Rhythm						
Tonality						
Harmonic Motion				V	I	
Orchestration						
General Character						
Means for Expression						
Conducting Concerns						
Rehearsal Consideration						

## CHAPTER 4 – Lift Up Your Heads

### Unit I. Composer

This arrangement of “Lift Up Your Heads” is taken directly from the “Lift Up Your Heads” in Handel’s *Messiah*. Although George Frideric Handel was born in 1685 in Halle, Germany, he was an English composer. He is best known for his mass oratorio *Messiah*, but is responsible for a large portion of Western vocal and instrumental music. He attended school at the University of Halle and became an organist shortly thereafter. He spent time in Germany, Italy, and England among other places. During his travels, he learned and played several orchestral instruments, gave private lessons, and composed several instrumental and vocal music works. Handel became a salaried employee of the Royal Academy of Music, which opened opportunities for other royal appointments later in life. He suffered a stroke in 1737, but he continued to compose until his death in 1759. He is revered as one of the best choral writers of all time, and is credited with the innovation of the English oratorio.<sup>12</sup>

Hal H. Hopson was born in 1933, and is a full-time composer and church musician. He attended Baylor University and received his master’s degree in Sacred Music from Southern Baptist Seminary in Kentucky. Hopson has over 1,200 published works to his credit. He is included in *The International Who’s Who in Music*, Cambridge, England. He has written or arranged music for hand-bells, choirs, descants, the organ, instruments and hymns.<sup>13</sup>

### Unit II. Composition

“Lift Up Your Heads” is taken directly from the biblical text, Psalm 24:7-10.

*<sup>7</sup>Lift up your heads, O ye gates: and be ye lift up, ye everlasting doors; and the King of glory shall come in. <sup>8</sup>Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. <sup>9</sup>Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of glory shall come in. <sup>10</sup>Who is this King of glory? The Lord of hosts, He is the King of glory.*

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<sup>12</sup> Stolba, K. Marie. *The Development of Western Music: A History*, eds. Christopher Freitag, JoElaine Retzler and Joyce Watters 3<sup>rd</sup> ed. 1998. p. 319-325.

<sup>13</sup> Hope Publishing Company: “Hal H. Hopson.” 2013 <http://www.hopepublishing.com/html/main.isx?sub=27&search=42>.



This specific text from Psalms speaks to the power of the Lord God. God responds to his people letting them know that He is the Lord and that He is strong and mighty. He is mighty in battle, the Lord of hosts, and the King of Glory. In this arrangement by Hopson, he reduces the original score for three-part treble to two. He also omits the melismatic section in the original score (approx. measures 30 – 54 *Oxford Series*). Lastly, he sets this arrangement in D-Major, three half steps lower than the original. Although modifications were made to this arrangement to allow more success for younger singers it does, however, contain ornamentation in each vocal line, one of many key artistic elements of the Baroque Era.

### **Unit III. Historical Perspective**

Handel began writing *Messiah* in August of 1741 and completed it approximately 24 days later.<sup>14</sup> The oratorio was composed about 18 years before Handel died. Handel borrowed material from his earlier compositions, which most likely contributed to completing this work so quickly. Handel is credited with the invention of the English oratorio, which at this time in England was very important. Operas and other dramas were very expensive to produce, and the middle class English reportedly turned against Italian opera. The oratorio, however, was something different. It contained the same amount of music, but required less skilled singers, so it was not as important to hire an expensive virtuoso. Oratorios also saved money for lack of costumes and scenery. There were little to no scene changes and fewer entrances and exits. Handel's ingenious idea played right into the hands of the public he was serving. The middle-class English were very appreciative for the familiar bible stories, but the Bishop of London forbid stage performances of them. So Handel created "sacred dramas" (oratorios) that provided thematic principles with biblical content, thus giving the public exactly what they wanted without exceeding the limits of the London Bishop's wishes.<sup>15</sup>

### **Unit IV. Technical/Stylistic Considerations**

Although this arrangement is a reduction, Hopson kept pure the elements of the Baroque style. Melismatic and sixteenth note passages are used throughout this arrangement, as Handel

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<sup>14</sup> Handel, George Frideric: *Messiah*, Vocal Score., ed. Clifford Bartlett. 1998 p.v.

<sup>15</sup> Stolba, K. Marie. *The Development of Western Music: A History*, eds. Christopher Freitag, JoElaine Retzler and Joyce Watters 3<sup>rd</sup> ed. 1998. p. 324-325.

originally intended, but executing these passages accurately proves to be a trouble spot for inexperienced choirs. (See figure 1.4)

**Figure 1.4**

The musical score for Figure 1.4 consists of four staves. The top staff is a vocal line with a long melisma over the word 'ry.'. The second and third staves are vocal lines with lyrics: 'King of glo - ry, of glo - ry.' and 'King of glo - ry, of glo - ry.' respectively. The bottom staff is a bass line with lyrics: 'glo - ry.'. The key signature has two sharps (F# and C#), and the time signature is not explicitly shown but appears to be 4/4.

Younger choirs perform most melismatic or sixteenth note passages sloppily; this is most often due to their inability to sing on the breath. Because young singers allow the abdominal muscles to relax during the respiration process, their ability to control exhalation suffers. This is one key element that must be given full attention throughout the learning process in order to have an accurate performance. In addition, the dotted eighth to sixteenth – note rhythm, which at times places syllabic stress on words in difficult combinations, also needs attention throughout. (See figure 1.5)





**Figure 1.5**

The musical score for Figure 1.5 consists of two staves. The top staff is an alto line with lyrics: 'Lord strong and might-y, the Lord might - y in bat-tle. Lift up your heads,'. The bottom staff is a bass line. The key signature has two sharps (F# and C#), and the time signature is not explicitly shown but appears to be 4/4. The dynamic marking *mf* is present above the alto line and below the bass line.

The dynamics for this piece are *mf* through *ff*. The majority of the piece is either *mf* or *f*. Making sure energy is sustained for the entire piece in order to properly execute the dynamics also presents challenges. The students must be engaged mentally and physically to give the proper amount of energy required.

### Unit V. Teaching Concepts

Table 1.3

<b>Concepts</b>	
<b>Meter</b>	Simple quadruple meter 
<b>Rhythm Combinations</b>	
<b>Tonality</b>	D – Major 
<b>Symbols</b>	<i>mf</i> <i>f</i> <i>ff</i> 
<b>Intervals</b>	Mostly step wise in each specific voice part. Does include the following skips: Ascending and Descending P5. P8
<b>Form</b>	Rondo

# Unit VI. Rehearsal Prep Sheet

Figure 1.6

## Rehearsal Prep Sheet - Lift Up Your Heads

The musical score is written in G major (one sharp) and common time (C). It consists of five systems, each with a Soprano (S) and Bass (B) part. The lyrics are: do re mi fa sol la ti do do ti la sol fa mi re do.

System 1: Soprano and Bass parts with lyrics. A rehearsal mark "refer to meas. 5" is placed above the Soprano staff at the end of the system.

System 2: Instrumental accompaniment for Soprano and Bass.

System 3: Instrumental accompaniment for Soprano and Bass. A rehearsal mark "refer to meas. 5" is placed above the Soprano staff at the beginning of the system.

System 4: Instrumental accompaniment for Soprano and Bass. A rehearsal mark "refer to meas. 20" is placed above the Soprano staff at the beginning of the system.

System 5: Instrumental accompaniment for Soprano and Bass.

Rehearsal Prep Sheet - Lift Up Your Heads

2

refer to meas. 40

The image shows a musical score for the piece 'Lift Up Your Heads'. It consists of two systems of music, each with a Soprano (S) and Bass (B) part. The first system starts with a rehearsal mark '2' and includes a reference 'refer to meas. 40'. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

## Unit VII. Form and Structure

Table 1.4

Sections	A	B	A <sub>I</sub>	B <sub>I</sub>	C
Measures	Measures 5 - 10	Measures 11 - 19	Measures 20 - 26	Measures 27 - 35	Measures 36 - 55
Comments	Simple quadruple meter. Melismatic section (measures 40 – 44). Elements of main theme repeated throughout entire piece.				

## Unit VIII. Score Analysis

Composition Lift Up Your Heads  
 Composer arr. Hal H. Hopson

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
<b>Form</b>	Intro				A						B						
<b>Phrase Structure</b>																	
<b>Tempo</b>					♩=92												
<b>Dynamics</b>					<i>f</i>						<i>mf</i>						
<b>Meter/Rhythm</b>	Simple Quadruple Meter				4 4												
<b>Tonality</b>	D-Major																
<b>Harmonic Motion</b>	I				I		v/v v		I		I		V		I		
<b>Orchestration</b>	SATB Mixed Chorus & Piano Accompaniment																
<b>General Character</b>	Moderately fast, with spirit																
<b>Means for Expression</b>	This Psalm calls for an uptempo style and strong commanding statements. The expressive marks written in the scores are great guides, phrasing within each section and for line is up to the director's discretion																
<b>Conducting Concerns</b>	Simple four pattern, keep a strict ictus, not too much rebound. In measures 40 - 43 give good eye contact and definitive cues during the melismatic section.																
<b>Rehearsal Consideration</b>	Singing melismatic passages can be challenging. Make sure to use warm-ups allowing students to strengthen the "articulated legato" technique for clarity of the legato line																

Composition Lift Up Your Heads  
 Composer arr. Hal H. Hopson

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	
<b>Form</b>																	
<b>Phrase Structure</b>																	
<b>Tempo</b>	[Grey background]																
<b>Dynamics</b>	[Orange background]		<i>mf</i>									<i>mf</i>					
<b>Meter/Rhythm</b>	[Grey background]																
<b>Tonality</b>	[Grey background]																
<b>Harmonic Motion</b>	V/V V		V						I		I			V			
<b>Orchestration</b>	[Grey background]																
<b>General Character</b>	[Grey background]																
<b>Means for Expression</b>	[Grey background]																
<b>Conducting Concerns</b>	[Grey background]																
<b>Rehearsal Consideration</b>	[Grey background]																

Composition     Lift Up Your Heads    


Composer     arr. Hal H. Hopson    

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form																
Phrase Structure																
Tempo	[Greyed out]															
Dynamics	[Orange background]			[Cyan background]												
Meter/Rhythm	[Greyed out]															
Tonality	[Greyed out]															
Harmonic Motion	I			I	V/V	I	V									
Orchestration	[Greyed out]															
General Character	[Greyed out]															
Means for Expression	[Greyed out]															
Conducting Concerns	[Greyed out]															
Rehearsal Consideration	[Greyed out]															



Composition Lift Up Your Heads

Composer arr. Hal H. Hopson

Measure #	49	50	51	52	53	54	55
Form							
Phrase Structure							
Tempo							
Dynamics	<i>f</i> <span style="margin-left: 200px;"><i>ff</i></span>						
Meter/Rhythm							
Tonality							
Harmonic Motion		I			IV		I
Orchestration							
General Character							
Means for Expression							
Conducting Concerns							
Rehearsal Consideration							

## **CHAPTER 5 – Down By The Riverside**

### **Unit I. Composer**

Dr. Rosephayne Powell is regarded as one of America's premier women composers of choral music, and the nation's leading publishers publish her literature. She received a Bachelor of Music Education degree at Alabama State University, a Master of Music degree in Vocal Performance and Pedagogy from Westminster Choir College and a Doctor of Music degree in Vocal Performance from Florida State University. She currently serves as the Professor of Voice at Auburn University, where she works alongside her husband Dr. William C. Powell, also a choral composer and arranger. Dr. Powell has a long list of commissioned highlights, and her works have been premiered by a list of nationally renowned choral conductors.<sup>16</sup>

### **Unit II. Composition**

“Down By The Riverside” is an arrangement of the traditional spiritual. This arrangement was commissioned by the MUSE Cincinnati's Women's Choir for the 12<sup>th</sup> New Spirituals Project 2008. Although it is a traditional spiritual, Powell's arrangement has a strong gospel style. One gospel style that Powell incorporates is the use of a solo statement reiterated by the choir. Instead of an actual soloist, Powell scores the vocal lead part in one of the divisional soprano lines. Another traditional element of gospel style is the use of modulation.<sup>17</sup> Powell starts in the key of A-Major and finishes in B-Flat Major. Although the pulse should be steady, there is a wide array of accents on off beats and syncopations throughout. After the modulation to B-Flat near the end, Powell scores a repeated section on page seventeen with a “walking bass line” in the accompaniment, true to modern gospel form. This piece is fun for accompanists, students and audiences and will give students an authentic gospel arrangement of a spiritual to experience and perform.

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<sup>16</sup> “Biography: Rosephayne Powell.” [rosephaynepowell.com/biography-2/](http://rosephaynepowell.com/biography-2/).

<sup>17</sup> Robinson-Martin, Trineice. “Performance Styles and Musical Characteristics of Black Gospel Music.” 2009. [http://www.nats.org/index.php?option=com\\_content&view=article&id=77&Itemid=114](http://www.nats.org/index.php?option=com_content&view=article&id=77&Itemid=114). p. 597.

### **Unit III. Historical Perspective**

Like many African-American spirituals, the true time and date for the origin of “Down By The Riverside” is impossible to pin down. Contributing factors include but are not limited to: songs being passed down through generations “by rote,” the majority of black slaves being unable to read or write, and black slaves being unable to gain materials to preserve songs.

In the words of W.E.B. Du Bois, “Spirituals are the African American’s most enduring gift to the world; through them the slave spoke to world with simple, forthright elegance.”<sup>18</sup> In America, spirituals are the largest collection of slave music repertoire. This is only possible because of the preservation efforts of northern missionaries, Union army officers, educators, and folksong collectors who published them after the Civil War. The spiritual served purposes for both slave owners and slaves. According to Wright, slave owners found that the spiritual singing helped them keep track of slaves working in the fields, in a sense, proximity. Singing spirituals also allowed slaves to keep their minds off of the monotony of every-day tasks and provided a more positive atmosphere. In addition, Christian slaves reportedly preferred singing spirituals to secular or fiddle songs. It was their opportunity to create sacred literature and served as a functional role in their society.<sup>19</sup> During the “Underground Railroad,” spirituals were sung by slaves to send messages to each other without alarming their slave owners. There were many messages sent, some of them included songs for directions, when to go and when to stay. Many monumental figures were integral to the success of the “Underground Railroad,” but the efforts of whites and blacks, and human rights activists were the backbone for safe passages for thousands of slaves.<sup>20</sup>

### **Unit IV. Technical/Stylistic Considerations**

Teaching spirituals is a delicate science. In general, spirituals present an enjoyable performance opportunity, but making sure to keep the essence and flavor of the genre can present challenges for choirs. Many young choirs are unable to provide the depth and maturity of sound required to emulate the sound heard on professional recordings of spirituals. For the best

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<sup>18</sup> Wright, Josephine. “Songs of Remembrance.” *The Journal of African American History*. <http://www.jstor.org/stable/20064124>. p. 413.

<sup>19</sup> “Ibid” p. 413.

<sup>20</sup> “Ibid” p. 413.

performance possible, it is important to show and explore the color palette available to them, find what works best, and allow the choir to embrace their natural sound. It can be damaging to mimic or emulate the professional recordings before true vocal development has taken place.

In measure 77, the tenors are singing a F4. In a traditional African-American gospel church choir these notes are well within the tenor range. However, in a school choral setting, more often than not, males are unable and in some cases should be discouraged to bring their “chest” or lower register up to sing in that part of the range. A good mix of registers in the passaggio is the most acceptable and healthiest vocal option. In addition to authenticating style, Powell staccatos the “ver” in riverside in order to accent the syncopated rhythmic pattern. Make sure that the “stop” is natural and not overdone in order to keep the style authentic.

(See figure 1.7)

**Figure 1.7**

The musical score for Figure 1.7 consists of two staves. The top staff is for Tenors, marked with a mezzo-forte (*mf*) dynamic. The bottom staff is for Unison, marked with a mezzo-forte (*mf*) dynamic. Both staves are in the key of D major (two sharps) and 4/4 time. The lyrics are: "down by, down by the riv - er - side, down by, down by, down by the riv - er - side, down by,". The melody features quarter notes and dotted-quarter notes, with a syncopated rhythm in the unison part.

Powell also gives reminders in the vocal score by way of tenuto markings to create the disparity of performing staccatos on the quarter notes in comparison to the dotted-quarter notes within the same measure. (See figure 1.8)

**Figure 1.8**

The musical score for Figure 1.8 consists of two staves. The top staff is for Tenors and the bottom staff is for Unison. Both staves are in the key of D major (two sharps) and 4/4 time. The lyrics are: "down by the riv - er - side. I ain't, I ain't gon'". The melody features quarter notes and dotted-quarter notes, with tenuto markings above the quarter notes to indicate staccato performance. The unison part has a syncopated rhythm.




Bringing this to the choir’s attention, and encouraging a slight crescendo, is a good way to make sure the note values are kept. There are places in “Down By The Riverside”, as well as many other spirituals, where the composer/arranger omits portions of words and implies speech. This technique is to ensure that words are not over-enunciated. Make sure the inflection is natural and not overdone. A slight decrescendo at these points in the music is a good approach. (See figure 1.9)

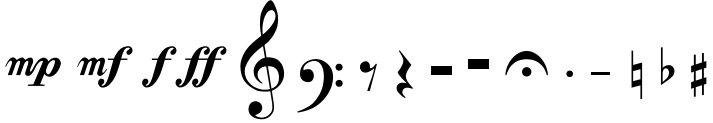
**Figure 1.9**



### Unit V. Teaching Concepts

**Table 1.5**

Concepts	
Meter	Cut time 
Rhythm Combinations	
Tonality	 <p>A- Major,                      B-Flat Major,</p>

<b>Symbols</b>	<p style="text-align: center;"><i>mp mf f ff</i> </p>
<b>Intervals</b>	<p>Within the two key signatures many relationships are diatonic. However there are a number accidentals used throughout the piece. Large skips include: Descending P5, M6, m7, Ascending M6</p>
<b>Form</b>	Strophic/Ternary Form
<b>Style Markings</b>	Unis

# Unit VI. Rehearsal Prep Sheet

Figure 2.1

## Rehearsal Prep Sheet - Down By The Riverside

refer to meas. 6

Soprano

Bass

do re mi fa sol la ti do do ti la sol fa mi re do

S

B

S

B

S

B

refer to meas. 37

S

B

The image displays a rehearsal prep sheet for the song "Down By The Riverside". It is organized into five systems. The first system includes vocal parts for Soprano and Bass with the lyrics "do re mi fa sol la ti do do ti la sol fa mi re do". The second, third, and fourth systems show instrumental notation for Soprano (S) and Bass (B) staves. The fifth system is marked "refer to meas. 37" and shows more complex instrumental notation for both parts. The key signature is two sharps (F# and C#) and the time signature is common time (C).

2 Rehearsal Prep Sheet - Down By The Riverside

The musical score is written for Soprano (S) and Bass (B) voices. It is in G major (one sharp) and 2/4 time. The score is divided into three systems. The first system starts with a vocal melody in the soprano part and a bass accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence.

## Unit VII. Form and Structure

Table 1.6

Sections	A	A	B	A	B	C
Measures	Measures 6 - 20	Measures 21 - 36	Measures 37 - 56	Measures 58 - 72	Measures 73 - 92	Measures 94 - 114
Comments	A-Major modulates to B-Flat Major. Cut time. Strophic/Ternary Form					



## Unit VIII. Score Analysis

Composition Down By the Riverside  
 Composer *arr.* Rosephayne Powell

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
<b>Form</b>	<i>Piano introduction</i>					A										
<b>Phrase Structure</b>																
<b>Tempo</b>	♩ = 70-80															
<b>Dynamics</b>	<i>mf</i>					<i>mf</i>										
<b>Meter/Rhythm</b>	Cut time															
<b>Tonality</b>	A Major															
<b>Harmonic Motion</b>	I					I			V		I					
<b>Orchestration</b>	SSATB w/piano accompaniment opt. percussion															
<b>General Character</b>	Joyfully															
<b>Means for Expression</b>	Typical gospel style (though a tradition spiritual). Make sure rhythms are swung, observe all accents. The piece is declaring no more war, make sure that message is conveyed.															
<b>Conducting Concerns</b>	As a conductor, make a decision about whether to conduct in a fast four or to use the two pattern as marked in the score.															
<b>Rehearsal Consideration</b>	Energy will be a necessity throughout the piece. Make sure to perform all tenuto and staccato markings accurate, for authentic performance.															


Composition Down By the Riverside  
 Composer *arr.* Rosephayne Powell

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
<b>Form</b>					A											
<b>Phrase Structure</b>																
<b>Tempo</b>	[Greyed out]															
<b>Dynamics</b>																
<b>Meter/Rhythm</b>	[Greyed out]															
<b>Tonality</b>	[Greyed out]															
<b>Harmonic Motion</b>			V	I	I			V			I					
<b>Orchestration</b>	[Greyed out]															
<b>General Character</b>	[Greyed out]															
<b>Means for Expression</b>	[Greyed out]															
<b>Conducting Concerns</b>	[Greyed out]															
<b>Rehearsal Consideration</b>	[Greyed out]															

Composition Down By the Riverside  
 Composer *arr.* Rosephayne Powell

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
<b>Form</b>					B											
<b>Phrase Structure</b>																
<b>Tempo</b>																
<b>Dynamics</b>					<i>f</i>											
<b>Meter/Rhythm</b>																
<b>Tonality</b>																
<b>Harmonic Motion</b>			V	I	I	IV			V	I	IV					
<b>Orchestration</b>																
<b>General Character</b>																
<b>Means for Expression</b>																
<b>Conducting Concerns</b>																
<b>Rehearsal Consideration</b>																

Composition Down By the Riverside  
 Composer *arr.* Rosephayne Powell

Measure #	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
<b>Form</b>	Orange								Grey	Blue						
<b>Phrase Structure</b>	Orange								Grey	Blue						
<b>Tempo</b>	Grey															
<b>Dynamics</b>	Orange	<i>ff</i>							Grey	Blue						
<b>Meter/Rhythm</b>	Grey															
<b>Tonality</b>	Grey								B $\flat$ Major 		Grey					
<b>Harmonic Motion</b>	V/ii	ii				V	I	V	Grey	I			V		Grey	
<b>Orchestration</b>	Grey															
<b>General Character</b>	Grey															
<b>Means for Expression</b>	Grey															
<b>Conducting Concerns</b>	Grey															
<b>Rehearsal Consideration</b>	Grey															

Composition Down By the Riverside

Composer *arr.* Rosephayne Powell

Measure #	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
<b>Form</b>	A															
<b>Phrase Structure</b>																
<b>Tempo</b>																
<b>Dynamics</b>	<i>f</i>								<i>f</i>							
<b>Meter/Rhythm</b>																
<b>Tonality</b>																
<b>Harmonic Motion</b>	I				ii	V	I	I	IV				V			
<b>Orchestration</b>																
<b>General Character</b>																
<b>Means for Expression</b>																
<b>Conducting Concerns</b>																
<b>Rehearsal Consideration</b>																

Composition Down By the Riverside

Composer *arr.* Rosephayne Powell

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
<b>Form</b>	B															
<b>Phrase Structure</b>	[Diagram: A line starting at measure 81, curving down at 85, then curving up to end at 92]													[Diagram: A line starting at measure 94, curving up to end at 96]		
<b>Tempo</b>	[Grey bar]															
<b>Dynamics</b>	[Orange bar]					<i>ff</i>							<i>mp</i>			
<b>Meter/Rhythm</b>	[Grey bar]															
<b>Tonality</b>	[Grey bar]															
<b>Harmonic Motion</b>	I	IV		V/ii		ii			V	I	vii <sup>o</sup>	I <sup>7</sup>	IV	I <sup>7</sup>		
<b>Orchestration</b>	[Grey bar]															
<b>General Character</b>	[Grey bar]															
<b>Means for Expression</b>	[Grey bar]															
<b>Conducting Concerns</b>	[Grey bar]															
<b>Rehearsal Consideration</b>	[Grey bar]															

Composition Down By the Riverside

Composer *arr.* Rosephayne Powell

Measure #	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112
<b>Form</b>	C															
<b>Phrase Structure</b>																
<b>Tempo</b>																
<b>Dynamics</b>		<i>mf</i>				<i>f</i>				<i>ff</i>						
<b>Meter/Rhythm</b>																
<b>Tonality</b>																
<b>Harmonic Motion</b>	IV	I <sup>7</sup>	IV	I <sup>7</sup>	IV	IV	I <sup>7</sup>	IV	I <sup>7</sup>	IV	IV	ii				
<b>Orchestration</b>																
<b>General Character</b>																
<b>Means for Expression</b>																
<b>Conducting Concerns</b>																
<b>Rehearsal Consideration</b>																

Composition Down By the Riverside  
 Composer *arr.* Rosephayne Powell

Measure #	113	114	
Form			
Phrase Structure			
Tempo			
Dynamics			
Meter/Rhythm			
Tonality			
Harmonic Motion	ii V	I	
Orchestration			
General Character			
Means for Expression			
Conducting Concerns			
Rehearsal Consideration			



## CHAPTER 6 - Tell My Father

### Unit I. Composer

Andrea Ramsey is choral composer and educator who began her career in northwest Arkansas teaching public school. She has served as an assistant conductor and a composer in-residence to the Allegro Children's Choirs of Kansas City. She received her Bachelor of Music degree in Choral Conducting from Arkansas Tech University and her Master of Music degree in Choral Conducting from the University of Kansas, where she also served as the first female graduate teaching assistant and conductor of the KU Men's Glee Club. Ramsey received her Ph.D in Music Education from Michigan State University. She is currently the University Chorus director at The Ohio State University, where she teaches courses in music methods and undergraduate conducting.<sup>21</sup>

Frank Wildhorn is an American composer from Harlem, NY who has a depth of experience in Broadway musical theatre. Along with "The Civil War," he has worked on "Dracula: The Musical," "Bonnie & Clyde The Musical," "Jeckyll & Hyde," and "The Scarlett Pimpernel." His musicals have received a number of Tony nominations, and he is one of the few American composers to have three shows running simultaneously on Broadway. He has collaborated with several individuals on different shows but has primarily worked closely with friend and colleague Jack Murphy.<sup>22</sup> Jack Murphy is a lyricist and composer who has written and performed on albums for many record companies and worked for United Artist Music as a staff writer.<sup>23</sup> Both Murphy and Wildhorn are responsible for the lyrics for "The Civil War," while Wildhorn alone wrote the music.

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<sup>21</sup> Ramsey, Andrea. "Contact & Bio: Andrea Ramsey." <http://www.andreamramsey.com/>.

<sup>22</sup> "Music Theatre International: Biography of Frank Wildhorn." <http://www.mtishows.com/biography.asp?writeid=3288>.

<sup>23</sup> "Music Theatre International: Biography of Jack Murphy." <http://www.mtishows.com/biography.asp?writeid=3328>.

## Unit II. Composition

“Tell My Father” was arranged by Andrea Ramsey. This arrangement was dedicated to the Southwest American Choral Directors Association 8-10 Boys Honor Choir, under the direction of Stan McGill. Ramsey scored this piece for three-part men with piano and violin accompaniment. This arrangement incorporates opportunities for solos, two-part and three-part harmony. The bass part contains the majority of the melody throughout the piece. The lower two parts can be sung in the “chest” or lower register throughout for a rich, comfortable, resonant sound, where the tenor may have to ascend to and through the passaggio (falsetto) to sing their passages written higher. The piece overall is a very slow lyrical piece for men’s chorus, and the meaning will touch the hearts of many audiences, especially descendants of Civil War veterans.

## Unit III. Historical Perspective

“Tell My Father” was arranged by Andrea Ramsey. This arrangement was dedicated to the Southwest American Choral Directors Association 8-10 Boys Honor Choir, under the direction of Stan McGill. Ramsey scored this piece for three-part men with piano and violin accompaniment. This arrangement incorporates opportunities for solos, two-part and three-part harmony. The bass part contains the majority of the melody throughout the piece. The lower two parts can be sung in the “chest” or lower register throughout for a rich, comfortable, resonant sound, where the tenor may have to ascend to and through the passaggio (falsetto) to sing their passages written higher. The piece overall is a very slow lyrical piece for men’s chorus, and the meaning will touch the hearts of many audiences, especially descendants of Civil War veterans.

*Tell my father that his son didn't run or surrender; that I bore his name with pride,  
as I tried to remember you are judged by what you do while passing through.*

*As I rest 'neath fields of green, let him lean on my shoulder; Tell him how I spent  
my youth so the truth could grow older. Tell my father when you can I was a man.*

*Tell him how I wore the Blue proud and true, through the fire.  
Tell my father so he'll know I love him so.*

*Tell him we will meet again where the angels learn to fly;  
Tell him we will meet as men for with honor did I die.*

*Tell him how I wore the Blue proud and true, like he taught me.  
Tell my father not to cry, then say, "Good-bye."*

## Unit IV. Technical/Stylistic Considerations

Ramsey's arrangement starts with violin and piano for four measures as an introduction to the first soloist. Although very rhythmic, the vocal lines should be sung horizontally, not vertically. Syllabic stress and phrasing will also help to make the solo more linear.

(See figure 2.1)

Figure 2.2

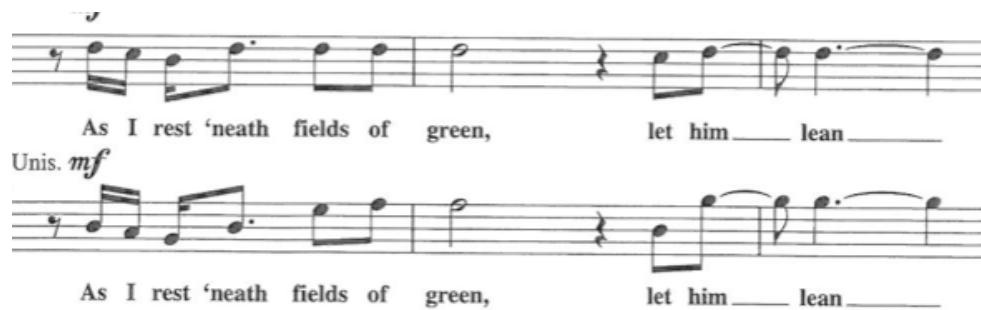


Musical notation for Figure 2.2, showing a vocal line with lyrics: "Tell my fa-ther that his son did - n't \_\_\_ run or sur -". The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The lyrics are written below the staff. The word "Solo" is written above the first measure, and "mf" is written below the first measure. The lyrics are: "Tell my fa-ther that his son did - n't \_\_\_ run or sur -".

In measure seventeen, the tenors create a brief pedal point, while the lower two parts are ascending. Making sure that those three to four pitches are sung with energy and support is important for tuning; each pairing creates a different harmony.

(See figure 2.2)

Figure 2.3



Musical notation for Figure 2.3, showing two vocal lines with lyrics: "As I rest 'neath fields of green, let him \_\_\_ lean \_\_\_". The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The lyrics are written below the staff. The top line is marked "Solo" and "mf". The bottom line is marked "Unis." and "mf". The lyrics are: "As I rest 'neath fields of green, let him \_\_\_ lean \_\_\_".

Many vocal authorities debate on the exact passaggio (passage from one register to the next) range in the young male voice. It is important to explore with tenors to find out the right mix of head voice and chest voice that fits the performance requirements. (See figure 2.3)




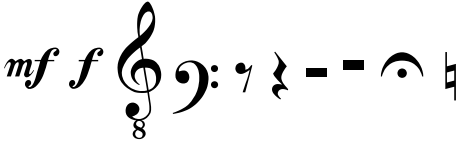
Figure 2.4



Musical notation for Figure 2.4, showing a vocal line with lyrics: "so. Tell him we will meet a - gain". The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The lyrics are written below the staff. The word "so." is written below the first measure. The lyrics are: "so. Tell him we will meet a - gain".

## Unit V. Teaching Concepts

**Table 1.7**

Concepts	
<b>Meter</b>	Simple quadruple meter 
<b>Rhythm Combinations</b>	
<b>Tonality</b>	G-Major 
<b>Symbols</b>	
<b>Intervals</b>	<p>The piece is mostly diatonic with two melodic areas that are similar that use naturals to lower the F#. Big leaps or skips are as follows:</p> <p>P5, m6, M6</p>
<b>Form</b>	Ternary Form
<b>Style Markings</b>	Unis., <i>slight rit. cresc.</i> ,

# Unit VI. Rehearsal Prep Sheet

Figure 2.5

## Rehearsal Prep Sheet - Tell My Father

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music, each with a Tenor (T) and Bass (B) part. The lyrics are: do re mi fa sol la ti do do ti la sol fa mi re do. The first system includes the lyrics and a rehearsal mark 'refer to meas. 5'. The second and third systems are instrumental. The fourth system includes a rehearsal mark 'refer to meas. 17'. The fifth system is instrumental.

Tenor

Bass

do re mi fa sol la ti do do ti la sol fa mi re do

refer to meas. 5

T

B

T

B

refer to meas. 17

T

B

Rehearsal Prep Sheet - Tell My Father

2

refer to meas. 33

The image shows a musical score for two parts: Treble (T) and Bass (B). The score is in G major (one sharp) and 4/4 time. It begins with a rehearsal mark '2' and a reference 'refer to meas. 33'. The Treble staff contains a vocal line with a melodic contour that rises and then falls. The Bass staff contains a bass line with a similar contour, featuring some chordal textures. The piece concludes with a final cadence in both staves.




**Unit VII. Form and Structure**

**Table 1.8**

<b>Sections</b>	<b>A</b>	<b>A<sub>I</sub></b>	<b>B</b>	<b>A<sub>II</sub></b>	<b>B</b>	<b>A<sub>II</sub></b>
<b>Measures</b>	Measures 5 - 15	Measures 17 - 27	Measures 29 - 36	Measures 37 - 43	Measures 45 - 52	Measures 53 - 59
<b>Comments</b>	G-Major, Ternary Form, Simple quadruple time					

## UNIT VIII. Score Analysis

Composition Tell My Father  
 Composer *arr.* Andrea Ramsey

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
<b>Form</b>					A											
<b>Phrase Structure</b>																
<b>Tempo</b>	♩ = 62-68															
<b>Dynamics</b>	<i>mf</i>				<i>mf</i>											
<b>Meter/Rhythm</b>	Simple Quadruple Meter															
<b>Tonality</b>	G-Major															
<b>Harmonic Motion</b>	I	V	I	V	I	IV	I	V	I	IV	I	V	IV	I		
<b>Orchestration</b>	Men's 3-part chorus (TTB) with Piano Accompaniment															
<b>General Character</b>	With conviction															
<b>Means for Expression</b>	Emotional piece throughout. Make sure to convey the message of the piece, dying at war throughout.															
<b>Conducting Concerns</b>	Simple four pattern throughout. Fermata at meas. 36 with a suspension in the vocal line and accompaniment. Make sure to beat the first two measures before conducting fermata.															
<b>Rehearsal Consideration</b>	Work on the tenor mixed voice. There are many areas where they are high in their upper modal register. Those areas however, are climatic and need a lot of breath support to sing the dynamic accurately.															

Composition Tell My Father  
 Composer *arr.* Andrea Ramsey

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	
Form	A <sub>I</sub>												B				
Phrase Structure																	
Tempo	[Grey bar]																
Dynamics	<i>mf</i>												[Green bar]				
Meter/Rhythm	[Grey bar]																
Tonality	[Grey bar]																
Harmonic Motion	I	V	I	IV	I	V	I	IV	I	V	IV	I	vi	I	VI	V	
Orchestration	[Grey bar]																
General Character	[Grey bar]																
Means for Expression	[Grey bar]																
Conducting Concerns	[Grey bar]																
Rehearsal Consideration	[Grey bar]																



Composition Tell My Father  
 Composer *arr.* Andrea Ramsey

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	
Form	B				A <sub>II</sub>									B			
Phrase Structure																	
Tempo	[Grey bar]																
Dynamics	<i>f</i>				<i>mf</i>									<i>mf</i>			
Meter/Rhythm	[Grey bar]																
Tonality	[Grey bar]																
Harmonic Motion	vi	I	VI	V	I	V	I	IV	I	V	IV	I	vi	I	VI	V	
Orchestration	[Grey bar]																
General Character	[Grey bar]																
Means for Expression	[Grey bar]																
Conducting Concerns	[Grey bar]																
Rehearsal Consideration	[Grey bar]																

Composition Tell My Father  
 Composer *arr.* Andrea Ramsey

Measure #	49	50	51	52	53	54	55	56	57	58	59
Form	B				A <sub>II</sub>						
Phrase Structure											
Tempo	[Greyed out]										
Dynamics	<i>f</i>				<i>mf</i>						
Meter/Rhythm	[Greyed out]										
Tonality	[Greyed out]										
Harmonic Motion	vi	I	VI	V	I	V	I	IV	I	V	I
Orchestration	[Greyed out]										
General Character	[Greyed out]										
Means for Expression	[Greyed out]										
Conducting Concerns	[Greyed out]										
Rehearsal Consideration	[Greyed out]										

## **CHAPTER 7 - Joshua Fit the Battle of Jericho**

### **Unit I. Composer**

Mark Hayes was encouraged to develop his piano improvisation skills very early in his career. He received a Bachelor of Music degree in piano performance from Baylor University, where he developed his compositional skills. He is a world-renowned artist and receives commissions from churches and universities all over the country. He currently teaches and mentors a small group of composition students at Midwestern Baptist Theological Seminary in Kansas City, MO where he has also served as an adjunct composition instructor. Mark Hayes is one of the most popular composers of the modern era for church music, school choral music, piano solos, and vocal solos. His compositions are distributed by some of the largest music publishers in the United States.<sup>24</sup>

### **Unit II. Composition**

“Joshua Fit the Battle of Jericho” is an arrangement of an African-American spiritual that has existed for almost 150 years. It originated during the slavery period in the United States and has been arranged, re-arranged and performed for years by a variety of composers and performers. This specific arrangement from Mark Hayes is for four-part mixed choir and piano accompaniment with occasional vocal divisi. The style would be fitting for any Swing Choir or Vocal Jazz Ensemble, but due to the content, would serve well as a contest or festival piece. This arrangement was written in 1980, but the composition style and piano accompaniment make this timeless piece a fun, yet challenging work for accompanists and ensembles alike. Mark Hayes’ heavy jazz piano background is evident in this piece. With a string bass-like left hand, and an embellishing right hand underlying a heavy syncopated and off-beat accented piece, the accompaniment is more a layer rather than a support. Hayes is often able to paint the text with both accompaniment and vocal parts. Thick chords and loud dynamics represent the trumpet calls, and near the end of the piece, a descending arpeggio line in the accompaniment represents

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<sup>24</sup> Hayes, Mark: “Creating Beautiful Music for the World”.  
[www.markhayes.com/aboutmark.cfm](http://www.markhayes.com/aboutmark.cfm).

the walls crashing down after the shout from the Israelites. It is a wonderful arrangement with so many opportunities for vocal jazz elements and syncopated rhythms throughout.

### **Unit III. Historical Perspective**

This text dates back to the Old Testament in the Bible. The text comes from Joshua 5:13-6:27. Moses had just died, and the people of Israel looked toward Joshua. The Israelites had been in the desert for years, but they had seen miracle after miracle performed for them, and the word of those miracles spread to the surrounding nations including their next adversary, the Canaanites. An angel reassured Joshua that God had not forsaken his people or the people He appointed. He told Joshua that the entire land belonged to them, which included the city of Jericho. Joshua sent men out to spy on the Canaanites at Jericho, and they found one woman, who surprisingly hid them, gave them information and allowed them to escape in exchange for her family's safety. She helped the men find safe passage in hiding despite a Canaan patrol sent for them, and they made it back safely to report to Joshua. As the Israelites prepared to attack Jericho, an angel came to Joshua with specific instructions from the Lord. In place of traditional battle tactics, Joshua and his army were told to blow their horns and walk around the city for six days. On the seventh and final day, they were told to blow the trumpets for the seventh time, and the people were told to shout, and after they shouted the walls of Jericho would fall down and the Israelites would be able to take the city. Joshua relayed this information to his priests and his troops, they followed the instructions and on the seventh day, the walls came down, and the city was overtaken.

This piece also played a role in African-American history as this song and many others were passed down from generation to generation during slavery. Many of the tunes from this period in slavery in America were used to communicate messages to other slaves. This song is about hope and the promise of God and his faithfulness to his people during a time of uncertainty. "Go Down Moses," a spiritual used during the slavery period, was another piece like "Joshua Fit the Battle of Jericho", that inspired hope in black slaves. According to William

Wells Brown, slaves associated themselves with the condition of the Israelites who also suffered a seemingly endless battle with slavery.<sup>25</sup>

### Unit IV. Technical/Stylistic Considerations

Hayes gives opportunities for a number of stylistic techniques throughout this piece. In traditional jazz, the straight eighth-note rhythm is swung. Although there is no style marking written in, Hayes writes the rhythm out dotted-eighth to sixteenth. (See figure 2.5)

Figure 2.6

The image shows a musical score for two vocal parts. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood marking is *mp*. The lyrics are: "Josh - ua fit the bat - tle of Jer - i - cho, Jer - i - cho, Jer - i - cho, i - cho,". The melody consists of eighth and sixteenth notes, with some syncopation. There are some handwritten annotations above the notes, including a 'V' and some vertical lines.

Hayes also writes syncopated rhythmic passages for every vocal line. At times, these passages are performed on words and other times, Hayes calls for the rhythms to be performed on non-sense syllables (scatting). (See figure 2.6 and 2.7)

Figure 2.7

The image shows a musical score for a single vocal line. The staff is in treble clef. The key signature has two flats. The tempo/mood marking is *mf*. The lyrics are: "Josh - u - a, Josh - u - a, Josh - ua fit the bat - tle of Jer - i - cho, Jer - i - cho,". The melody is highly syncopated, featuring dotted eighth and sixteenth note patterns. There are some handwritten annotations above the notes, including a 'V' and some vertical lines.

<sup>25</sup> Wright, Josephine. "Songs of Remembrance." *The Journal of African American History* 91. 2006. p. 416.

**Figure 2.8**



After the first eight measures, Hayes scores most of the thick jazz chords in the accompaniment rather than the vocal lines. Four part chords in the vocal lines happen on a few occasions throughout the piece, but the accompaniment provides most of the color while the vocalists perform scoops, slides, and syncopated rhythms. Near the end of the piece, Hayes creates more exposed vocal harmonies while the accompaniment is minimal. (See figure 2.8)

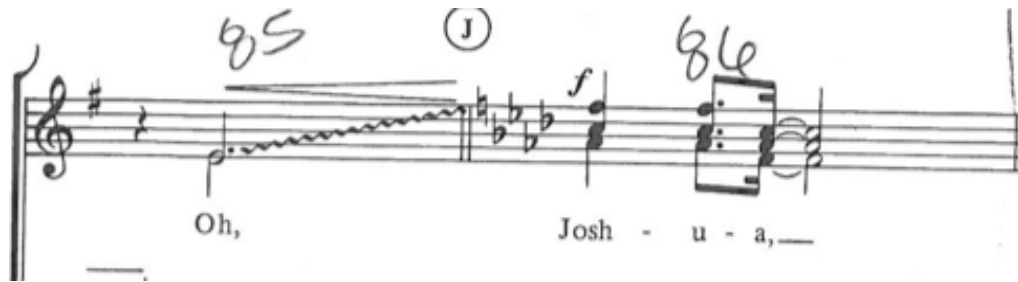
**Figure 2.9**



Rhythmic precision can be interpreted incorrectly. In jazz the pulse is felt on beats two and four, but rhythmic accuracy is needed to give the proper accent on those beats.<sup>26</sup> However, if the rhythm is anticipated or calculated the performance becomes “stiff.”

Hayes also changes key four times (C-minor to F-minor), and uses the vocal parts to make the key change each time. In some instances the vocal part approaches the key by borrowed tones, and in one instance the use of a portamento. (See figure 2.9)

Figure 3.1






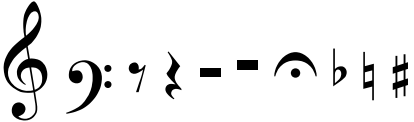


### Unit V. Teaching Concepts

Table 1.9

Concepts	
Meter	Simple quadruple meter $\frac{4}{4}$
Rhythm Combinations	

<sup>26</sup> Liebman, David. “David Liebman: Jazz Rhythm.” 2009. [http://www.daveliebman.com/articles2.php?DOC\\_INST=8](http://www.daveliebman.com/articles2.php?DOC_INST=8).

	
<b>Tonality</b>	    c-minor      d-minor      e-minor      f-minor
<b>Symbols</b>	<i>pp p mp mf f ff sfz</i> 
<b>Intervals</b>	Most relationships are within the one of the varying minor scales (harmonic & natural) large skips included are as follows: P4, P5, Aug 5, M6, P8
<b>Form</b>	Theme and Variation. Strophic
<b>Style Markings</b>	<i>(unis.), crescendo, decresendo</i>



## Unit VI. Rehearsal Prep Sheet

Figure 3.2

### Joshua Fit The Battle of Jericho - Rehearsal Prep Sheet

Soprano

la ti do re mi fa si la la si fa mi re do ti la

Bass

refer to meas 40

S

B

S

B

refer to meas 15

S

B

S

B

## Unit VII. Form and Structure

Table 2.1

Sections	A	A <sub>I</sub>	B	A <sub>II</sub>	B <sub>I</sub>	A	C	A <sub>III</sub>	D
<b>Measures</b>	Measures 15 - 22	Measures 24 - 31	Measures 32 - 39	Measures 40 - 46	Measures 47 - 55	Measures 56 - 62	Measures 64 - 75	Measures 78 - 84	Measures 85 - 98
<b>Comments</b>	Theme and Variations. Strophic. Common time (simple quadruple meter)								

## Unit VIII. Score Analysis

Composition Joshua Fit The Battle of Jericho  
 Composer arr. Mark Hayes

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
<b>Form</b>	Piano Vocal Intro														
<b>Phrase Structure</b>															
<b>Tempo</b>	♩ = 160														
<b>Dynamics</b>	<i>mp</i>			<i>sfz</i>		<i>f</i>		<i>mp</i>			<i>p</i>				
<b>Meter/Rhythm</b>	Simple Quadruple Meter $\frac{4}{4}$														
<b>Tonality</b>	c minor														
<b>Harmonic Motion</b>	ii $\flat_5$					V			i						
<b>Orchestration</b>	SATB w/piano accompaniment														
<b>General Character</b>	Bright Jazz feel														
<b>Means for Expression</b>	Bright jazz tempo to start. Pull back on tempo for the rest of the piece to match expressive points marked throughout. Numerous accents on syncopations throughout.														
<b>Conducting Concerns</b>	Simple four pattern throughout, make sure to bring attention to accented entrances by small movement in the pattern before the accented entrance.														
<b>Rehearsal Consideration</b>	The piece is theme and variation. The main theme is present almost throughout the entire piece. Do not hesitate to draw parallels from the different sections, or to start the piece at the end first.														

Composition Joshua Fit The Battle of Jericho

Composer arr. Mark Hayes

Measure #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Form	A								A <sub>I</sub>						
Phrase Structure															
Tempo															
Dynamics	<i>mp</i>								<i>p</i> <i>mf</i>						
Meter/Rhythm															
Tonality															
Harmonic Motion		iv	V	i				i	ii <sup>o</sup>	i	iv				
Orchestration															
General Character															
Means for Expression															
Conducting Concerns															
Rehearsal Consideration															

Composition Joshua Fit The Battle of Jericho

Composer arr. Mark Hayes

Measure #	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	
Form		B								A <sub>II</sub>						
Phrase Structure																
Tempo																
Dynamics		<i>f</i> <i>mf</i>				<i>f</i>	<i>mp</i>	<i>mf</i>								
Meter/Rhythm																
Tonality																
Harmonic Motion	i	i								i	iv	V	i			
Orchestration																
General Character																
Means for Expression																
Conducting Concerns																
Rehearsal Consideration																

Composition Joshua Fit The Battle of Jericho  
 Composer arr. Mark Hayes

Measure #	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	
Form		B <sub>I</sub>										A				
Phrase Structure																
Tempo																
Dynamics		<i>f</i>									<i>mp</i>	<i>mp</i>				
Meter/Rhythm																
Tonality	d minor															
Harmonic Motion		V <sup>7</sup>	i									i	iv	V		
Orchestration																
General Character																
Means for Expression																
Conducting Concerns																
Rehearsal Consideration																

Composition Joshua Fit The Battle of Jericho  
 Composer arr. Mark Hayes

Measure #	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	
<b>Form</b>																
<b>Phrase Structure</b>																
<b>Tempo</b>																
<b>Dynamics</b>				<i>f</i>					<i>ff</i>			<i>mp</i>				
<b>Meter/Rhythm</b>																
<b>Tonality</b>				e minor												
<b>Harmonic Motion</b>	i		V <sup>7</sup>	i	V	i	IV	iv							i	
<b>Orchestration</b>																
<b>General Character</b>																
<b>Means for Expression</b>																
<b>Conducting Concerns</b>																
<b>Rehearsal Consideration</b>																

Composition Joshua Fit The Battle of Jericho  
 Composer arr. Mark Hayes

Measure #	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Form			A <sub>III</sub>												
Phrase Structure															
Tempo															
Dynamics	<i>p</i>		<i>p pp</i>			<i>p mp</i>		<i>p pp</i>		<i>f</i>					<i>mf</i>
Meter/Rhythm															
Tonality										f minor					
Harmonic Motion			i	iv	V		i			V <sup>7</sup>	i	ii	V		
Orchestration															
General Character															
Means for Expression															
Conducting Concerns															
Rehearsal Consideration															



Composition Joshua Fit The Battle of Jericho  
 Composer arr. Mark Hayes

Measure #	91	92	93	94	95	96	97	98
Form	D							
Phrase Structure								
Tempo								
Dynamics	<i>ff</i>					<i>p</i>		
Meter/Rhythm								
Tonality								
Harmonic Motion	i		VI V		i		ii	I <sup>7</sup>
Orchestration								
General Character								
Means for Expression								
Conducting Concerns								
Rehearsal Consideration								

## CHAPTER 8 – The Journey

### Unit I. Selecting Choral Literature

Selecting literature is among the most difficult things a choral director does during the year. However, it is crucial for the development of the students in choral programs to take this process seriously. Choral directors must dedicate the time to research in order to select appropriate literature for their students' abilities. Although choosing material and planning appropriate teaching methods for student development is a difficult thing to do, failing to plan is planning to fail.

Many scholars believe selecting literature has to be an individual process, one that ultimately depends on the unique circumstances of a particular choral program. However, there are models in place that many choral directors use to help select literature. The use of these models can help choir directors develop well-rounded concert programs. In an article, Geraldini suggests that the best way to ensure that students “experience” choral music is to develop long-term curricular goals.<sup>27</sup> This way each concert can contribute to the goals the director has for his or her students. Within the framework for long-term curricular plans each program can fulfill specific needs throughout the year. Geraldini also suggests that some pieces may be stepping-stones to others later on in the year, which is why planning for each concert without long-term goals in mind is not ideal.<sup>28</sup>

When selecting music for a specific themed concert, it is important to consider a theme that is rich in context. Broker says that we as directors can assume our students are intelligent, feeling, playful human beings capable of assimilating many kinds of texts. In addition, she along with other directors, feel rich text can elicit deep emotional connections and historical insights, another key component in programming choral literature.<sup>29</sup> In general, important questions for

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<sup>27</sup> Geraldini, Kevin M. “Planned Programming Pays Dividends.” *Music Educator Journal* 95 (2) (Dec. 2008). p. 75.

<sup>28</sup> “Ibid” p. 75 - 78.

<sup>29</sup> Broker, Angela. “Developing a Children’s Choir Concert.” *Music Educators Journal* 87 (1) (July 2000). p. 27.

choir directors to consider include: Do I like the piece? Can my choir perform it? Will it work as a part of the program that I have planned? Is it a high quality composition? Will students like it?<sup>30</sup> After these general questions are answered, more specific questions are relevant; questions including: What can my students experience in the piece? Does it improve range? Does it improve part independency? Does it vary in vocal timbre?<sup>31</sup> A director should allow for a gestation period after finding literature that fulfills the needs of a theme, varying styles of repertoire, and music that is achievable for each choir. This should be a period long enough to ponder about the program order, rehearsal process, and other important performance necessities.<sup>32</sup>

## **Unit II. Planning and Rehearsing**

Planning will help the choral director be at his or her best. Because music is among the most unique areas students study in school, it is the job of the choral director to create and plan each rehearsal with extreme sensitivity. The amount of content that must be taught in a given rehearsal period can be very overwhelming. Many modern day students in middle school and high school choirs do not always bring a vast set of musical skills and literacy to the classroom. The choir director must teach theory, literacy, voice, and be an expert in phonetics, languages, motivation, physiology, anatomy, and history. This list, which is not all-inclusive, can seem pretty daunting for choral directors. Master teachers have devised several ways for students to experience music in the classroom. It is not enough for students to regurgitate notes and rhythms that they essentially use for one concert performance, just to forget everything after the performance. It is vital for the director to make time for intentional planning so students can fully experience music within a given concert cycle.

One approach that is very popular in aiding the planning process is Donald Neuen's minute per piece per rehearsal method. This planning procedure allows for planning the total minutes allowed in a given concert cycle for every piece of that concert cycle. Gorelick, an advocate of the Donald Neuen minute per piece per rehearsal method, notes that with the

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<sup>30</sup> Forbes, Guy W. "The Repertoire Selection Practices of High School Choral Directors." *Journal of Research in Music Education* 49 (2) (Summer 2001). p. 112.

<sup>31</sup> Broker, Angela. "Developing a Children's Choir Concert." *Music Educators Journal* 87 (1) (July 2000). p. 29.

<sup>32</sup> "Ibid" p. 29.

rehearsal schedule finished, the conductor now has a complete picture of how the choir will master the music for a given concert cycle.<sup>33</sup>

What should the rehearsal look like? Elliot Eisner a philosopher and fine arts advocate says that fine arts instructors should develop relevant activities and then label outcomes that support, rather than teaching the music for the outcomes that may already be in place. Eisner proposes that students will learn much more than teachers ever plan to teach along the journey, as long as experiences are relevant to them.<sup>34</sup> With that in mind, a large percentage of choral directors would argue that there is a building approach that is unmatched to ensure fundamentals are established and reinforced throughout the choral learning process. McGill likens the choral learning process to building a house. In the foundation (floors, walls, roof) there is rhythm and pitch. In the second stage, structural necessities are added (windows, doors, electricity, and plumbing) such as tone, intonation, and diction. The third stage - aesthetics, (flooring, appliances, lighting fixtures, window treatments, landscaping, and flower beds) includes choral blend and balance, memorization, breathing, style, dynamics, tempo, phrasing, articulations, and syllabic stress. The final stages, the dream for many choral directors, (wine cellar, multiple fireplaces, hot tub, sauna, an indoor swimming pool, home gym, tennis courts, tiffany chandeliers, and a media room) includes the singer's communication of musical understanding, singer's feeling of artistic fulfillment, physical involvement, and stage presence. Lastly, which McGill refers to as the "Castle in the Clouds," is where choral performers have reached a heightened sense of awareness, artistic expression, and memories.<sup>35</sup>

Below is a chart implementing choral pieces using the minute per piece per rehearsal method. There are five songs in this given scenario, which will be labeled A-E. Taken into consideration are the unique characteristics and demands of each piece to determine the amount of rehearsal time required. The pieces with the alpha reference are:

- A) Sword of Bunker Hill, B) Lift Up Your Heads, C) Joshua Fit the Battle of Jericho, D) Tell My Father, E) Down By The Riverside.

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<sup>33</sup> Gorelick, Brian. "Planning the Perfect Choral Rehearsal." *Music Educators Journal* 88 (3) (Nov. 2001). p. 29.

<sup>34</sup> Eisner, E.W. *The Kind of Schools We Need: Personal Essays*. 1998. p. 57-68.

<sup>35</sup> McGill, Stan. *Beyond Singing: Blueprint for the Exceptional Choral Program*. 2007. p. 29-33.

**Table 2.2**

Week	Rehearsal	Rehearsal Contents
1	1	B – 10 min, C – 10min, E – 8 min
	2	B – 15 min, C – 8min, E – 5min
	3	B – 5 min, C – 15 min, D – 5 min, E – 10 min
	4	B – 10 min, C – 13 min, E – 12 min
	5	B – 13 min, C – 10 min, E – 12 min
2	6	A – 5 min, B – 3 min, C – 5 min, D – 5 min, E – 5 min
	7	A – 8 min, B – 8 min, C – 4 min, E – 8 min
	8	A – 10 min, B – 10 min, C – 10 min, D – 5 min
	9	A – 10 min, B – 10 min, C – 5 min, D – 10 min
3	10	B – 8 min, C – 12 min, D – 8 min
	11	B – 10 min, C – 12 min, D – 5 min, E – 8 min
	12	B – 10 min, C – 5 min, D – 10 min, E – 10min
	13	A – 5 min, B – 10 min, C – 10 min, D – 10 min
4	14	B – 8 min, C – 8 min, D – 7 min, E – 5 min
	15	A – 5 min, B – 12 min, D – 3 min, E – 8 min
	16	A – 5 min, B – 10 min, C – 5 min, D – 5 min, E – 10 min
	17	A – 10 min, B – 11 min, C – 6 min, E – 8 min
	18	B – 10 min, C – 20 min, D – 5 min
5	19	C – 5 min, D – 13 min, E – 10 min
	20	A – 5 min, B – 8 min, C – 5 min, D – 5 min, E – 5 min
	21	A – 10 min, B – 4 min, C – 5 min, D – 12 min, E – 4 min
	22	B – 10 min, C – 15 min, E – 10 min
	23	A – 5 min, B – 8 min, C – 17 min, E – 5 min
6	24	A – 8 min, B – 10 min, C – 5 min, D – 5 min
	25	B – 13 min, C – 10 min, E – 5 min
	26	A – 10 min, B – 10 min, C – 5 min, D – 5 min, E – 5 min
	27	A – 7 min, B – 10 min, C – 3 min, D – 7 min, E – 8 min
	28	A – 5 min, B – 10 min, C – 5 min, D – 5 min, E – 10 min
7	29	A – 5 min, B – 10 min, C – 8 min, D – 5 min
	30	B – 8 min, C – 7 min, D – 3 min, E – 10 min
	31	A – 8 min, B – 10 min, C – 5 min, D – 7 min, E – 5 min
	32	A – 5 min, B – 10 min, C – 10 min, E – 10 min
	33	A – 8 min, B – 10 min, C – 12 min, D – 5 min
8	34	A – 3 min, B – 8 min, C – 10 min, D – 3 min, E – 4 min

	35	A – 3 min, B – 8 min, C – 5 min, D – 8 min, E – 4 min
	36	B – 4 min, C – 16 min, D – 11 min, E – 4 min
	37	A – 8 min, B – 4 min, C – 5 min, D – 14 min
	38	A – 3 min, B – 8 min, C – 10 min, D – 10 min, E – 4 min
9	39	A – 4 min, B – 6 min, C – 8 min, D – 6 min, E – 4 min

While going through the process, Neuen offers reminders, or self-checks, for the choral director that will help the choir to become independent. Some of the suggestions include: don't sing with the choir, have the choir sing without conducting, rehearse only passages that need it, correct one problematic area at a time, memorize while learning the music, speak or clap difficult rhythms, have the entire chorus sing one section's part, have sections help each other.<sup>36</sup>

For the remaining time within a given rehearsal it is important to include sight-reading, relevant theory, and most importantly warm-ups to build the choir's voices. Neuen and several other choral pedagogues encourage the use of the whole body in singing, which is learned through the use of full body movement in warm-ups.<sup>37</sup> James Jordan, is such an advocate of full body movement and awareness that he dedicates an entire chapter to body alignment and body awareness in singing. It is important to create movement and activities that allow isolation of the points of emphasis in order for students to become aware. Jordan states that there are six points of alignment, and they are: the A/O Joint (balance of head on spine), the shoulders, the core of the body (balance of the thorax on the massive lumbar vertebrae), the hips, the knees, and the feet.<sup>38</sup> Activities that encourage the isolated use of specific points in the body include walking across a space on a floor and leading with that part of the body, which can turn out to be a very humorous yet enlightening activity for both students and the director. When the student is aware of the alignment points in the body, they can be more active and cognizant about holding themselves and their classmates accountable for proper body alignment while singing.

The rehearsal process requires planning and flexibility on the part of the director. There are points where students are unpredictable, and it would behoove a choral director to do their best to go with the flow. Directors also have to remember that they are most likely the only

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<sup>36</sup> Neuen, Donald. *Choral Concepts*, 2002. p.166 – 172.

<sup>37</sup> "Ibid" p. 169.

<sup>38</sup> Jordan, James. *Evoking Sound: The Choral Warm-Up Methods, Procedures, Planning, and Core Vocal Exercises*. 2005. p. 41 – 45.

person their student sings for or is learning how to sing from. This should be a constant motivator and reminder for choral directors to create memorable and relevant experiences within the classroom.

## CHAPTER 9 – Weekly Lessons Plans

### WEEK 1 –

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Introduce – *Lift Up Your Heads, Joshua Fit the Battle of Jericho, Down By The Riverside & Tell My Father*

### ACTIVITIES/OUTCOMES

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- *Lift Up Your Heads* – 53 min.
- *Joshua Fit the Battle of Jericho* – 66 min.
- *Tell My Father* – 5 min.
- *Down By The Riverside* – 47 min.
  - Visually and aurally identify tonic keys
  - Visually and aurally identify simple quadruple meter and cut time
  - Visually and aurally identify solfege in D, A and Bb Major
  - Visually and aurally identify note values
    - Sixteenth, eighth, quarter, dotted quarter, half, dotted half, whole
  - Visually and aurally identify rhythmic passages
    - Count chanting, clapping rhythmic passages using identified note values
  - Compose rhythmic patterns within specified guidelines
  - Sight-read in unison and two part examples in D, A and Bb Major
  - Listen and discuss choral recordings

### STANDARDS

---

- 1 - Singing, alone and with others, a varied repertoire of music
- 2 – Performing on instruments, alone and with others, a varied repertoire of music
- 3 – Improvising melodies, variations, and accompaniments
- 4 – Composing and arranging music within specified guidelines



- 5 – Reading and notating music
- 6 – Listening to, analyzing, and describing music
- 7 – Evaluating music and music performances

## **ENROLLMENT ACTIVITIES**

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- Small group work on note value trivia
- Small group discussion choral recording evaluation/analysis
- In-class sight-reading of student composed rhythms
- In-class echo and improvisation of rhythms and style
- Cell phone quizzes using “Poll Everywhere”

## **INSTRUCTION**

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- Discuss and identify body alignment points
  - Explore all six hinges with various isolations
- Brief introductory/reminder work on breathing anatomy
- Discuss and identify symbols in pieces
  - Identify known and unknown symbols
- Sing through solfege scales in each piece
  - Introduce/remind use of Curwen symbols
  - Introduce/remind “la-based minor”
- Use rehearsal prep sheets for work on counting through rhythms and singing through melodic passages
- Identify meter and beat within each meter
  - Improvise given beat patterns with looping meter (Garage Band loop)

## **CLOSURE/REVIEW**

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- “Starburst” activity to check for understanding
  - Question/Answer wrap up, starbursts are given to correct student responses

## **INDEPENDENT PRACTICE/CONTINUED STUDENT LEARNING**

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- In pairs, students compose two-measure rhythms for a four-measure pattern in simple quadruple meter to add to classroom sight-reading.

- While resting at home, work on breathing
  - Keep chest and ribs raised, keep breaths low, keep abdominal muscles contracted during exhalation

## WEEK 2 –

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Introduce – *The Sword of Bunker Hill*, Continue – *Lift Up Your Heads*, *Joshua Fit the Battle of Jericho*, *Tell My Father & Down By the Riverside*

### ACTIVITIES/OUTCOMES

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- *The Sword of Bunker Hill* – 33 min.
  - *Lift Up Your Heads* – 39 min.
  - *Joshua Fit the Battle of Jericho* – 24 min.
  - *Tell My Father* – 28 min.
  - *Down By The Riverside* – 13 min.
- 
- Visually and aurally identify tonic keys (new literature)
  - Visually and aurally identify simple triple meter
  - Continue strengthening sight-reading in D, A, Bb adding G Major
  - Continue strengthening rhythms including:
    - Sixteenth, eighth, quarter, dotted quarter, half, dotted half, whole
    - Count chanting, clapping rhythmic passages using identified note values
  - Compose diatonic solfege/pitch patterns within specified guidelines
  - Listen and discuss choral recordings
  - Sight-read in unison and two-part examples in D, A, Bb and G
  - Sight-read in unison and two-part examples in c minor
  - Begin to transfer rhythms and small melodic passages from rehearsal prep sheets to octavo scores

### STANDARDS

---

- 1 - Singing, alone and with others, a varied repertoire of music
- 2 – Performing on instruments, alone and with others, a varied repertoire of music
- 3 – Improvising melodies, variations, and accompaniments
- 4 – Composing and arranging music within specified guidelines
- 5 – Reading and notating music
- 6 – Listening to, analyzing, and describing music

- 7 – Evaluating music and music performances

## **ENROLLMENT ACTIVITIES**

---

- Continued small group work on note value trivia
- Continued small group discussions choral recording evaluation/analysis
- In-class sight-reading of student composed rhythms and diatonic sight-reading examples
- In-class echo and improvisation of rhythms and style

## **INSTRUCTION**

---

- Continue working body mapping reinforcing body alignment and awareness including awareness of breathing anatomy during singing
- Reinforce/identify symbols in pieces
  - Pop quizzes
- Sing through solfege scales in each piece
  - Introduce/remind use of Curwen symbols in aural recall and in sight-reading
  - Introduce/remind “la-based minor”
- Use rehearsal prep sheets for work on counting through rhythms and singing through short melodic passages
- Sing through specified measures in octavos giving as many opportunities for layering with multiple parts and possible accompaniment
  - Start in small groups first
    - At beginning of the week use sections, towards the end of the week, promote SA & TB combinations, potential SATB combinations

## **INDEPENDENT PRACTICE/CONTINUED STUDENT LEARNING**

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- In pairs, students compose two-measure rhythms for four-measure patterns in simple triple meter and cut time to add to classroom sight-reading.
  - Reinforce pitches of melodic patterns with rehearsal tracks online.
  - Specified grouping of students work on student composed short sight-reading examples
-

## WEEK 3 –

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Continue – *The Sword of Bunker Hill*, *Lift Up Your Heads*, *Joshua Fit the Battle of Jericho*, *Tell My Father* & *Down By the Riverside*

### ACTIVITIES/OUTCOMES

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- *The Sword of Bunker Hill* – 5 min.
  - *Lift Up Your Heads* – 38 min.
  - *Joshua Fit the Battle of Jericho* – 39 min.
  - *Tell My Father* – 33 min.
  - *Down By The Riverside* – 18 min.
- Continue strengthening sight-reading in D, A, Bb and G Major
  - Continue strengthening rhythms including:
    - Sixteenth, eighth, quarter, dotted quarter, half, dotted half, whole
    - Count chanting, clapping rhythmic passages using identified note values
  - Compose diatonic solfege/pitch patterns within specified guidelines
  - Listen and discuss choral recordings
  - Sight-read in unison, two-part & four-part examples in D, A, Bb & G
  - Sight-read in unison, two-part & four-part examples in c minor
  - Continue to transfer rhythms and melodic passages from rehearsal prep sheets to octavo scores

### STANDARDS

---

- 1 - Singing, alone and with others, a varied repertoire of music
- 3 – Improvising melodies, variations, and accompaniments
- 4 – Composing and arranging music within specified guidelines
- 5 – Reading and notating music
- 6 – Listening to, analyzing, and describing music
- 7 – Evaluating music and music performances
- 8 – Understanding relationships between music, the other arts, and

disciplines outside the arts.

- 9 – Understanding music in relationship to history and culture

## **ENROLLMENT ACTIVITIES**

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- Continued small group discussions choral recording evaluation/analysis
- In-class sight-reading of student composed rhythms and diatonic sight-reading examples
- In-class echo and improvisation of rhythms and style
  - Begin to add pitch (diatonic and harmonic minor)
  - Towards end of the week add non sense syllables to pitches
- Cell phone quizzes using “Poll Everywhere”

## **INSTRUCTION**

---

- Continue reinforcing body alignment and awareness including awareness of breathing anatomy during warm-ups and singing
- Reinforce/identify symbols in pieces
  - Pop quizzes
- Sing through solfege scales in each piece
  - Introduce/remind use of Curwen symbols in aural recall and in sight-reading
  - Introduce/remind “la-based minor”
- Complete work on rehearsal prep sheets
- Continue working on labeling in octavos from rehearsal prep sheets
  - Working to improve tone, intonation & diction

## **CLOSURE/REVIEW**

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- Small (created) video on history of “Sword of Bunker Hill”

## **INDEPENDENT PRACTICE/CONTINUED STUDENT LEARNING**

---

- Student research on Battle at Breed’s Hill
- Specified grouping of students work on student composed short sight-reading examples

## WEEK 4 –

---

Continue – *The Sword of Bunker Hill*, *Lift Up Your Heads*, *Joshua Fit the Battle of Jericho*, *Tell My Father* & *Down By the Riverside*

### ACTIVITIES/OUTCOMES

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- *The Sword of Bunker Hill* – 20 min.
- *Lift Up Your Heads* – 51 min.
- *Joshua Fit the Battle of Jericho* – 49 min.
- *Tell My Father* – 28 min.
- *Down By The Riverside* – 31 min.
  - Continue strengthening sight-reading in D, A, Bb G and other major/minor keys
  - Sight-read in union, two-part & four-part examples in c minor
  - Continue strengthening sight-reading rhythms including:
    - Sixteenth, eighth, quarter, dotted quarter, half, dotted half, whole
    - Count chanting, clapping rhythmic passages using identified note values
  - Continue short student compositions diatonic solfege/pitch patterns within specified guidelines
  - Sing through sections of literature
  - Identify form of literature
  - Listen and discuss choral recordings

### STANDARDS

---

- 1 - Singing, alone and with others, a varied repertoire of music
- 4 – Composing and arranging music within specified guidelines
- 5 – Reading and notating music
- 6 – Listening to, analyzing, and describing music
- 7 – Evaluating music and music performances
- 8 – Understanding relationships between music, the other arts, and disciplines outside the arts.
- 9 – Understanding music in relationship to history and culture

## **ENROLLMENT ACTIVITIES**

---

- Continued small group discussions choral recording evaluation/analysis
- Continue in-class sight-reading of student composed rhythms and diatonic sight-reading examples
  - Begin to add pitch (diatonic and harmonic minor)
  - Allow for guided use of non-sense syllables (scatting)
- Cell phone quizzes using “Poll Everywhere”

## **INSTRUCTION**

---

- Continue reinforcing body alignment and awareness including awareness of breathing anatomy during warm-ups and singing
- Breathing exercises
- Onset warm-ups
- Reinforce/identify symbols and sections both visually and aurally in pieces
  - Pop quizzes
- Sing through solfege scales in each piece
  - Curwen symbols in aural recall and in sight-reading
  - “la-based minor”
- Complete work on rehearsal prep sheets
- Continue working on labeling in octavos
- Continue working to improve tone, intonation and diction as well as reinforcing pitches and rhythm
- Start to sing small sections from memory
- Work to improve choral blend, breathing, phrasing, dynamics, syllabic stress, articulation

## **CLOSURE/REVIEW**

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- Small discussion Civil War
  - Looking for thoughts on implications of the time as well as historical significance
  - Open to parallels and conclusions students draw on their own.

## **INDEPENDENT PRACTICE/CONTINUED STUDENT LEARNING**

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- Student expand research from Battle at Breed’s Hill to Civil War highlights and key role players
  - Specified grouping of students work on student composed short sight-reading examples
-



## WEEK 5 –

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Continue – *The Sword of Bunker Hill*, *Lift Up Your Heads*, *Joshua Fit the Battle of Jericho*, *Tell My Father* & *Down By the Riverside*

### ACTIVITIES/OUTCOMES

---

- *The Sword of Bunker Hill* – 20 min.
- *Lift Up Your Heads* – 30 min.
- *Joshua Fit the Battle of Jericho* – 47 min.
- *Tell My Father* – 30 min.
- *Down By The Riverside* – 34 min.
  - Continue strengthening sight-reading in D, A, Bb, G and other major/minor keys
  - Sight-read in union, two-part & four-part examples in multiple minor key signatures
  - Continue strengthening sight-reading rhythms including:
    - Sixteenth, eighth, quarter, dotted quarter, half, dotted half, whole
    - Count chanting, clapping rhythmic passages using identified note values
  - Continue short student compositions diatonic solfege/pitch patterns within specified guidelines
  - Sing through larger sections of literature
  - Label and identify forms
  - Listen and discuss choral recordings

### STANDARDS

---

- 1 - Singing, alone and with others, a varied repertoire of music
- 3 – Improvising melodies, variations, and accompaniments
- 4 – Composing and arranging music within specified guidelines
- 5 – Reading and notating music
- 6 – Listening to, analyzing, and describing music
- 7 – Evaluating music and music performances
- 8 – Understanding relationships between music, the other arts, and disciplines outside the arts.

- 9 – Understanding music in relationship to history and culture

## **ENROLLMENT ACTIVITIES**

---

- Continued small group discussions choral recording evaluation/analysis
- Continue in-class sight-reading of student composed rhythms and diatonic sight-reading examples
  - Diatonic and harmonic minor
- Cell phone quizzes using “Poll Everywhere”

## **INSTRUCTION**

---

- Continue reinforcing body alignment and awareness, including awareness of breathing anatomy and phonation during warm-ups and singing
- Breathing exercises
- Onset warm-ups
- Reinforce/identify symbols and sections both visually and aurally in pieces
  - Pop quizzes
- Sing through solfege scales in each piece
  - Curwen symbols in aural recall and in sight-reading
  - “la-based minor”
- Continue working to improve tone, intonation, diction, choral blend, breathing, phrasing, dynamics, syllabic stress, articulation as well as reinforcing pitches and rhythm
- Start to sing larger sections from memory

## **CLOSURE/REVIEW**

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- Discuss program format, encourage discussion on struggle between war and peace (internal, family, community, society, nation, world-wide)

## **INDEPENDENT PRACTICE/CONTINUED STUDENT LEARNING**

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- Student expand research from Battle at Breed’s Hill to Civil War highlights and key role players
- Specified grouping of students work on student composed short sight-reading examples

## WEEK 6 –

---

Continue – *The Sword of Bunker Hill*, *Lift Up Your Heads*, *Joshua Fit the Battle of Jericho*, *Tell My Father* & *Down By the Riverside*

### ACTIVITIES/OUTCOMES

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- *The Sword of Bunker Hill* – 30 min.
  - *Lift Up Your Heads* – 53 min.
  - *Joshua Fit the Battle of Jericho* – 28 min.
  - *Tell My Father* – 22 min.
  - *Down By The Riverside* – 28 min.
- 
- Continue strengthening sight-reading in D, A, Bb, G and other major/minor keys
  - Sight-read in union, two-part & four-part examples in multiple minor key signatures
  - Continue strengthening sight-reading rhythms including:
    - Sixteenth, eighth, quarter, dotted quarter, half, dotted half, whole
    - Count chanting, clapping rhythmic passages using identified note values
  - Continue short student compositions diatonic solfege/pitch patterns within specified guidelines
  - Sing through larger sections of literature
  - Listen and discuss choral recordings

### STANDARDS

---

- 1 - Singing, alone and with others, a varied repertoire of music
  
- 3 – Improvising melodies, variations, and accompaniments
  
- 4 – Composing and arranging music within specified guidelines
  
- 5 – Reading and notating music
  
- 6 – Listening to, analyzing, and describing music
  
- 7 – Evaluating music and music performances
  
- 8 – Understanding relationships between music, the other arts, and disciplines outside the arts.

- 9 – Understanding music in relationship to history and culture

## **ENROLLMENT ACTIVITIES**

---

- Continued small group discussions choral recording evaluation/analysis
- Continue in-class sight-reading of student composed rhythms and diatonic sight-reading examples
  - Diatonic and harmonic minor
- Cell phone quizzes using “Poll Everywhere”
- Discussions on war and peace in small groups

## **INSTRUCTION**

---

- Continue reinforcing body alignment and awareness, including awareness of breathing anatomy and phonation during warm-ups and singing
- Breathing exercises
- Onset warm-ups
- Reinforce/identify symbols and sections both visually and aurally in pieces
  - Pop quizzes
- Sing through solfege scales in each piece
  - Curwen symbols in aural recall and in sight-reading
  - “la-based minor”
- Sing through literature
  - Continue working to improve tone, intonation, diction, choral blend, breathing, phrasing, dynamics, syllabic stress, articulation as well as reinforcing pitches and rhythm
- Start to sing larger sections of literature from memory

## **CLOSURE/REVIEW**

---

- Continue discussion on struggle between war and peace (internal, family, community, society, nation, world-wide)

## **INDEPENDENT PRACTICE/CONTINUED STUDENT LEARNING**

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- Student expand research from Battle at Breed's Hill to Civil War highlights and key role players
- Student research "Joshua's Battle at Jericho"
- Students work on collage of war pictures/images

## WEEK 7 –

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Finishing touches – *The Sword of Bunker Hill*, *Lift Up Your Heads*, *Joshua Fit the Battle of Jericho*, *Tell My Father* & *Down By the Riverside*

### ACTIVITIES/OUTCOMES

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- *The Sword of Bunker Hill* – 26 min.
- *Lift Up Your Heads* – 48 min.
- *Joshua Fit the Battle of Jericho* – 42 min.
- *Tell My Father* – 20 min.
- *Down By The Riverside* – 25 min.

### STANDARDS

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- 1 - Singing, alone and with others, a varied repertoire of music
- 5 – Reading and notating music
- 6 – Listening to, analyzing, and describing music
- 7 – Evaluating music and music performances
- 9 – Understanding music in relationship to history and culture

### ENROLLMENT ACTIVITIES

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- Continued small group discussions choral recording evaluation/analysis
- Continue in-class sight-reading of student composed rhythms and diatonic sight-reading examples
  - Diatonic and harmonic minor
- Cell phone quizzes using “Poll Everywhere”
- Discussions on war and peace in small groups

## **INSTRUCTION**

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- Continue reinforcing body alignment and awareness, including awareness of breathing anatomy and phonation during warm-ups and singing
- Breathing exercises
- Onset warm-ups
- Sing through literature
  - Continue working to improve tone, intonation, diction, choral blend, breathing, phrasing, dynamics, syllabic stress, articulation as well as reinforcing pitches and rhythm
- Sing all literature from memory (with exception to *Lift Up Your Heads*)
- Begin full run-thru of pieces on stage for sound adjustment to different space.
  - Focus on endings of pieces and work on transitions to the next piece

## **CLOSURE/REVIEW**

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- Discuss/explore movement options for pieces for concert
  - Appropriate movements

## **INDEPENDENT PRACTICE/CONTINUED STUDENT LEARNING**

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- Student work with mirror at home to improve communication of musical meaning through movement
  - Facial expression, body awareness, body movement, etc.

## WEEK 8 –

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Finishing touches – *The Sword of Bunker Hill*, *Lift Up Your Heads*, *Joshua Fit the Battle of Jericho*, *Tell My Father & Down By the Riverside*

### ACTIVITIES/OUTCOMES

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- *The Sword of Bunker Hill* – 17 min.
- *Lift Up Your Heads* – 32 min.
- *Joshua Fit the Battle of Jericho* – 46 min.
- *Tell My Father* – 46 min.
- *Down By The Riverside* – 16 min.

### STANDARDS

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- 1 - Singing, alone and with others, a varied repertoire of music
- 5 – Reading and notating music
- 6 – Listening to, analyzing, and describing music
- 7 – Evaluating music and music performances
- 9 – Understanding music in relationship to history and culture

### ENROLLMENT ACTIVITIES

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- Continued small group discussions (recordings of in-class rehearsals)
- Continue in-class sight-reading of student composed rhythms and diatonic sight-reading examples
  - Diatonic and harmonic minor
- Movement activities (encourage being free to explore and convey musical messages with bodily movement)



## **INSTRUCTION**

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- Continue reinforcing body alignment and awareness, including awareness of breathing anatomy and phonation during warm-ups and singing
- Breathing exercises
- Onset warm-ups
- Sing through literature
  - Continue working to improve tone, intonation, diction, choral blend, breathing, phrasing, dynamics, syllabic stress, articulation as well as reinforcing pitches, rhythm, and working towards communication, physical involvement, artistic expression and heightened meaning
- Sing all literature from memory (with exception to *Lift Up Your Heads*)
- Continue full run-thru of pieces on stage for sound adjustment to different space.
  - Continue to work transitions from one piece to the next

## **CLOSURE/REVIEW**

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- Discuss personal reflections about the learning process
  - What have students/instructor learned about war and peace?
  - What have students realized about themselves regarding war and peace?
  - What are societal concerns/issues that still persist regarding war and peace?
  - How have the historical implications of war and peace impacted how we operate as a society today?

## **INDEPENDENT PRACTICE/CONTINUED STUDENT LEARNING**

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- Student work with mirror at home to improve communication of musical meaning through movement
  - Facial expression, body awareness, body movement, etc.

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