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A selected survey of sacred and secular music from the English Reformation, with emphasis on pedagogical applications for the high school choral classroom

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A Selected Survey of Sacred and Secular Music from the English Reformation,
with Emphasis on Pedagogical Applications for the High School Choral Classroom

A Project Presented to
the Faculty of the Undergraduate
College of Visual and Performing Arts
James Madison University

in Partial Fulfillment of the Requirements
for the Degree of Bachelor of Music

by Caroline Marie Morse

December 2015

Accepted by the faculty of the Department of Music, James Madison University, in partial fulfillment of the requirements for the Degree of Bachelor of Music.

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# Table Of Contents

Acknowledgements

Chapter 1: Introduction 1

Chapter 2: Historical Background 8

Section 1: English Reformation 8
Section 2: Thomas Tallis 10
Section 3: William Byrd 12
Section 4: Orlando Gibbons 14
Section 5: Thomas Weelkes 16

Chapter 3: Compositional Components, Teaching Strategies and Rehearsal Strategies: The Pedagogical Process In Choral Rehearsals 18

Chapter 4: Lesson Planning And Pedagogical Implementation Of Honor’s Recital Rehearsals 32

Tallis Verily, Verily I Say Unto You 32
Tallis: Hear the Voice and Prayer 34
Tallis: If Ye Love Me 36
Byrd: *Dies Santificatus* 38
Byrd: *Ave Verum Corpus* 40
Gibbons: The Silver Swan 43
Weelkes: As Vesta Was from Latmos Hill Descending 44

Chapter 5: Conclusion and Personal Reflections 48

Appendix 1: Terms List 51
Appendix 2: Score Studies and Analyses of Works Presented 53
Appendix 3: Analyses of Works Presented 86
Appendix 4: Weekly Lesson Plans 93
Appendix 5: Lecture Recital Notes 120
Appendix 6: Lecture Recital PowerPoint Presentation 134
Appendix 7: Recital Program 143
Bibliography 145
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Chapter 1: Introduction

This three-semester intensive project has given me invaluable knowledge and resources to transfer into my teaching as a future high school educator. My Honors Conducting Recital provided the opportunity to refine my pedagogical tools, improve my rehearsal sequencing, as well as gain valuable conducting technique and rehearsal experience. In terms of defining my thesis focus, my decision to explore the choral music of the English Reformation stemmed from watching the BBC series, “The Tudors.” This series has an historical perspective on Renaissance music and portrayed how the compositions of composer, Thomas Tallis, were politicized to accommodate the changing religious views during the Tudor Dynasty. I wanted to expand this topic to include many different composers throughout this time period, and then apply it to high school pedagogy to make it more applicable to my future career path.

Purpose and Objectives

The purpose of this project was to examine the historical and applied performance aspects of music from the English Reformation, and to explore and explain the pedagogical methods of teaching this music to developing musicians in high school. I was responsible for organizing, programming, rehearsing, and conducting a recital featuring several works of sacred English, sacred Latin, and madrigal/secular songs. In addition, I was responsible for researching and presenting a lecture recital on the Tudor Dynasty, and the effect the monarchy had on the publication of music during 1517-1648.

I developed a lecture recital based upon age appropriate choral pieces by Tudor composers Thomas Tallis, William Byrd, Orlando Gibbons, and Thomas Weelkes. The compositions chosen for the Honors Recital included:
Tallis: Verily, Verily I Say Unto You
Tallis: Hear the Voice and Prayer
Tallis: If Ye Love Me
Byrd: Dies Santificatus
Byrd: Ave Verum Corpus
Gibbons: The Silver Swan
Weelkes: As Vesta Was from Latmos Hill Descending

In order to adequately and accurately present music from specific time periods, one must closely examine the historical context of the time, what styles were appropriate, and, most importantly, why the music has remained significant enough to warrant performance in our current musical landscape and time period. The music of the English Reformation dates back to the late Renaissance period (1500-1650). This early music period was crucial in defining the musical style that we use today, and these musical compositions helped to define a distinct English style of choral music that remains highly regarded to this day. In conjunction with examining the musical style of select Renaissance composers, I discussed the compositional connection to the church, and how significantly this music was affected by the political changes concerning the Church of England and the British monarchy.

In addition to the important historical aspects of the English Reformation, I examined the selected recital music from its standpoint in music history. The Renaissance period was the first period that truly defined styles of imitation and counterpoint, which is still the main method through which we conceptualize Western, diatonic music. By analyzing the historical components of each piece, a deeper comprehension of this Renaissance compositional style was gained; which transferred to the teaching of counterpoint, polyphony, and transparency through
both the Latin and English choral texts in the rehearsal process. This in-depth musical understanding, embedded in the historical elements of the pieces themselves, informed both the rehearsal process and concert delivery of these works.

Finally, I discussed the process and pedagogy of teaching Renaissance choral music. My goal is to find an effective way to shape rehearsals around the musical genres of English Renaissance music, while still educating the choir about how to appropriately sing in this style. The various musical genres chosen for this project ranged from sacred Mass, service pieces, anthems, and madrigals to demonstrate the application of polyphony, counterpoint, imitation, and the use of religious versus non-religious text on this style of music. Through understanding the historical and performance consideration of the period, as well as current best practices in choral music methods, I explored and developed a deeper sense of pedagogy in terms of teaching and performing music of this specific time period.

**Methodology**

This project was accomplished through intensive score study, conducting lessons, and rehearsal planning/sequencing. The preparations for accomplishing the methodology of this project consisted of developing a project time line and rehearsal schedule, weekly conducting lessons, the weekly choir rehearsals, the project culminated in the lecture recital focused on the pedagogy of sacred and secular music during the English Reformation, and its integration into the high school music classroom.

**Timeline**

*Spring 2014* - determine repertoire for choir, meet with advisor to discuss and finalize proposal, decide on readers for thesis, and brainstorm members of choir
Summer 2014 - solidify all repertoire and begin score study, be in contact with advisor about outline for paper, and decide on all prospective members of choir

Fall 2014 - contact all members of Honors choir, begin conducting lessons with advisor, write weekly lesson plans, stay in touch with readers, and continue research

Rehearsal Schedule

August 2014

Week 4: Introduction, read through every piece

September 2014

Week 1: Read through pieces
Week 2: Continue work on pieces
Week 3: Continue work on pieces
Week 4: Continue work on pieces

October 2014 – Continue rehearsals

Week 1: Continue work on pieces
Week 2: Continue work on pieces
Week 3: Continue work on pieces
Week 4: Dress Rehearsal, finalize for performance
Week 4 continued: Performance – Friday, October 31st, 2014

Weekly Conducting Lesson
Each week, I met with Dr. Jo-Anne Van der Vat-Chromy, Director of Choral Activities, for a private conducting-coaching session. Dr. Jo-Anne Van der Vat-Chromy observed and guided the improvement of my conducting and pedagogical techniques throughout the course of this project. Lessons focused on both technical conducting issues as well as matters of choral pedagogy and rehearsal sequencing and planning.

Weekly Rehearsals

I held rehearsals for roughly one hour and thirty minutes per week, on Sundays from 1:00 pm until 2:30 pm. These rehearsals began the second week of classes. Although not an auditioned ensemble, the members of my choir are members of JMU auditioned choral ensembles. Ensemble members were expected to attend every rehearsal, as well as review what we accomplished in our rehearsal outside of the allotted rehearsal time. All of the choral pieces were a cappella with either 4 or 5 part divisi.

Rehearsal Plans

My weekly rehearsal plans may be found in Appendix 1.

Recital Structure

The recital itself was structured to begin with a brief lecture at the beginning of the recital and very brief remarks during the transition time between each piece.

I. Brief introductory lecture and synopsis on Thomas Tallis (12 minutes)
II. Verily, Verily I Say Unto You (3 minutes)
III. Hear the Voice and Prayer (3 minutes)
IV. If Ye Love Me (2 minutes)
V. Lecture on William Byrd (6 minutes)

VI. *Dies Santificatus* (2 minutes)

VII. *Ave Verum Corpus* (4 minutes)

VIII. Summary on Orlando Gibbons and Thomas Weelkes:

IX. Closing Remarks (8 minutes)

X. The Silver Swan (2 minutes)

XI. As Vesta Was from Latmos Hill Descending (4 minutes)

*Sub-total Performance Time*: 20 minutes

*Transitional/Speaking Time*: 35 minutes

*Total Recital Time*: 55 minutes

Examples of my lecture and PowerPoint presentation may be found in Appendices 5 and 6. A copy of my recital program may be found in Appendix 7.

**Terms List**

In order to efficiently present the genre specific music terminology of this time period, I delineated a terms list for use with high school students. Although I was working with collegiate singers, the variety of experience levels in the ensemble necessitated that from time to time I also explain some of these genre specific terms for their musical comprehension and personal understanding. Please see Appendix 1 for a complete Terms List for this project.

**Delimitations**

Given the principal focus of this Honor’s Project, to explore at the undergraduate level a conducting recital of English Reformation music, and make appropriate teaching transfers for
future use with high ensembles, the following delimitations were set. No attempt was made to introduce performance practice issues of different tuning systems. The equal temperament of the classroom piano served as tonal references for the ensemble, until they moved to completely a cappella rehearsing with the use of tuning fork at A=440 Hertz.

In terms of the implementation of solfège as a teaching tool, no attempt was made to sing in modal solfège systems. Solfège was implemented through decisions made about key centers, adding altered syllables when needed to accommodate music ficta or other compositional devices. This implementation of solfège reflects choral pedagogy at the high school level.
Chapter 2: Historical Background

Section 1: English Reformation

The English Reformation was a time of political and religious restructuring within the English monarchy that shaped the manner in which music was composed and performed in both religious and secular settings. The Reformation began under the inspiration of German priest and theologian, Martin Luther, who in 1517 inscribed his Ninety-Five Theses to portray his idea that salvation could only be achieved through faith rather than through the then popular practice of purchasing indulgences or deeds. Luther questioned the authority of the Pope and believed wealth could not buy an individual’s soul into heaven. This disbelief in Roman Catholic practices spread throughout Europe and directly affected England’s monarchy.

A monarch of much historical repute, King Henry VIII, who ruled from 1509-1547, announced his desire to divorce his first wife, Catherine of Aragon, after her failure to produce a male heir, which opposed the dogma of the Catholic church. However, Pope Clement VII denied his annulment on the Catholic belief that a contracted marriage is a lifelong commitment and should not interfere with the will of God.  

Outraged, Henry VIII decided to divest the Church of England of their authority from the papacy in Rome. This Act of Supremacy was passed in 1534 that recognized King Henry as the supreme and only ruler of the Church of England.

While the English Reformation was based on the disagreements of the church and state, it was heavily politicized and created religious limitations for musicians working under the monarchy. The newly established church under Henry’s rule incorporated prayers in Latin text

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and included the addition of “The Lord’s Prayer” to the English Bible, which changed sacred compositions to integrate less vernacular text and more Latin writings, mainly seen in works by Tallis and Byrd. Even though Henry VIII took away all religious affiliations with the Catholic church, his Tudor successors had a profound effect on the changing faiths of the Reformation. After Henry VIII’s death in 1547, his son, Edward VI, took the throne.

King Edward VI ruled from 1547-1553, ascending to the throne at the young age of 15. He was appointed two advisors, one such being his uncle, the Duke of Somerset, who would be given the title Lord Protector. Edward had been raised Protestant and, with influence from his advisors, sought to change the religious ornamentations that were associated with Catholicism. Laws were passed to make churches more unadorned; stained glass windows and pictures were removed from churches, and the furniture was constructed basic and plain. The actual services became simpler and the common person could now understand the services - now called Holy Communion – because they were recited in English. This created tension between the Protestant and Catholic citizens of England since most Catholic services incorporated Latin text into their liturgy.

Mary I succeeded her half-brother, Edward VI, after his death in 1553, just 21 years old, from tuberculosis. Mary I was a devout Catholic and received the label “Bloody Mary” because of the many Protestants she ordered to be executed during her reign. While she agreed with Henry VIII’s sacred views, she persuaded Parliament to repeal his religious laws, which were highly politicized, thus returning the English church to Roman jurisdiction. The Catholic Mass was restored and the Anglican service of Holy Communion was banned. All priests had to be

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3 "The Reformation." HistoryLearningSite.co.uk. Web.
4 "Edward VI". HistoryLearningSite.co.uk. Web.
Catholic, and services were held in Latin. She restored the power of the pope as the head of the church, and music returned to more Catholic origins with polyphony and imitation. While most citizens accepted these changes, the many who opposed her religious views were punished by death.

Due to health complications, Mary I passed away in 1558; her half-sister, Elizabeth I took the throne as the last Tudor monarch. Elizabeth I practiced Protestantism and in 1559 passed another Act of Supremacy making her the Supreme Governor of the Church of England, which restored King Henry VIII’s idea of separation between church and state. However, during the same time, a new Act of Uniformity was passed, which made attendance at church and the use of an adapted version of the 1552 Book of Common Prayer required. The music composed under Queen Elizabeth had fewer religious restrictions and focused more on secular topics. Elizabeth I grew to become a favorite among many of the English citizens, which resulted in music and plays being dedicated in her name. Queen Elizabeth aimed to please both Catholic and Protestant beliefs and after her death in 1603, her Protestant legacy would be fulfilled by James I of England, thus ending the Tudor dynasty.

Section 2: Thomas Tallis

One such composer whose musical career was enormously influenced by the politicized arena of church life and royalist religious views was Thomas Tallis. No record of Tallis’ life is documented until 1532 when he was appointed organist of Dover Priory, a small Benedictine monastery in Dover, England. Tallis remained at Dover Priory until 1535 when Henry VIII

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5 "Mary I." HistoryLearningSite.co.uk. Web.

dissolved all of England’s monasteries in an attempt to rid the country of Catholicism. The parish church of St Mary-at-Hill in Billingsgate then employed Tallis until 1538. Attracted to the music scene in London, Tallis moved to the Augustinian abbey of Holy Cross at Waltham in Essex and music directed until it was dissolved in 1540. He spent the next three years working in Canterbury, England, at secular cathedrals owned by the monarchy.

Even though Tallis lost his first job due to Henry VIII’s dissolution of the country’s monasteries, his final appointment was as a senior gentleman at the Chapel Royal from around 1543 to his death in 1585. Stylistically, Tallis’ compositional oeuvre shifted between Latin motets and English anthems depending on the Tudor ruler. During his time in the royal household, Tallis served four monarchs, Henry VIII, Edward VI, Mary I, and Elizabeth I. Despite working for both Catholic and Protestant rulers, Tallis remained religiously neutral in his compositions even though he had been raised Roman Catholic.

Under Edward VI’s rule, the Book of Common Prayer was created in 1549 and used throughout the Anglican churches of England. During this period, Tallis was forced to compose simpler music based around vernacular texts to fit within church services, which explains his change in style and form from 1547-1553. It wasn’t until 1575 that Queen Elizabeth I granted Tallis and William Byrd (one of Tallis’ students) a monopoly to print Protestant music in England. This led to a widespread publication of Tallis’ more polyphonic repertoire. His extensive compositions reflect the fluctuating times of change in the church, ranging from Latin

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8 Ibid.
9 Ibid.
masses and devotional songs to the Virgin Mary, as well as a number of Lutheran pieces, to some of the earliest Anglican liturgical music in English, and back through the Catholic reign of Mary, when the Roman rite and extensive use of Latin returned, as well as many pieces composed in the polyphonic style.\textsuperscript{12} Tallis’ musical genius was demonstrated through his creativity and versatility by changing and adapting his style to suit the prevailing political environment.

**Section 3: William Byrd**

Another prominent composer during the English Reformation was a student of Tallis, William Byrd. Byrd displayed a multi-faceted musical personality rather than concentrating on a single style or type of music. While known for his influential choral works, Byrd was predominantly celebrated for his keyboard compositions that shaped the sound for the Baroque organ and harpsichord during the mid-16th century. Byrd's first professional employment was his appointment in 1563 as organist and master of the choristers at Lincoln Cathedral in Lincolnshire.\textsuperscript{13} An avid Catholic, Byrd happily accepted the offer to play organ and sing in the Chapel Royal under Queen Mary I in 1572.

From the 1570s onward, Byrd became increasingly involved in Catholicism. Composing nearly 50 motets between 1575 –1591,\textsuperscript{14} William Byrd’s commitment to his religion gradually began to influence the compositional aspects of his musical style, primarily within his choice of text. Though many of the texts within his works have a very high Anglican quality, Byrd began


\textsuperscript{13} Mitchell, Shelley. "Covert Catholic Values with Anglican Anthems Comparison of Style to Catholic Gradualia." Web.

\textsuperscript{14} Ibid.
to incorporate many economical and religious themes into his works, such as the coming of deliverance. Throughout this time, he met Thomas Tallis and began to study his imitative counterpoint.

Parallels can be drawn between Tallis’ English and Byrd’s Latin church music. Since Tallis’ had begun composing much earlier than Byrd, his style is less radical in terms of melismatic counterpoint built on a cantus firmas, usually in the bass voice part. However, both composers put an emphasis on the rhythm and accent of the text in moving the voice parts in homophonic parallelism.

Unlike his teacher, Byrd produced only a small number of Anglican church anthems when Protestant Queen Elizabeth took the throne. He was very open about his Catholicism and believed in the use of more traditional styles such as Latin motets and themes around the persecution of the Catholic community in England. Byrd focused on the expansion of voices from four to six, creating a thicker texture and variety, use of imitative polyphony, syllabic text declamation, and the use of canon.\textsuperscript{15} Byrd wrote the majority of his music for the Roman Catholic liturgy; his two volume book *Gradualia* being a prime example.

The two books of the *Gradualia*, published in 1605 and 1607, not only represent a different period within Byrd’s works, but they also have a somewhat different aim. Many of the motets within the *Gradualia* were especially designed for liturgical use for those who still followed the older Catholic traditions.\textsuperscript{16}

The first volume of the *Gradualia* consists of sixty-three separate motets for the principal Feats of the Blessed Virgin and the Feast of All Saints. The *Gradualia* is divided into three sections for three, four and five voices, unrelated to

\textsuperscript{15} Ibid, 4.

any particular feast. Volume II, containing forty-six motets, is also divided into three parts for four, five, and six voices, though each volume contains a few pieces that are related to the liturgy.  

As important was the use of many compositional techniques to shape the structure of Renaissance music, Byrd featured the text to both guide this musical style and show the influence of word stress on his interpretation. Text became the most important element to many of his works, not just exclusively his Gradualia. “In addition to their influence as liturgical elements set to reflect their proper components of verse, response; the words themselves influence rhythm, melodic contour, and the expressive qualities of the piece.”  

“Byrd knew that the basic test of good vocal music is that it should be ‘framed to the life of the words’ to his own expression.”

Section 4: Orlando Gibbons

Another important compositional genre during the English Reformation included secular music, particularly madrigals and secular songs, a counterbalance to the sacred music being performed in church settings. Orlando Gibbons was one of the most famous composers of this musical genre. Born in 1583, Gibbons began singing in the Choir of King’s College at the age of 12 and completed a Bachelor of Music at Cambridge University. Similar to Tallis, Gibbons was appointed to the Chapel Royal by King James I and played organ from 1615 until his death in 1625. Most of Gibbons’ music was written for the Anglican rite and was reflected in both choral and keyboard settings. Gibbons’ secular madrigals originally included solo voice with

18 Ibid, 39.
instrumental accompaniment, also known as consort songs, then were later adapted into *a cappella* vocal harmonies. Gibbon’s secular pieces were polyphonic but also more reserved than the counterpoint of Tallis and Byrd. He popularized the English verse anthem in church services, which alternated between full choir and solo voice, emphasizing the use of the vernacular in worship.

Orlando Gibbons’ most famous madrigal, “The Silver Swan,” is scored for 5 voices, with a division for baritone and bass. Gibbons published this madrigal in his “First Set of Madrigals and Motets of 5 parts” written in 1612. He dedicated this piece to Sir Christopher Hatton, who was Lord Chancellor of England during Gibbon’s appointment under Queen Elizabeth I. Gibbon’s took the text from the legend of the swan song, which refers to an ancient belief that, after having been a silent creature for most of its life; a swan will sing its most beautiful song moments before its death. Gibbon’s uses this word painting and theme to create a piece that exemplifies a new style of Renaissance music.

This piece revolutionized the English madrigal through its structural composition. It was written in an ABB form with the second section repeated on new text. There is chromaticism involved in the melody and accompanying voice parts with intervals of an augmented fourth, which was adventurous for the time period. Gibbons creates suspensions and modulations within “The Silver Swan,” incorporating a more complex harmonic structure for madrigals during this time period. While the sopranos often present the melody, each vocal line is organized in a structured polyphonic pattern that allows each voice to come out of the texture, or become foreground, in certain phrases. Innovative composers like Orlando Gibbons paved the way for

madrigals to expand the meaning of text in English secular songs. Despite all of Gibbon’s contributions to sacred and secular English music, he was only recognized after his death for his compositions and transition into the Baroque style.

**Section 5: Thomas Weelkes**

Another famous English Reformation madrigal composer is Thomas Weelkes. He was born around the mid-1570s in Sussex, England and received his first job playing organ at Winchester College of Hampshire in 1598.\(^{22}\) During this time, Weelkes composed two books of madrigals that were published later that year and at the turn of the 17th century. Weelkes completed his Bachelor of Music at New College, Oxford in 1602 and was appointed organist and master of the choristers at Chichester Cathedral.\(^{23}\)

Weelkes fourth and final volume of madrigals, published in 1608, carries a title page where he refers to himself as a Gentleman of the Chapel Royal; however, records at the Chapel Royal itself do not mention him, so at most he could only have been a Gentleman Extraordinary - one of those who were asked to stand in until a permanent replacement was found.\(^{24}\) Weelkes was known to be an alcoholic and was highly unprofessional during his church jobs, which made him difficult to work with; however, his contribution to the English madrigal and verse anthem changed musical history.

Weelkes wrote more for Anglican church services than any other composer during this period, and created a more celebratory feeling during evensong services. He focused on word

\(^{22}\) Albert, Rachel L. "The 1600 Collection of Madrigals By Thomas Weelkes." Web.

\(^{23}\) Paul Doe and David Allinson. "Tallis, Thomas." *Grove Music Online*.

painting and referenced Greek mythology in his madrigals as well as incorporating chromaticism, unconventional rhythms, and counterpoint into his secular vocal works. One of his most popular madrigals is “As Vesta Was from Latmos Hill Descending.” He was a loyal advocate of Queen Elizabeth so he wrote this piece for her in an anthology called The Triumphs of Oriana in 1601. The Queen is referred to as “Oriana” and the last phrase “Long live fair Oriana” suggests his dedication to her successful reign as Queen of England.

“As Vesta Was” is filled with storytelling, imitative polyphony, and word painting. This madrigal is based on the Greek classic that the Roman goddess Vesta, on her way down Mount Latmos, sees Oriana ascending the hill. The nymphs and shepherds attending the goddess Diana run away to sing Oriana’s praises, and they rejoice in her kingdom. There are many sections where the melody is carried by one voice then overlapped by another voice with the same melodic theme, and the musical element of word painting is most noticeable in the sections that mention direction and quantity. Thomas Weelkes showed his loyalty to the monarchy through his compositions and changed how madrigals were performed through text painting, imitation themes, and counterpoint.

Chapter 3:
Compositional Components, Teaching Strategies, And Rehearsal Strategies:
The Pedagogical Process In Choral Rehearsals

Rehearsal Planning

A pedagogical approach to teaching choral music is based upon a developmental hierarchy of skill acquisition leading to higher level critical thinking skills as well as more and more highly expert musical delivery. Students must be guided through their learning sequence in such a way that, while understanding the whole, they are sequentially taught, and if necessary, given the necessary skills to learn and perform the most intricate details of the music. When rehearsals are well planned and delivered in a logical, organic and sequential manner, combining elements of social interaction (fun, motivation, celebration of learning) and the academic content (musical elements and skills) the understanding of the musical elements and skills needed to perform the music are most easily absorbed and reproduced.

In conjunction with choosing appropriate repertoire for specific projects and the abilities of the ensemble in question, designing longitudinally organic and layered lesson plans that introduce the musical and performance elements of said repertoire in a developmentally appropriate manner is perhaps the most critical component of choral music education. Conductors must ensure that the musical elements of their repertoire are ‘prepared, presented and practiced’ in such a way that they are both absorbed and reproduced by the choir in a timely, manageable and meaningful way. This kind of planning demands the sequential, layered presentation of concepts and musical elements at both the individual rehearsal level, as well as over the entire rehearsal period.
A hierarchical approach to the sequencing and delivery of choral rehearsals ensures the most highly effective use of rehearsal time, develops ensemble confidence and success through a sequential build-up of skills and musical understanding, and aids in a more emotionally and musically authentic and meaningful performance. Lastly, although not the focus of this Honor’s Project, research indicates that well-sequenced lessons plans that are designed using these pedagogical strategies increase student on-task behavior\(^{26}\) and increase the potential for personal levels of autotelic, flow experiences as well as ensemble experiences of participatory consciousness.\(^{27}\)

**Identifying Musical Elements**

The musical elements that comprise any musical composition are the lynchpins of learning. The composers’ innate, personal choices for the piece itself define not only the path of learning the piece, they also outline the musical elements necessary to understand and perform the work. It is through deep and thorough score study that conductors identify these important musical elements, as well as plan their most effective rehearsal strategies. The number and complexity of musical elements that intertwine in any compositional process are vast, and vary tremendously from composer to composer. This necessitates that the conductor is always a student of music history and remains faithful to best practices specific to each genre of music, as well as their personal interpretations.

**Compositional Components and Pedagogical Teaching Strategies**

For the purposes of this Honor’s Project the musical elements of this concert repertoire have

\(^{26}\) Arthur, 2002; Madsen, 1989

been organized into the following compositional components: the structural form of the work, the rhythmic, melodic, and harmonic components of the piece, text considerations, the tonal concept and color of the piece, and diction and pronunciation. Pedagogical strategies for delivering and developing each of these levels of compositional musical elements include mapping, beat-function syllable counting, count-singing, text chanting, solfège, harmonic solfège considerations, the tuning triangle, text considerations of sources, historical background, poetry and word painting, vowel placement and imagery, International Phonetic Alphabet (IPA), vowel modification and consonant releases.

Finally, rehearsals strategies that bring together and synthesize multiple levels of compositional elements and pedagogical strategies were introduced and implemented. Their strategies included chunking, layering, looping, textural density and defining the meaning of the piece. Through studying from the entry points of the perspectives of the composer, conductor and performers, by implementing rehearsal strategies of the use of buzz words, personal and group reflection and meaning/storytelling exercises that elucidate the historical, personal and group meaning of the work, the ensemble gained a wholeness of understanding as the performance communication of the piece itself.

**Compositional Component: Structural Form:**
**Pedagogical Teaching Strategy: Mapping**

Comprehensive score studies most often include a formal structural analysis, a phrasal analysis, and some form of a chordal analysis, depending on the specific period and harmonic language of that period. Understanding these elements is necessary for an accurate understanding of any work, for both the conductor and performer. An essential strategy to teach structural analysis is through mapping. When a choir maps out the form of a piece, it allows
them to gain a stronger comprehension of the composer’s intentions as well as the informed decisions of the conductor. By clearly labeling the sections that share similarities or showing contrasts among a melodic line, mapping saves hours of rehearsal time through a higher retention rate. For example, a teacher can ask students to sing all of the A sections to highlight similarities and draw attention to subtle differences before moving on to a contrasting B section. This strategy reduces student’s margin of error and provides a visual representation that helps identify sections for looping, chunking, or chanting.

*Compositional Component: Rhythm:*
*Pedagogical Teaching Strategy: Beat Function Syllables*

Understanding and delivering the intricate and interconnected rhythmic elements of music, especially the often complex polyphonic music of this period, is a vital component of ensemble performance. One pedagogical tool used to both teach and/or improve the rhythmic elements of a given piece is through the use of beat function syllables. This counting system, which utilizes the syllables “ta, ti, or ki,” depending on the duration of the note values to isolate and teach melodic rhythm, is as a fundamental basis for kinesthetic experiences and rhythmic understanding in music learning and performance. Based on Kodály inspired educational processes, beat function syllables should be chanted in a healthy upper register with correct rhythmic precision. This strategy helps improve rhythmic accuracy and establishes a relationship between rhythmic variety and syllabic text; in the same way that solfège applies to pitch intervals.

*Compositional Component: Rhythm:*
*Pedagogical Teaching Strategy: Count-singing*
Once this fundamental level of rhythmic understanding of a work has been mastered, a choir is then taken to the next layer of rhythmic understanding, count-singing. Count-singing is the act of singing through a piece on the given pitches, while substituting numerical rhythmic counting syllables (1, 2, 3, 4, etc., depending on the meter signature of the piece or large section) for the text itself. Count singing aids ensemble development in terms of a more organic and theoretically developed understanding of the work itself, as well as makes following conductor cuing and directions more accurate and refined. It heightens awareness of rhythmic patterns that connect and interconnect between other voice parts as well as the work as a whole.

An ensemble can be taught numeric count-sing by one of two ways: either they can count through the subdivisions of the beat, or they can articulate only the rhythmic figures on which the note lies within the measure. By subdividing the beat, the ensemble can gain a better understanding of the constant pulse of the meter, while singing only the specific rhythmic figures assists the ensemble in better understanding exactly where the rhythm changes, individual parts as well as in the four-six part texture of the music as a whole. Since the majority of the pieces programmed on the recital had simple rhythms within larger complex textures, the ensemble count-sang through the subdivisions of the beat. Once the rhythmic patterns and figures of a given piece of music are understood, the effects of count singing enter into a second level of technical accuracy, in that when rhythm is technically clear and aligned, the vowels also align. This brings levels of melodic, color, and intonation uniformity to the work itself.

*Compositional Component: Rhythm: Pedagogical Teaching Strategy*

*Text Chanting (echo chanting)*

A third pedagogical tool used to improve the rhythmic complexities of a given piece is chanting through the text. Chanting the text is the process of speaking the rhythms on text
without the pitches. This method is important in all types of harmonic shifts and is very useful for homophonic textures, as it helps the ensemble negotiate both vowels and consonants in a homogeneous and rhythmic manner. Text chanting is also extremely helpful in contrapuntal passages, as it clarifies the underlining structures of rhythm and word stress without the added complexity of melodic structure. This technique also allows the conductor to clarify specific styles of articulation and consonant releases.

Chanting the text requires a specific approach to vocalization with a raised pallet and a speaking voice in the upper third of the register. Female singers are often asked to imitate the speaking voice of famous television personality and chef “Julia Child,” while male students are asked to imitate the speaking voice of Robin Williams in the film, “Mrs. Doubtfire.” These two applicable examples of a “sing-song” type of speaking voice not only stabilize rhythmic structure, but serve as a precursor to healthy singing phonation and a model to healthy vocal technique.

Compositional Component: Melodic:
Pedagogical Teaching Strategy: Solfège

A vital pedagogical tool used to both teach and improve the melodic component of music literacy is solfège. Solfège is the process of solmization, which is a system of attributing a certain syllable to a certain musical pitch. Solfège has a long history of inclusion as a music reading system, dating back to the eleventh century. The noted music educator, Zoltán Kodály, was one of the first music educators to codify the use of solfège within school settings. He revolutionized choral music education in Hungary through his development of the solfège system based in the study of Hungarian folk songs. There are many variations on the use of solfège

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throughout Europe and the United States. Two of the most common systems are *fixed do solfège*, wherein *do* is always set to C, and *movable do solfège*, wherein *do* is set to the tonic of the piece. For this project, we used movable do solfège. This pedagogical concept is extremely important when teaching the melodic and harmonic components of music, as it demands that each ensemble member and the ensemble itself audiate and internalize all required pitches, intervals, and tonal centers. *Solfège* gives each member a more informed understanding of the melodic structure, and is perhaps the single most important teaching tool for developing music independence and high levels of vocal performance skills.

*Compositional Component: Harmonic:
Pedagogical Teaching Strategy: Solfège*

*Solfège* is also vitally important for stabilizing the harmonic components of the music. By tuning every chord using this method, each part of the ensemble has a more informed understanding of their function within the chord, based on the scale degree and *solfège* syllable they are singing. A useful technique for applying *solfège* to the harmonic components of the music is ground tone tuning. Ground tone tuning is the process of either playing the tonic pitch on the piano, or having several ensemble members sing the tonic pitch as the ensemble sings through the piece, so that they are constantly tuning to that note. This creates an awareness of the harmony in relation to the tonic itself, and results in the choir internally audiating both their own part as well as the tonic key center. Over time, the use of *solfège* in its melodic and harmonic application creates an independent, internally audiating *a cappella* ensemble.

*Compositional Component: Harmonic:
Pedagogical Teaching Strategy: Tuning Triangle*
The concept behind the tuning triangle should be an automatic rule among intermediate/advanced choirs. This strategy asserts that, in a diatonic scale in root position, the tonic of the I chord should be sung the loudest, with the dominant at a slightly lower dynamic, and the mediant slipping into the texture with a softer dynamic but sung with the most lift in the soft palate to prevent the note from being sung flat. Tones outside of the tonic triad (such as re, fa, la, and ti) should be sung the most quiet to create a dissonance and then resolve. This strategy helps with tuning through the tonic, while also implementing theoretical concepts about a voice part’s relationship within the compositional part writing. As the harmony shifts, it is important to remember that the tuning triangle must also shift, thus changing the tones outside of the tonic triad and creating a tuning system based on different solfège syllables. When the tuning triangle is in balance, the sustained chord sounds full and resonant, while strengthening the choir’s tonic audiation skills.

Compositional Component: Text Considerations:
Pedagogical Teaching Strategies: Sources, Historical Background, Poetry, Word Painting

As choral teachers, one of the important teaching considerations lies within the text of a piece. Many composers create text painting or melodic phrases based on the words of a poem or religious services. Music of the Reformation follows both of these compositional guidelines and shapes the way a singer should interpret their vocal line. The madrigals of the 15th century incorporated word painting in its compositional form. Words like “descending” had a descending melodic line, while the phrase “two by two” included a duet of voices. This style of word stress is important in recognizing the relationship between text and harmonic/melodic function. Gaining knowledge about the historical background also gives the choir a stronger understanding of the political and social factors that applied when a composer was writing a piece. In Weelkes,
“As Vesta Was from Latmos Hill Descending,” he wrote about the prosperity and longevity of Queen Elizabeth I through his text reference “Long live fair Oriana.” Without researching the historical time period, the truth of Weelkes appointment into the Tudor monarchy would have been misinterpreted, thus losing intention and meaning when performing the text. Considering the text allows conductors to reach an informed decision on phrasing, shaping, and word stress, which not only results in the knowledge of a specific genre/time period but also a greater sense of how the piece should stylistically be performed.

*Compositional Component: Tonal Concept/Color:
Pedagogical Teaching Strategy: Vowel Placement and Imagery*

Vowels have two spaces – inner space (palate, throat, tongue and mouth) and outer space (direction of face in north-south, tall directions). The goal of every performer should include singing clear, tall, and well-placed vowels, in all registers without “vowel pollution.” There is a 1-5 scale of placement with 5 being the darkest and 1 having the brightest sound. Depending on the conductor and the aural image they have created for a piece, the vowel placement can vary. In a musical theatre setting, the vowels will be placed more forward in the “mask,” while composers like Brahms and Rachmaninoff call for more back space and a darker sound because of the language. When voicing a choir, the conductor not only thinks about blend within vibratos but also listens for the colors and placement of a singer’s voice. It can even be beneficial to have a choir stand in a light-dark formation to experiment with different colors. Using metaphors can help when teaching imagery in the classroom. When talking a deep, low, singers breath, it is helpful to compare the esophagus to a PVC pipe to create the imagery of the throat staying open and the air flowing through without any tension (aspirated breath). This teaching strategy is most beneficial for kinesthetic and visual learners and reinforces healthy technique for young singers.
As choral music is a text-based art form, once the rhythmic, melodic, and harmonic elements of a piece are understood to approximately eighty-five or ninety percent accuracy, the issues of diction become paramount in a choral rehearsal. The study of diction is a complex, linguistically based delivery of clear unified vowels and audible articulated consonants, in all ranges, dynamic levels, and languages. The implementation of the International Phonetic Alphabet (IPA) as well as many aural, visual, and vocal models are vital components for developing beautiful tone quality and understandable text. This system allows singers to identify the correct vowel and consonant sound without having studied a specific language. There is a sound associated with each letter that is represented in symbols to help non-native speakers.

Once IPA has been applied to the text, the next step is to consider vowel modifications. One highly effective teaching strategy involves the rule that above a voice part’s passagio, the singer must modify their placement and open their vowels to create a taller, more closed inner and outer space. This prevents vowels from being too spread and concentrates the sound so it appears less fuzzy and has more resonance space. After pronunciation and modifications have been implemented, consonant releases are the final step to preparing a piece for a concert. In terms of elisions and releases, singers should elide consonants at the ends of syllables and words when singing on long vowels. The release should be clean and together in specifically designated places. Nigel Short music director of the noted a cappella choir Tenebrae talks about the idea of the ‘kissed consonant,’ which emphasizes the performance concept that singers should use the consonants to give real life speaking inflection to choral singing.\textsuperscript{29}

\textsuperscript{29} Delivered in a master class with The Madison Singers of James Madison University, October, 2011, in the Forbes Center for the Performing Arts
Compositional Component: Meaning: from the perspectives of the composer, conductor and performers:

Pedagogical Teaching Strategies: Buzz words, personal and group reflection and meaning/storytelling exercises

Once all rehearsal strategies have been applied, the next step is to focus on the meaning and reflection of a piece of music. The rule of the buzzword should be utilized in each major section with a one-word summary of the mood and meaning the singer wants to express. They should write this word at the top of their score and then feel it, express it, and sing it. In order to create a culture that encourages safety and comfort, sharing these buzzwords gives students the opportunity to communicate their emotions to the group and feel that their opinions shape the way a piece can be performed. This pedagogical tool is crucial for building enculturation. A conductor can then share their personal outlook on the piece, which gives the students a short break during a rigorous rehearsal as well as allowing a teacher to connect with their students on a deeper level.

Rehearsal Strategies: Chunking, Layering, Looping, Textural Density

Every successful teacher must know when to weave their teaching of individual skills and musical understanding into the rehearsal strategies that create the understanding of a piece of music beyond its composite building blocks. The use of strategically planned rehearsal tactics bring with them the excitement of seeing a piece come together in a musically mature manner, as well as the joy of hearing developing musicians learn and reproduce musical works that were initially harder than they were able to perform. Well-implemented rehearsal strategies ameliorate the learning process; they are efficient in their use of time and personnel, and students experience higher levels of success. Success breeds confidence and musical maturity, as well as the intrinsic motivation for long term hard work in music rehearsals.
Given that a piece of music cannot initially be understood in one complete unit, methods need to be used to help break the piece down into manageable sections of information. One technique that is useful in approaching a piece through the compositional form itself is “chunking.” Chunking is the process of breaking down and rehearsing similar sections at a time, rather than attempting to understand the entire piece all at once. Chunking helps the ensemble understand the differences and similarities between each section, in addition to creating a less daunting rehearsal process.

An important component of tuning involves the incorporation of the “Shaw chord” into rehearsal. This pedagogical tool incorporates a Bass E3; Tenor, G#3; Alto, D4; and Soprano, F#4.30 The choir chants through the text while singing the same note designated to their voice part, thus removing the melodic and harmonic elements from the learning process, and exposes rhythmic and diction details. This technique saves the voice while improving rhythm, vowel space, diction, and both internal and ending consonants. Use of the “Shaw chord” during rehearsal improves musicianship and can save hours of rehearsal time and vocal fatigue.

Layering is a process in which voice parts are systemically added one at a time for the understanding of each individual voice within the texture of the whole ensemble. It helps to layer voices depending on the harmonic function of the piece and focuses on the idea of the tuning triangle and less on the melodic line. This method ties into “looping” when other voice parts are added to the layering system.

Another method that helps solidify rhythms and pitches in manageable sections is the process of “looping.” Looping is a method of isolating a section of music and layering each

individual voice part in, one at a time. It is often very useful to loop a section beginning with the basses, since, although the bass is not always the primary function in Renaissance music, none the less, using the bass line as the root of this kind of pedagogical exercise helps insure solid ensemble tuning by listening to the lowest notes first, thus improving the aural interpretation of the piece.

When working with thickly textured polyphonic music, it is common for the ensemble to produce a “muddy” sound. One pedagogical tool that can be used to fix the phrase shaping of thickly textured music is to deconstruct the textural density of the work in question by understanding which voice part is assigned to the foreground of the texture, and which voice part is assigned to the background of the texture. This results in a more informed knowledge of the phrase structure. Another process that can be used in conjunction with this technique is to have the ensemble stand when they are singing the foreground theme and sit when they are singing the background theme. This gives a visible and kinesthetic connection to the musical phrase shapes and concepts of textual density.

Rehearsal Strategies: Defining Meaning through buzz words, facial affect personal and group reflection and meaning/storytelling exercises that elucidate the historical and personal meaning of the work

A final rehearsal strategy that must be threaded through all stages of the developmental hierarchy is the communication and expression of the meaning of the work. Techniques that explore and internalize a personal sense of meaning include reading the text as a poem, highlighting word stress, reflecting on and sharing within small or large groups the meaning of the composer’s intent, and adding “buzz words” as an emotional somatic reminder for the communication of given sections.
Also of critical importance to the communication of meaning is the entire conductor *gestalt*. The facial affect of the conductor, the embodiment of mood and message, and the way they move their hands through the space ultimately communicates the meaning of the piece. The idea of facial affect of the ensemble itself is also a critical aspect of communicating meaning. The face of each choir member is vital to the concert. Choir members need to: a.) Be out of their music, b.) watch the conductor at all times, and c.) hold the emotional expression of the text and buzzword on their faces as they sing. Expressing the buzzword can lead to group and personal reflections that in turn create the culture of safety and success in a classroom. Through sharing the meaning with one another, the choir gains a better understanding of the emotion that they should exhibit when performing.

The pedagogical approaches of compositional components, musical elements, teaching strategies and rehearsal strategies are standard operating procedure within a developmentally ordered rehearsal. With their inclusion in both the research base and rehearsal delivery and implementation of this project, the ensemble experienced a more holistic understanding of the piece through each successive rehearsal, as well as created a more informed sound throughout the learning process. Further, these tools supported the rehearsal process both individually and collectively. There were times when individual absences left one or two people on a part within a six-part texture. Using these structural methods to help choristers understand their part, even when singing alone, helped support their understanding throughout the rehearsal process.
Chapter 4:  
Lesson Planning And Pedagogical Implementation  
Of Honor’s Recital Rehearsals

Twenty-three members from auditioned ensembles at James Madison University were invited to participate in the ensemble on a volunteer basis. The “English Reformation Honors Choir” rehearsed once a week for an hour and thirty minutes. Each rehearsal began with a short series of warm-ups, designed to develop tonal concepts that transferred to the repertoire, as well as aurally introduce concepts that would be later explored in the repertoire itself.

Tallis: Verily, Verily I Say Unto You

I introduced this work by first having the choir listen to a recording that resembled my performance tempo while reading the music itself. This helped the ensemble gain an aural image of the entire piece and provided a model of sound that I was looking to achieve. I then had the choir count the beat function because of the dotted rhythms and homophonic texture. This helped strengthen their understanding of the rhythmic function that made this piece unique during a period of mainly polyphonic works. I then had the ensemble tonicize do (e-minor/G major) using their hand signs and sing the altered syllables after I modeled them. They then sang through the piece in la-based e-minor solfege, which helped the singer’s tonality in this minor piece. In future rehearsals, the choir count sang to review the rhythms and then chanted through the text in rhythm in their upper register. Once the word stress was implemented into this piece, I allowed the choir to sing on text.

Once the text was added, we worked diligently on diction. The diction issues are important with this homophonic structure, since there is a greater stress on the ensemble’s ability to match vowel sounds and create a homogeneous sound. Since this was an ensemble of
experienced singers, everyone in the ensemble was familiar with IPA. I identified the correct IPA vowel that I wanted to hear on each vowel, and after identifying it, I demonstrated the word by speaking it, and had the ensemble speak that word back to me. This demonstration helped communicate very quickly and effectively not only the vowel that I wanted, but also the amount of space and shape I wanted to give that vowel.

After these steps, the piece was eighty-five percent learned so I focused on the balance of each section and conducting gestures. I asked the choir to bring their part out of the texture any time they had a different rhythm than the other voice parts to resolve harmonic tension and add rhythmic diversity. Because of the homophony and hymn-like presence of Tallis’ composition, the singers must not overpower each section but rather sing as one voice in a free-flowing chant with musical direction. We discussed when each voice part is paired harmonically with one another and when to listen to the other sections to tune and blend. After the technical skills had been addressed, I then focused on making sure the choir understood my melded gestures and change in pattern. Within the opening phrase, I used a melded gesture involving circular motions to move the phrase forward. After trial and error, I vocally modeled how I wanted the melody to be shaped while conducting. I played around with different patterns with the same goal of musicianship. During the B section, which also happens to be the Golden Mean, the tone changed to more of a glided bounce that is shown in the weight of my conducting pattern to move this phrase forward. I then tried to switch in between a 2 and 4 pattern but during the first run through the choir seemed confused about my placement of beat so I went back and told them the sections I was switching into 2 so they could feel the change in pulse. After vocalizing this change, the ensemble became much more responsive to my patterns and shaping of this homophonic work.
The final stage of the rehearsal process on this piece was to give a greater musical expression to the singing style. Once the pitches, rhythms, and text were clear and correct, the ensemble worked to find momentum and direction to each phrase. English Renaissance music is known for its counterpoint and word stress. I focused on distinguishing the meaning of each phrase since the texture was harmonically dense. Once these characteristics were identified in this piece, everyone in the ensemble was able to add more meaning and emotion to their singing, which made the sound more natural and less calculated. We then used rehearsal time to have an open discussion as to why Tallis might have chosen the verse John 6:53 to set to music with a homophonic texture, compared to most of his later polyphony works. With the creation of the Anglican church, composers were required to write easily comprehensible text in a very plain style, which resulted in pieces like “Verily, Verily I Say Unto You.” Having this discussion helped the ensemble members sing more insightfully and understand the intention of each phrase, rather than simply singing the notes on the page.

**Tallis: Hear the Voice and Prayer**

“Hear the Voice and Prayer” is one of Tallis’ most tonally diverse and chromatic pieces, and certainly one of the less harmonically predictable pieces programmed on this recital. Because of this challenge, we used solfège quite often, which helped the ensemble navigate through unfamiliar tonal and harmonic areas by associating those pitches with familiar intervals. We worked with movable do solfège in the keys of A flat major and f minor.

Once we read through the full piece on solfège, I had the ensemble count sing and become mindful of when their section had its own rhythm compared to when they had rhythmic unity with the ensemble. This helped with blending and the rule of the subject/foreground before text had even been rehearsed. I then used the technique of “looping” on the first page, beginning
with the tenor section so that the harmonic function could be exposed. I had the ensemble sing on solfège during the looping, since this also helped the tuning and comprehension of the intervals. By the time we added the alto and bass voices, which are the most challenging parts within this particular harmonic texture, the ensemble member’s ears were adjusted to the proper tuning. Once the choir had mastered the pitches on solfège, we were able to move to the next section and repeat this process.

The B section started the imitation theme that exemplifies this Renaissance musical style. I had the choir loop this section starting with the altos, tenors, basses, then sopranos because of their entrances and harmonic function. There were short phrases where the composition shifted into homophony then back into the imitation theme, normally lead by a slightly different voicing or rhythm. Tuning and diction were the central focuses for the homophonic sections, while rhythm and phrase direction were the central focuses for the polyphonic sections. For each different section, depending on the focus, I would decide whether solfège or count-singing would be more helpful or appropriate while “looping.” These pedagogical teachings were important because the majority of the intervallic leaps creating the imitation theme occurred with an ascending fourth, which easily goes flat. Also, the use of D flats and E naturals caused the tonality to shift to A flat major even though the piece is notated in E flat major. The use of solfège and count-singing saved hours of rehearsal time throughout this process because I was able to focus more on musicianship than tuning and rhythms.

In order to find a deeper meaning to the piece after all pitches and rhythms were solidified, I had the ensemble chant the text in their upper register. After chanting, the choir was able to identify the natural word stress in each phrase since they are all native English speakers. During the last rehearsal, we discussed the emotion of agony and plea within Tallis’ text and
how to convey this message to our audience. The quality of the sound immediately improved, and the momentum of the piece was more present. The ensemble had clearly gained a more informed comprehension of Tallis’ “Hear the Voice and Prayer.”

**Tallis: If Ye Love Me**

The final Tallis piece on my program, “If Ye Love Me,” shares a similar structural and harmonic layout as the previously discussed piece, “Hear the Voice and Prayer.” They both share extensive counterpoint with the exception that “If Ye Love Me” reveals the imitation in the B section but both compositions follow an ABB form with a repeat for textual emphasis. This piece was very popular the semester I conducted my Honors recital because Women’s Chorus and Kor were also performing it so I asked the individuals in my choir who were also learning it in other ensembles to be leaders when I was rehearsing.

My first step to teaching “If Ye Love Me” was to establish F major as moveable do and tonicize the key. They sang through the entire piece on solfège to establish the tonality and interval dissonances between each section. Because of the polyphony spread throughout the B section, I had the ensemble chant the beat function. Even though this is a step lower on the pedagogy of developmental hierarchy, it was important for the ensemble to learn this tool so they understood their rhythmic purpose, and how it interacts with the other voicings throughout the piece. I was trying to achieve a very full, yet innocent sound from the choir so I had them sing through on an “oo” vowel to create clarity in blend and placement.

The final step to teaching this piece included chanting on text, singing on text, and conductor/performer intentions and meaning. I had the ensemble chant through the text in their upper registers to feel the natural inflection of these Bible verses to help with word stress and
feeling the internal pulse. After chanting, the choir then sang on text. The first run through was strong but I could tell that the ensemble was having a hard time sensing the beat so I had them walk around the room to the half note pulse, which was the pattern I was conducting. This teaching tactic not only improved the quality and richness of each member’s sound but also allowed them to be more musically expressive and create phrases instead of singing each note vertically. After this exercise, we had a discussion about why this task helped move this piece forward and the meaning of comfort and vulnerability that needed to be portrayed to our audience in order to give justice to one of Tallis’ most popular pieces.

Throughout this rehearsal process, I was continuing to modify my conducting gestures to benefit the needs of the choir. In the first few rehearsals, I kept a 4 pattern so it was very clear where the ictus and rebound were located. As the choir became more comfortable, I moved into a 2 pattern and began to experiment with conducting levels, especially during the opening phrase. Because of word stress, certain words like “love” and “mand” of commandments needed to have a lower ictus to keep the choir grounded compared to words like “If” and “keep,” which needed a higher rebound to show direction to the stressed words. In choral conducting, a conductor is able to experiment with different planes and levels that are associated with a color scheme. Red and orange are at the bottom of the abdomen, yellow provides a neutral medium, and green and blue are located around the chest and neck. I stayed mainly within a yellow conducting plane and experimented with the rainbow tree effect that helped me move from a lower to higher conducting plane. My left hand was predominately used to either pull a section through their polyphony or cue an entrance. While I may not have vocalized all of these intentions to my choir, my goal was to make it very clear about my shaping and direction in my melded gestures.
Because I strove to do more than simply beat a standard 4 pattern, the choir was able to respond with musical phrase direction and shaping that gave this piece a new meaning when performing.

**Byrd: Dies Santificatus**

*Dies Santificatus* is one of the more difficult pieces on the program because of its G Mixolydian tonality that shifts to the supertonic function. I began the pedagogy of this piece by having the choir listen to a recording to understand the harmonic shifts and fast-paced rhythms. After listening, I had them chant the beat function under tempo with a half note pulse only on the A section. Due to the complexity of this piece, chunking was an indispensable pedagogical tool from the beginning of the rehearsal process. I separated chunks according to voice pairing and polyphonic textures, and created sub-sections within each extended polyphonic chunk. The primary focus of this polyphonic section was rhythmic accuracy, so chanting the beat function was a very useful pedagogical tool. These tasks proved to be very difficult but after chanting through the beat function twice, the choir was ready to count-sing this section.

To approach the more complex polyphonic A section, I began the ensemble with count-singing at a slower tempo. When anyone on a certain part came in early or late, their error would be reflected in his or her counting error against the steady counting of the group. The slower tempo allowed the singers to adapt to the complex rhythms and to understand the nature of the texture. We practiced singing the opening measure in G major moveable do solfège. We tonicized the key then switched to F major moveable do solfège for the remainder of the A section to avoid accidentals. After singing through the A section in solfège, I then moved onto the B section.
I approached teaching the B section very similarly to the A section with the exception of focusing on voice pairing instead of polyphonic textures. I had certain voices chant the beat function, while the other group count-sang, then I had the groups switch in order to save time while making sure both pedagogical stages were taught. We then transitioned into moveable do F major solfège except for the last measure where the choir switched back to G major (just like measure 1). They sang through under tempo twice before I moved onto mapping.

Because of the complexity of this piece, mapping the structure helped the choir gain a better understanding of the compositional make-up of each section, which in return created an aural image of how each phrase should be shaped. Sections I-III made up the A section, while the B section contained IV-VI. Each verse in this Third Mass for the Nativity had a different harmonic function and focal point that each member of the ensemble needed to understand in order to accurately perform the meaning and intentionality of this piece. To help with this aural image, I pointed out “hooks” that created word painting or added to the comprehension of William Byrd’s writing. For example, the text “et adorate” represented the “fugue” material so the rule of the subject should be applied. With words such as “quia” or “Alleluia,” I had the ensemble circle the other voices that sang their rhythms. In terms of text painting, the word “lux” is Latin for light so the choir should have a brighter sound and crescendo since the note is longer than the half note pulse.

After talking through the structure of the piece, I chanted the text using a phrase-wise approach with my desired word stress and then had the choir repeat after me. The ensemble then sang through the piece on text under tempo. After the initial run through, I took mental notes about what needed to be fixed for future rehearsals but the biggest issue was rhythmic accuracy in the A section and tuning and blending in the B section, which would take more repetition and
rehearsal time. Throughout this process, I worked on making my conducting bouncy yet easy to follow in the opening section, while cueing many of the “fugue” entrances. The transition into the B section, I focused on a more legato pattern with a strong downbeat ictus for clarity and intentional cues for voice pairing entrances. In terms of emotional meaning, this was one the first piece on the program that had a livelier tempo about praising the Lord, and the choir should show that not only in their faces but also their word inflection. In order to achieve this goal, I had an ensemble member read the Latin translation, and then we discussed personal outlooks on Byrd’s intentions. Many agreed that feelings of adoration, praise, and light filled their minds while singing this piece. After these new-found discoveries, Dies Santificatus had much more life and bounce in the sound that helped move each phrase forward and create a musical idea more appropriate to its’ original use as part of a Christmas Mass.

**Byrd: Ave Verum Corpus**

One of William Byrd’s most noteworthy choral compositions, Ave Verum Corpus, experiments with dense homophonic textures while creating word painting that enhances phrase direction over sustained, legato choral harmonies. There is a short call and response section that is repeated for textual and emotional emphasis. It is worth comparing this work with Byrd’s former-mentioned, Dies Santificatus, because of their similarities in theme yet different compositional structures. They were both written in his two-volume Gradualia only five years apart from one another. Though both sacred in style, they approach their devotion to Jesus through two different outputs. Dies Santificatus was composed to glorify the birth of Jesus and praise the Lord for bringing light unto the Earth. This through-composed G Mixolydian work accentuates off-beat rhythms and chromaticism, which makes initial sight reading difficult. While at a much slower tempo, Ave Verum Corpus, also resides in G Mixolydian but uses more
homophonic textures and imitation themes to display its message. This piece focuses on the
death of Jesus Christ, and the plea to take mercy on our sins.

I started teaching this piece by having the ensemble chant the beat function until the
“sweet,” or call and response, section. Because of the homophony, this step was crucial in
hearing diverse rhythms that needed to be brought out of the texture as well as solidifying cut-offs and entrances. Next on my scale of developmental hierarchy included the choir count-singing this section in phrase by phrase chunks. Once all the four measure phrases in this first section were rehearsed through this pedagogical method, the ensemble then count-sang through the first half of the piece to get a better idea of how these subdivisions fit into the whole, which made the intonation and rhythmic accuracy stronger and more collective. I then had everyone tonicize in moveable do G major solfège with hand signs. Because of the accidentals and large interval leaps, I gave the choir one minute to practice any solfège syllables aurally or write in their scores. I had Henry, our accompanist, give the opening chord since we had not rehearsed this piece on pitches. After one minute, the choir sang through the first section on solfège with little rhythmic errors and minor tuning issues. In order to take this section to the next level, I focused on tuning, blend, and balance before adding text in future rehearsals.

I approached the B section similarly to the A section in terms of beat function and count-singing; however, during solfège I had the choir loop this section starting with soprano, bass, tenor, then alto in moveable do G major. This looping of parts not only solidified pitches and intonation but also showed the choir my desired vocal balance with the soprano line having the melodic foreground. After taking the repeat and working on the ritardando during the “Amen,” I then modeled the correct word stress by chanting the text phrase by phrase and had the ensemble repeat my inflection. The choir then sang the piece in its entirety on text so I could hear the blend, tuning, and any other errors that may have occurred with the addition of vowels and
consonants. After fine-tuning some phrases, I read the translation and pointed out some word painting, such as “natum,” meaning light and “dulcis” meaning sweet. We had a discussion about the significance of Byrd’s text, and the emotion of repentance and forgiveness that he was trying to portray to his audience. After a few members shared their personal enlightenment, we performed the piece on text again, and the colors and sound of the choir changed to incorporate more phrase direction and dynamic contrast than before.

Throughout this nine-week process, this was one of the more difficult pieces for me to conduct due to the constant phrase shaping and word stress that I wanted to show in my conducting size and levels. I started conducting this piece with a 4 pattern so the choir could sense the ictus and pulse of the song. Primarily in the opening phrase, I experimented with different conducting levels. I started out in orange, then moved to yellow, then ended the phrase in green to show a diminuendo on the last measure. I decided to stay lower at the beginning to keep the choir grounded at the onset of the piece. Because of the slower tempo and sustained notes, it is easy for this piece to get stuck so I focused on moving each long note to the next note by pulling my pattern ever so slightly to help the choir move the phrases. I tried to show dynamic contrasts in the size of my pattern during the preparatory beat for the next musical idea. During the “dulcis” section, I made sure my downbeats were more pronounced and clear since the melodic soprano line had a 1 and 3 beat stress. I pulled through the “miserere,” meaning have mercy, portion showing swells for the choir to respond accordingly. With more rehearsal time, I was able to switch into a 2 pattern achieving the same musical expressiveness. I only switched to a 4 pattern during the final “Amen” to show the ritardando and melded release. Because the choir trusted me, and I had made informed decisions about my conducting gestures, Byrd’s *Ave Verum Corpus* had depth and meaning that resulted in a beautiful performance.
Gibbons: The Silver Swan

Orlando Gibbons’ most popular madrigal, “The Silver Swan,” is normally scored for a baritone and bass split but the arrangement I found has a soprano division, which creates more upper harmonics and a tight countermelody against the soprano one melodic line. Gibbons creates suspensions and modulations within this piece, which incorporated a new idea during this time period. There is more chromaticism involved in the melody and accompanying voice parts with intervals of an augmented fourth. While the soprano ones may hold the subject, each vocal line is organized in a structured polyphonic pattern that allows each voice to come out of the texture in certain phrases.

I began teaching this piece by having everyone chant the beat function of the soprano one line. Once they all became familiar with the melody, I had them chant the beat function of their own part. Compared to previous pieces, the rhythms of this madrigal are much simpler so I went straight to having everyone count-sing their vocal line. The choir did not make many mistakes during this task but singing through on solfège proved to be more difficult. I gave the ensemble members one minute to write any altered syllables from moveable do F major solfège in their score to reduce their margin of error on the first run-through. The inner and outer voices sounded solid so I decided to do some looping in each section. I started with the inner voices and had the accompanist play their part during each entrance. When I added the outer voices, the harmonies locked in more accurately and the tuning improved. I applied this same pedagogy to the B section.

In order to make this piece more musical, I explained the message behind Gibbons’ composition. He took the text from the legend of the swan song, which refers to an ancient belief that, after having been a silent creature for most of its life; a swan will sing its most beautiful
song moments before its death. We went into a discussion about the meaning behind this powerful story, and how to best apply it in musical terms. The ensemble as a whole determined that word painting and inflection was very important in portraying the text, and all chromatic notes needed to be brought out of the texture. Before letting the choir sing on text, I gave them a short mapping of the ABB\textsuperscript{1} structure to better understand the contrast and comparison between the different sections. Once this was marked in their scores, I had them tonicize F major then sing through the entire piece on text with piano support. During one rehearsal, I noticed that the choir’s pitch accuracy was improving but there rhythms were losing their precision so I played a fun game where I had them sing through the piece on a staccato “doo” to help with their rhythms and aural image of how all their parts interacted. After this exercise, the group had a much better sense of when they had the foreground and cleaned up any misconstrued rhythms.

I incorporated the most melded gestures during this piece than any other on the program. I gave a solid downbeat to signal the opening breath for the choir and then focused on pulling each phrase. I had mentioned the rule of the steady beat and rule of phrase direction to the choir so I tried to show that in my conducting pattern by pulling through phrases when the majority of the ensemble had a sustained note. I cued as many entrances as I could but made new thematic ideas my main priority. To help the sopranos during high intervallic leaps, I conducted a low melded gesture to keep them connected to their breath, and I would create a heavier ictus when stressing chromatic notes. The choir followed me very intently and by allowing me to shape this piece, “The Silver Swan” had a sense of calm devastation that I believe Gibbons’ wanted portrayed when performed.

\textbf{Weelkes: As Vesta Was from Latmos Hill Descending}
Weelkes most famous madrigal, “As Vesta Was from Latmos Hill Descending,” was the most difficult piece on the program because of its length, six-part division, and thick polyphonic textures. The piece was difficult to “chunk,” due to the fact that it is one section of continuous intertwining polyphony with occasional moments of homophony; however, the text helped to structure this mini warhorse into different divisions. This required both the ensemble and conductor to immediately comprehend the composition and the climax of the entire piece as a whole. Since the piece is dense in texture and structurally difficult to break into sections, the ensemble listened to the piece one time through with their music before attempting to read it. This step of listening to the whole before attempting the parts enabled the ensemble to hear the harmonic direction of the piece, gain an aural image of how their phrases should be shaped, and recognize where the natural climax of the piece should be.

After I had assigned splits in the soprano and tenor sections, the choir chanted through the beat function of the entire piece under tempo. I conducted in 4 to keep their tempo consistent and to help the choir in case they lost their place when chanting. In order to move to the next step, I had the ensemble map the structure of this piece, which would benefit for count-singing smaller chunks instead of the entire work.

The most time-effective pedagogical method was to have the choir count sing the homophonic passages, then the voice pairing, followed by the polyphonic phrases. Because they had their sections marked, it was easy to give instruction where to start and stop. During the homophonic passages, I asked everyone to count-sing their own part. If I noticed that one voice part was struggling, I would ask everyone to go back and sing that part. For the voice pairing sections, I started by asking certain voices who they were paired with, then asked those two or three parts to sing together. This method allowed the choir to hear the harmonies they were
singing with before *solfège* or text was added, which in return solidified the tuning. For the polyphonic phrases, I looped these sections starting with the voice part that had the melodic theme. Using this technique helped each part understand their specific function as well as how it fit harmonically with the other voices. After we count-sang through the piece in chunks, I applied this same type of pedagogy to teaching *solfège*. Before starting each chunk, I gave the choir one minute to write in as much moveable do F major *solfège* to prevent easy mistakes from occurring. After running each section either through looping, chunking, or voice pairing, I assessed that tuning, blending, and intonation needed to be improved for future rehearsals.

From this point on, I continued to have the choir sing in F major *solfège* with piano support until the last month of rehearsals, especially bringing out the *musica ficta* or chromatic notes. I then had them sing on text. Because of the repetition of the words, I did not have them chant it, but some members had a few questions about inflection that were quickly answered and fixed. Instead of having them sing the entire piece on text, I only wanted them to sing the A section, then we went back and fixed a few mistakes, then the a2, B, C, etc… Taking a slower approach was more beneficial in the long run when the piece needed to be *a cappella*.

Now that the ensemble was moving past pitch and rhythmic accuracy, I had them sit and listen to the meaning and word painting of this piece. Weelkes wrote music under Queen Elizabeth II and was very fond of her. He dedicated this song in her name and makes reference to her as “Oriana.” This madrigal is based off the Greek classic that the Roman goddess Vesta, on her way down Mount Latmos, sees Oriana ascending the hill. The nymphs and shepherds attending the goddess Diana run away to sing Oriana’s praises, and they rejoice in her kingdom. After explaining the historical significance, I talked about the structural layout. There are many sections where the melody is carried by one voice then overlapped by another voice with the
same melodic theme. This type of imitative polyphony is seen in the text “from Latmos Hill descending” and “she spied” within the first few pages. The musical element of word painting is most noticeable in the sections that mention direction and quantity. For example, the phrase “came running down a main” has a descending F tonic scale and the phrase “two by two” has 2 voice pairings while the text “all alone” is only sung by a single voice; the first sopranos. After discussing the word painting and specific meaning behind Weelkes madrigal, the choir became more aware of how to shape each section because they knew the overarching story that needed to be told.

Due to limited time, I was not able to shape this piece as much as I would have liked through my conducting. At some points, I had to focus on keeping a steady tempo and occasionally give cues. However, there were moments were I needed to change the lightness of my pattern or create more bounce depending on the message conveyed in the text. I made my pattern a little heavier to pull through the homophonic sections since most of the notes were longer than the pulse. Cueing was my main goal in the voice pairing segments, and keeping a low yet bouncy pattern was crucial for tuning purposes in the polyphonic passages. I had previously mentioned specific measures and sections where I was switching into a 2 pattern, and the choir always did a great job at following this change. My goal was to show a playful and joyous pattern in the final section so the choir would show their excitement on their faces. Because of the ensemble’s flexibility to my pattern and phrase shaping, Weelkes “As Vesta Was from Latmos Hill Descending” came together for a fun, well-executed performance.
Chapter 5: Conclusion And Personal Reflections

The purpose of this project was to examine the historical and applied performance aspects of teaching music of the English Reformation, and to explore and internalize the pedagogical methods of teaching Renaissance music to developing high school musicians. As I progressed through the processes of researching, organizing, programming, rehearsing, conducting, and delivering my lecture recital, I indeed had numerous opportunities to hone my skills, refine my pedagogical understanding, and work with a wonderful ensemble in order to gain in-depth conducting experiences.

Through my weekly conducting lessons, I focused on the kinesthetic gestural language of these pieces, as well as the planning and sequencing of the rehearsal period. This mix of physical conducting and conducting pedagogy combined to help me gain a more complete comprehension of Renaissance music. Rehearsals were more successful because of my improved comprehension of sequencing and gesture.

Throughout the rehearsal process, the delivery of the pedagogical concepts examined in this document brought with it a much deeper understanding of the teaching and learning process within a choral ensemble. I now have a far greater grasp of the sequencing required to both teach musical literacy as well as learn, understand, and perform specific repertoire. Some of the most surprising things I realized throughout the course of this project were how crucial the pedagogical tools are, even when conducting a high-level ensemble. Sequencing was indispensable to the learning process, and whenever I failed to sequence correctly, the learning process was very noticeably interrupted. Additionally, I was very surprised by how heavily historical context of a composer can inform the learning process of a piece.
During the planning process, I underestimated how difficult Renaissance music was to teach in terms of the musical elements of imitation, counterpoint, polyphony, and tuning. While the individual voice parts may not be too difficult, the compositional structure of these pieces create complex, intertwined harmonies that rely on a cantus firmas or musica ficta. Renaissance music should be thought of as a collection of individually conceived lines rather than a vertical harmonic structure because of the resultant compositional nature of the polyphony and counterpoint. I had to drop a William Byrd piece that was to be performed alongside his Dies Santificatus because I did not anticipate this complexity when teaching Renaissance music. As a conductor of a cappella music, I spent large amounts of rehearsal time in the last month tonicizing the key and practicing opening pitches in order to create in-tune entrances on every piece. This took many weeks of practice to build up the skills and confidence needed for a strong start. Reflecting on the concert, I wish the tempos of almost all the pieces would have been a little slower but I understand that in the moment, it is easy to go faster than rehearsed when nervous.

From researching and presenting this honors project, I see my next steps as an emerging choral conductor to be moving towards a higher degree in choral conducting, so that I can delve even more deeply into the areas of the kinesthetic art of conducting as well as choral pedagogy. I hope to continually improve my gesture, my rehearsal sequencing, and my research skills beyond the music of the English Reformation. It is my plan to combine both what I have learned and what I have delineated as my next steps when I pursue my master’s degree in the future.

In conclusion, my passion for the music of the English Reformation has only grown stronger and more conscious through this honors project. My studies of the music from the English Reformation and my applied experience organizing, leading and conducting rehearsals
have inspired me to continue my work in the field of conducting at a higher level. My more extensive knowledge of the Tudor’s effect on musical compositions as a result of my research will certainly improve my insight as a conductor, as well as inform my future score studies as I acquisition more repertoire throughout my career. The skills and experience gleaned from this Honor’s Conducting Recital Project will only continue to serve as firm footing and a solid, competent basis for my career as a choral music educator.
Appendices
Appendix 1: Terms List

A *cappella*—meaning “in the manner of the chapel” in Italian; refers to music without instrumental accompaniment (Merriam-Webster Online)

Anglican—of or relating to the established Episcopal church of England and churches of similar faith and order in communion with it (Merriam-Webster Online)

Audiate— the foundation of musicianship; It takes place when we hear and comprehend music for which the sound is no longer or may never have been present. One may audiate when listening to music, performing from notation, playing “by ear,” improvising, composing, or notating music (The Gorden Institute of Music)

Canon— a regulation or dogma decreed by a church council (Merriam-Webster Online)

*Cantori*—the precentor’s, or choirmaster’s, side while performing an anthem (Encyclopedia Britannia)

*Cantus firmas*—the plainsong or simple Gregorian melody originally sung in unison and prescribed as to form or use ecclesiastical tradition; an existing melody used as the basis for a polyphonic composition (Merriam-Webster Online)

Consort music— in music, instrumental ensemble popular in England during the 16th and 17th centuries. The word consort was also used to indicate the music itself and the performance (Encyclopedia Britannia)

Counterpoint— the combination of two or more independent melodies into a single harmonic texture in which each retains its linear character (Merriam-Webster Online)

*Decani*—the dean’s side while performing an anthem (Encyclopedia Britannia)

Eucharistic— also called Holy Communion or Lord’s Supper, in Christianity, it refers to a ritual commemoration of Jesus’ Last Supper with his disciples, at which (according to tradition) he gave them bread with the words, “This is my body,” and wine with the words, “This is my blood.” (Encyclopedia Britannia)

Imitation—occurs when each musical voice enters with (or contains) similar patterns of pitches, but the melodies are not exactly the same (University of Wisconsin Oshkosh)

*Lingua franca*—(Italian: “Frankish language”) language used as a means of communication between populations speaking vernaculars that are not mutually intelligible (Encyclopedia Britannia)

Madrigal— a complex polyphonic unaccompanied vocal piece on a secular text developed especially in the 16th and 17th centuries (Merriam-Webster Online)
Mixolydian- the mode represented by the natural diatonic scale G-G (containing a minor 7\textsuperscript{th}) (Merriam-Webster Online)

Motet- a style of vocal composition that has undergone numerous transformations through many centuries; typically, it is a Latin religious choral composition yet it can be a secular composition or a work for soloists and instrumental accompaniment in any language (Encyclopedia Britannia)

Musica ficta- began during the Medieval period; includes notes that were not included within the gamut first authorized by the Italian theorist Guido d’Arezzo in the early 11th century. The term later came to mean pitch alterations that were necessary in performance but not notated (Encyclopedia Britannia)

Polyphony- in which two or more tones sound simultaneously and are perceived as independent even though they are related; in Western music, polyphony includes a contrapuntal separation of melody and bass (Encyclopedia Britannia)

Reformation- a 16th century religious movement marked ultimately by rejection or modification of some Roman Catholic doctrine and practice and establishment of the Protestant churches (Merriam-Webster Online)

Tonicize- the treatment of a pitch other than the overall tonic as a temporary tonic in a composition; normally results in the audiation or vocalization of the tonic, mediant, and dominant chords within a key to establish the tonic tone center (Merriam-Webster Online)

Tudor- an English royal dynasty of Welsh origin, which gave five sovereigns to England: Henry VII (reigned 1485–1509); his son, Henry VIII (1509–47); followed by Henry VIII’s three children, Edward VI (1547–53), Mary I (1553–58), and Elizabeth I (1558–1603) (Encyclopedia Britannia)
Appendix 2: Score Studies of Works Presented

Verily, Verily I Say Unto You

I. Audiation Decisions:

Discography: Summary of important recordings and performances, with notable comparisons:

<table>
<thead>
<tr>
<th>Title of Piece: Verily, Verily I Say Unto You</th>
<th>Version 1: conductor and ensemble</th>
<th>Version 2: conductor and ensemble</th>
</tr>
</thead>
<tbody>
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<td>Quarter note=95 in A/B section and 85 in A1</td>
</tr>
<tr>
<td>Key</td>
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<td>d minor</td>
</tr>
<tr>
<td>Style</td>
<td>Sacred English</td>
<td>Sacred English</td>
</tr>
<tr>
<td>Type of soloist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Type of instruments</td>
<td>Voice</td>
<td>Voice</td>
</tr>
<tr>
<td>Solo ornamentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choral Style</td>
<td>Renaissance</td>
<td>Renaissance</td>
</tr>
<tr>
<td>Golden Mean</td>
<td>m. 21.6</td>
<td>m. 21.6</td>
</tr>
</tbody>
</table>

My favorite sound is: as if moving through water without disturbing the forward current

I will achieve it with dark vowels in the A section and brighter vowels in the B section

I will achieve it with a mixture of forward and 3.5 placement by lifting the soft palate and creating the back space for resonance in the cheekbones and mask

I will achieve it with over the bar line, rule of the slur, repeated note, and rule of the dissonance

I will achieve it with a contrast between smooth, legato and bouncy, horizontal conducting styles
Other notes...

This piece is divided into ABA\textsuperscript{1} sections. The A section requires more of a vertical conducting pattern and sound from the choir, while the B section provides the lighter contrast with more stress put on beats 2 and 4. The original key is d minor but I will most likely transpose the piece up a whole step for the benefit of the sopranos. There is more polyphony in the beginning section but the phrases end homophonically, which means stop gestures need to be incorporated. During the B section, the phrases need to move forward so I will move out of the pattern.

II. Singing Decisions

Sound: \textbf{Breathing}—“open microphone” breath-no tension  
\textbf{Placement}-mix between forward and 3.5 placement but still within the Renaissance style  
\textbf{Vowels and modifications}-space is crucial at the soft palate.  
Modifications should take place mainly in the sopranos and basses  
\textbf{Consonants}-clear and some dentalized for clarity  
\textbf{Type of blend}- changes in color need to match during the A and B sections  
\textbf{Preferred balance}-soprano has melody but I want all parts to be well-balanced supporting the soprano’s sound  
\textbf{Vibrato}-straight tone

Interpretative \textbf{IPA}: N/A

Decisions: \textbf{Translations}: N/A  
\textbf{Word Stress}-depends on the text placement  
\textbf{Phrasing and Breathing}-text in this piece creates phrases but new ideas/sections indicate breathing and phrasing

Emotional \textbf{Buzz words}-Holy, Mystical, Mysterious, Faith  
Coloration: \textbf{Placement}-Forward=Magenta and Darker=Moonlight Purple

Soloists: \textbf{Kind and type}-N/A

III. Conducting Decisions

What does my Level 1 look like in this piece?  
\textit{(My kinesthetic set-up, my Laban effort actions feelings)}

Healthy alignment with straight spine, feet shoulder width apart, and breath is free
What does my Level 2 look like in this piece?  
(My somatic facial affect, my emotional connection to the piece and my facial affect, my mouth shape and my vowel shaping)

Facial affect needs to be relatively neutral so it does not distract from the music. There needs to be plenty of eye contact. I can show tall vowel placements and vowels in my gestures by making them light and not heavy.

What does my Level 3 look like in this piece?  
(What are my beat patterns, my cues, my levels, my word stress, my releases, my size of gesture, my entrances, my melded gestures, my eye tracking, etc., and how do I execute them?)

I will be changing from 2 to 4 throughout the piece to achieve the desired contrast in the different sections. My pattern will increase in size during the B section but I do not want the choir’s sound to reach above a mezzo-forte/forte. Tracking this piece will be easier than most pieces in this project because of the lack of polyphony. Melded gestures at the end of each phrase will enhance this performance.

What does my Level 4 look like in this piece?  
(When do I move out of the “patterns” and how, and WHY?)

There are a lot of opportunities to move out of the pattern because of notes carried over the bar line and homophony. The melded gestures I have mentioned will help with not only the flow of the choir’s sound from one phrase to another but help me connect my conducting pattern into a more fluid motion. Leading into a cadence is another great opportunity to slow the tempo a little and prepare for the next entrance.

Is Movement or Choralography needed, and if so, how do I deliver it?

IV. Analysis Decisions

Everything you study in order construct to develop an aural image of the piece and to build a fluid, transparent, informed interpretation of the piece.

Historical Aspects: Composer – history and considerations
Not much is known about Thomas Tallis’ early life but certain historical evidences suggest that he was perhaps born in the early 16th century, towards the end of the reign of Henry VII. Tallis embarked on a musical career in 1532, when he was appointed as an organist at the Benedictine Priory in Dover which is now known as the Dover College. He then went to London where he was appointed as an organist at St Mary-le-Hill in Billingsgate, London and then in Waltham Abbey in London, until it was dissolved during the reign of Henry VIII in 1540. Later in 1543, he was appointed as a Gentleman of the Chapel Royal which marked the real inception of Tallis’ musical career. In 1575, with William Byrd, Tallis secured a monopoly on printing music and music paper in England. He continued to offer his services to Chapel Royal until his death in 1585, serving four monarchs in his lifetime starting from Henry VIII through Edward VI, Mary
Tudor and finally Elizabeth I. (http://www.thefamouspeople.com/profiles/thomas-tallis-408.php)

History of the Piece, date
Tallis' text comes from Jesus' mystical words to the disciples regarding the Bread of Life (John 6:53-56). Tallis certainly composed the anthem for an English Communion service around 1570. He retains throughout the piece a simple chordal style, though both his melodies and harmonies subtly and effectively reflect the sense of his text. From the jaunty and attention-grabbing rhythms of the opening "verily" the composer proceeds into a more regular rhythm; at the same time, he wanders a bit harmonically, as if to evoke those who have no life. Stolid harmonic assurances, and a powerfully exciting cadence, are contrasted for the text "Whoso eateth my flesh...hath eternal life." A rapid and rising melodic sequence reflects the promise of being raised on the last day. The doctrinally important words about Jesus' flesh and blood leading to an indwelling relationship is highlighted through a balanced pair of strong but short phrases articulated by pauses and by a solemn slowing of the harmonic rhythm on the very final cadence. (http://www.allmusic.com/composition/verily-verily-i-say-unto-you-anthem-for-4-voices-mc0002371338)

Performance Practice elements
Create a darker sound in the opening section then at the Golden Mean (Section B) change the color to a more brighter, lighter sound with more bounce yet still keeping the lightness because the choir will tend to make this heavier as the note values decrease.

Program Notes
Thomas Tallis wrote music during a difficult period in the English Reformation. Not only did successive royal monarchs adopt different faiths, they also vacillated over the language to be used in divine worship, and the style of music appropriate for the English church. Tallis characteristically adapted to each shift, and thus his music has continued to serve many different types of Christian worship. It seems the Church of England went through a phase around the 1560s in which simpler, homophonic settings of English texts were preferred to the Continental style of more grandiose imitative polyphony. Some of Tallis' musical settings from this period present their English texts thus in a very direct and effective manner that continues to flourish among non-professional church choirs to this day. His four-voiced English anthem “Verily, Verily I Say Unto You” offers a perfect example.

Theoretical Aspects: Analysis – Structural/Phrasal – (see Template)
Analysis – Chordal – (see Template)

V. Marked Score Decisions
Score Preparation: Prepared Edition – Do I make a prepared edition for the choir-cpdl.com has a transcribed version in e minor
Study Score – What is included in my study score?
A.S.C.A.M., Phrasal/Chordal Analysis, highlighting of melody, cues, and entrances

Conductors Score – *What is included in my concert score?* Cut-offs and cues

**VI.** Reflection and Self-Study Questions

1. Do I see my A.S.C.A.M. decisions in my gesture?

2. Do I hear my A.S.C.A.M. decisions in the sound and performance of my choir?
Hear the Voice and Prayer

I. Audiation Decisions:

Discography: Summary of important recordings and performances, with notable comparisons:

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<th>Title of Piece: Hear the Voice and Prayer</th>
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<td>Type of instruments</td>
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<td>Choral Style</td>
<td>Renaissance</td>
<td>Renaissance</td>
</tr>
<tr>
<td>Golden Mean</td>
<td>m. 21</td>
<td>m. 21</td>
</tr>
</tbody>
</table>

My favorite sound is: Transparent

I will achieve it with dark, pure vowels

I will achieve it with a 3 placement. More sensation should be felt farther back along the cheekbones but still create vibration in the mask. There needs to be a forward sound for initial consonants because they are just as important as the clarity of the vowels.

I will achieve it with over the bar line, rule of the slur, repeated note rules

I will achieve it with a gliding yet light Renaissance style

Other notes...

The theme is the most important content of this piece, and the rule of crescendoing over the bar line should be the base for singing Renaissance, specifically Thomas Tallis. This piece has more homophonic phrases then most compositions during this time period. Diction is still important but instead of each part needing to stick out of the texture during the foreground, each part must recognize their harmonic function to ensure a good balance on the tuning triangle. The theme predominantly stays in the soprano line during the homophonic section before switching between voice parts as the pieces shifts to a
polyphonic texture. I will most likely transpose this piece up a whole step since it was originally composed for AATB, while I will have it set to SATB.

II. Singing Decisions

Sound:  
- **Breathing**—“open microphone” breath-no tension
- **Placement**—Renaissance style-3 placement with dark vowels and somewhat bright consonant placement
- **Vowels and modifications**—tall and long-vertical shaped mainly in women’s lower ranges
- **Consonants**—clear and some dentalized for clarity
- **Type of blend**—forward placement needs to match, especially in homophonic section
- **Preferred balance**—tuning triangle is important and needs to be considered at all times when theme appears
- **Vibrato**—straight tone

Interpretative  
- **IPA**: N/A

Decisions:  
- **Translations**: N/A
- **Word Stress**—normally occurs on beats 1 and 3 or the initial syllable a word. It changes depending on the phrase
- **Phrasing and Breathing**—when text is repeated, Tallis wrote it to signify that it should not be sung the same way as the previous phrase. Breaths are indicated by punctuation and rests.

Emotional  
- **Buzz words**—Repent, Forgiveness, Hope, Holy

Coloration:  
- **Placement**—less forward than style of Byrd but still 3 placement with more of a maroon color

Soloists:  
- **Kind and type**: N/A

III. Conducting Decisions

What does my Level 1 look like in this piece?  
*(My kinesthetic set-up, my Laban effort actions feelings)*

Healthy alignment with straight spine, feet shoulder width apart, and breath is free. I need to watch the pulsing of my knees because I noticed I have a habit of moving my legs under pressure.

What does my Level 2 look like in this piece?  
*(My somatic facial affect, my emotional connection to the piece and my facial affect, my mouth shape and my vowel shaping)*
Facial affect needs to be relatively neutral so it does not distract from the music. There needs to be plenty of eye contact. I can show tall vowel placements and vowels in my gestures by making them light and not heavy.

What does my Level 3 look like in this piece? 
(What are my beat patterns, my cues, my levels, my word stress, my releases, my size of gesture, my entrances, my melded gestures, my eye tracking, etc., and how do I execute them?)

My pattern will be in 4, expect for the one measure where it switches to 6/4. I imagine my pattern being very small and using more wrist than elbow movement because of the soft dynamic and seamless sound. My releases need to be smooth and incorporate stop gestures at the end of the phrase. Most breaths and cues will be given to the choir as a whole, except for the few cues that are part specific during the polyphonic sections.

What does my Level 4 look like in this piece?
(When do I move out of the “patterns” and how, and WHY?)

There are many opportunities to move out of the pattern at the end of phrases during the homophonic sections with stop gestures and releases. Also, cadences are a great time to slightly alter the tempo and shape the phrase instead of conducting through the pattern. Any note shorter than a quarter note should be brought out and I can gesture at those specific parts in the phrase.

Is Movement or Choralography needed, and if so, how do I deliver it?

IV. Analysis Decisions

Everything you study in order construct to develop an aural image of the piece and to build a fluid, transparent, informed interpretation of the piece.

Historical Aspects: Composer – history and considerations

Not much is known about Thomas Tallis’ early life but certain historical evidences suggest that he was perhaps born in the early 16th century, towards the end of the reign of Henry VII. Tallis embarked on a musical career in 1532, when he was appointed as an organist at the Benedictine Priory in Dover which is now known as the Dover College. He then went to London where he was appointed as an organist at St Mary-le-Hill in Billingsgate, London and then in Waltham Abbey in London, until it was dissolved during the reign of Henry VIII in 1540. Later in 1543, he was appointed as a Gentleman of the Chapel Royal which marked the real inception of Tallis’ musical career. In 1575, with William Byrd, Tallis secured a monopoly on printing music and music paper in England. He continued to offer his services to Chapel Royal until his death in 1585, serving four monarchs in his lifetime starting from Henry VIII through Edward VI, Mary Tudor and finally Elizabeth I. (http://www.thefamouspeople.com/profiles/thomas-tallis-408.php)
History of the Piece, date
Like much of the early English anthem repertory, Tallis' Hear the Voice and Prayer follows a simple ABB repetition form and uses imitation somewhat sparingly at the outset of its musical sections. In this case, he is setting an English text that comes from Solomon's dedicatory prayers over the Temple of Jerusalem (2 Chron. 6:19-21). The text thus is appropriate to any church dedication or memorial; perhaps for Tallis and his contemporaries it also resonated with the founding of the new Anglican church. The first musical section is rather brief, with a single invocation of God, and a rhetorical first cadence. The second opens with "That thine eyes may be open toward this house," with a more active imitative motive that leads to two extended sequential passages. Tallis repeats the final imitative prayer, "And when thou hear'st, have mercy upon them," twice in each repeat for quadruple emphasis on the desired mercy. (http://www.allmusic.com/composition/hear-the-voice-and-prayer-anthem-for-4-voices-mc0002371182)

Performance Practice elements
The foreground melody is the main idea in the opening section, then the focus shifts to a homophonic melody by the next complete phrase. The conductor must make these transitions smoothly as Tallis wishes to portray one complete thought: a prayer to God.

Program Notes
Though King Henry VIII officially set the English church on an independent course from Rome in the 1534 Act of Supremacy; Latin remained the lingua franca within Anglican church music for nearly 15 years. Only in 1547 did the English vernacular become a regularly valid option for the English Protestant church, and in 1549 with Archbishop Cranmer's Book of Common Prayer it finally became mandatory. Thomas Tallis’ ‘Hear the Voice and Prayer’ was one of the earliest efforts at an "anthem" composed in English. Its earliest manuscript source dates from right around 1547, and its scoring for four men's voices (without choirboy trebles) also tends to indicate this time period; though composers quickly moved to use antiphonal effects of divided treble voices. Tallis’ ‘Hear the Voice and Prayer’ began this change from Latin to English sacred works during the English Reformation.

Theoretical Aspects: Analysis – Structural/Phrasal – (see Template) Analysis – Chordal – (see Template)

V. Marked Score Decisions

Study Score – What is included in my study score? - A.S.C.A.M., Phrasal/Choral Analysis, highlighting of main theme and cues/entrances

Conductors Score – What is included in my concert score? - Cut-offs and cues
VI. Reflection and Self-Study Questions

1. Do I see my A.S.C.A.M. decisions in my gesture?

2. Do I hear my A.S.C.A.M. decisions in the sound and performance of my choir?
If Ye Love Me

I. Audiation Decisions:

Discography: Summary of important recordings and performances, with notable comparisons:

<table>
<thead>
<tr>
<th>Title of Piece: If Ye Love Me</th>
<th>Version 1: conductor and ensemble</th>
<th>Version 2: conductor and ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>Quarter note=90</td>
<td>Quarter note=75</td>
</tr>
<tr>
<td>Key</td>
<td>F major</td>
<td>F major</td>
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<tr>
<td>Style</td>
<td>Sacred English</td>
<td>Sacred English</td>
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<tr>
<td>Type of soloist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Type of instruments</td>
<td>Voice</td>
<td>Voice</td>
</tr>
<tr>
<td>Solo ornamentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choral Style</td>
<td>Renaissance</td>
<td>Renaissance</td>
</tr>
<tr>
<td>Golden Mean</td>
<td>m. 24.1</td>
<td>m. 24.1</td>
</tr>
</tbody>
</table>

My favorite sound is: seamless and consistent yet full

I will achieve it with darker vowels but shiny color

I will achieve it with 3.5 placement that creates more depth to the sound than any other Tallis piece while still articulating consonants

I will achieve it with over the bar line, rule of the slur, repeated note rules

I will achieve it with a flowing Renaissance style

Other notes...

I will be switching between 2 and 4 in my conducting pattern depending on the final tempo that I choose to take this piece. Homophony only occurs in the first phrase before Tallis splits the voice parts into polyphony or imitation. Cueing will be very important. Because of its slower tempo, I need to tell the choir to crescendo on any note longer than a half note to move the piece forward without fluctuating the tempo. The only notable breaths are at the start of the imitation sections so catch breaths will be necessary. There needs to be a tenderness in the choir’s tone that I will show through a gentle and seamless conducting pattern.
II. Singing Decisions

Sound:  
**Breathing**—“open microphone” breath-no tension  
**Placement**—3.5-more back then standard Renaissance sound-I want the deep, richness in order to create a transparent sound  
**Vowels and modifications**—mainly in soprano voices and some modification in lower register of tenor range  
**Consonants**—none should be too hard-just enough for the audience to understand the text but it should not leave the texture  
**Type of blend**—shiny yet darker sound that sounds like one voice  
**Preferred balance**—Imitation theme is when parts begin to come out of the texture but never break the bubble  
**Vibrato**—straight tone

Interpretative  
**IPA**: N/A

Decisions:  
**Translations**: N/A  

**Word Stress**—beats 1 and 3 in homophony but in polyphony depends on the word climax of each phrase  
**Phrasing and Breathing**—text in this piece creates phrases but new ideas indicate breathing and phrasing

Emotional  
**Buzz words**—Gentle, Trustworthy, Pure

Coloration:  
**Placement**—dark, rich shine that glimmers the same silver that is described in Gibbons’ “The Silver Swan”

Soloists:  
**Kind and type**: N/A

III. Conducting Decisions

What does my Level 1 look like in this piece?  
*My kinesthetic set-up, my Laban effort actions feelings*

Healthy alignment with straight spine, feet shoulder width apart, and breath is free

What does my Level 2 look like in this piece?  
*My somatic facial affect, my emotional connection to the piece and my facial affect, my mouth shape and my vowel shaping*

Facial affect needs to be relatively neutral so it does not distract from the music. There needs to be plenty of eye contact. I can show tall vowel placements and vowels in my gestures by making them light and not heavy  
What does my Level 3 look like in this piece?
(What are my beat patterns, my cues, my levels, my word stress, my releases, my size of gesture, my entrances, my melded gestures, my eye tracking, etc., and how do I execute them?)

My beat pattern will change depending on the tempo and section. During the homophony, I will most likely be in 2 then switch to 4 during the imitation theme/polyphony. I will have to adapt to how the choir responds because I may switch to conducting the entire piece in 2. Cues need to represent the mood of the piece so they need to be prepped and gently executed. Because of the polyphony, more focus will be put on entrances than cutoffs. Word stress is very important with Tallis so it needs to be portrayed through the vertical and horizontal planes of my conducting pattern.

What does my Level 4 look like in this piece?
(When do I move out of the “patterns” and how, and WHY?)

Because of word stress, polyphony, and imitation techniques, moving out of the pattern is a guaranteed objective for this piece. Using melded gestures at the end of each phrase will help with transitions, as well as the smoothness I am looking to achieve. I could also decide after rehearsals begin that the choir responds better with a different gesture or pattern in a measure than what I had practiced but most of the job of a great conductor is learning how to adapt in the moment and make adjustments for the benefit of the choir.

Is Movement or Choralography needed, and if so, how do I deliver it?

IV. Analysis Decisions

Everything you study in order construct to develop an aural image of the piece and to build a fluid, transparent, informed interpretation of the piece.

Historical Aspects: Composer – history and considerations
Not much is known about Thomas Tallis’ early life but certain historical evidences suggest that he was perhaps born in the early 16th century, towards the end of the reign of Henry VII. Tallis embarked on a musical career in 1532, when he was appointed as an organist at the Benedictine Priory in Dover which is now known as the Dover College. He then went to London where he was appointed as an organist at St Mary-le-Hill in Billingsgate, London and then in Waltham Abbey in London, until it was dissolved during the reign of Henry VIII in 1540. Later in 1543, he was appointed as a Gentleman of the Chapel Royal which marked the real inception of Tallis’ musical career. In 1575, with William Byrd, Tallis secured a monopoly on printing music and music paper in England. He continued to offer his services to Chapel Royal until his death in 1585, serving four monarchs in his lifetime starting from Henry VIII through Edward VI, Mary Tudor and finally Elizabeth I. (http://www.thefamouspeople.com/profiles/thomas-tallis-408.php)
History of the Piece, date
Written in 1565, “If Ye Love Me,” perfectly serves the aesthetic and liturgical needs of its time. The text, taken from the Gospel lesson of John 4:15-17, serves the new Anglican liturgy for Whitsunday (Pentecost), the coming of the "other comforter" to the faithful. Tallis, in his setting of the text, carefully passes between the reformed aesthetic of overt and forthright text-declamation, and the more artful contrapuntal styles of his predecessors. Tallis sets the opening phrase to complete and simple homophonic textures, so that the words of Christ, "If ye love me, keep my commandments," remain utterly clear in the listener's ear. But he also observes his national traditions of contrapuntal artifice, and closes the anthem (twice, with repetition) in the cultivated air of imitative polyphony. Originally written for TTBB, he carefully exploits the particularly English distinction between choirboy sopranos on the cantori and decani sides of the altar, allowing them to sing sometimes jointly, sometimes in alternation. The repeated second phrase is quite typical of Tallis’ practice in the English liturgy.
(http://www.allmusic.com/composition/if-ye-love-me-anthem-for-4-voices-mc0002359956)

Performance Practice elements
This piece requires a much more seamless approach to the sound and color. There is an essence of shine that is not brought forth from forward placement, but rather the tone color of the choir as a whole. Applying all the singing rules of the Renaissance that have been discussed earlier is the key to making this piece sound just like Tallis’ would have wanted.

Program Notes
Thomas Tallis is a composer of many religions, influences, and ideas during the English Reformation. He wrote to the faith of the English church during a time when it was constantly changing beliefs. He wrote, in succession, Latin Catholic church music under Henry VIII, then Latin Anglican music after Henry's break with Rome, then fully protestant English Anglican music, then Latin Catholic music under Queen Mary's restoration of Catholicism, then English music once again under Elizabeth I. This greatly affected his music during the 16th century. At the time he was writing, “If Ye Love Me,” the Spanish-Anglo War broke out over the new Protestant religion beginning to emerge. Tallis looked to the Lord during this time for his inspiration, specifically John 4:15-17.

Theoretical Aspects: Analysis – Structural/Phrasal – (see Template)
Analysis – Chordal – (see Template)

V. Marked Score Decisions
Score Preparation: Prepared Edition – Do I make a prepared edition for the choir? CPDL.com has multiple versions transposed up to F major for SATB but I may still have to transpose it up to G major
Study Score – What is included in my study score? A.S.C.A.M., Phrasal/Chordal Analysis, highlighting of theme, entrances, and word stress

Conductors Score – What is included in my concert score? Cues and Cut-offs

VII. Reflection and Self-Study Questions

1. Do I see my A.S.C.A.M. decisions in my gesture?

2. Do I hear my A.S.C.A.M. decisions in the sound and performance of my choir?
I. Audiation Decisions:

Discography: Summary of important recordings and performances, with notable comparisons:

<table>
<thead>
<tr>
<th>Title of Piece: Viderunt Omnes</th>
<th>Alleluia: conductor and ensemble</th>
<th>Alleluia Verse: conductor and ensemble</th>
<th>Dies Santificatus: conductor and ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>Half note=100</td>
<td>Half note=90</td>
<td>Half note=100</td>
</tr>
<tr>
<td>Key</td>
<td>d minor</td>
<td>d minor</td>
<td>d minor</td>
</tr>
<tr>
<td>Style</td>
<td>Sacred Latin</td>
<td>Sacred Latin</td>
<td>Sacred Latin</td>
</tr>
<tr>
<td>Type of soloist</td>
<td></td>
<td>2 cantus and 1 tenor</td>
<td></td>
</tr>
<tr>
<td>Type of instruments</td>
<td>Voice</td>
<td>Voice</td>
<td>Voice</td>
</tr>
<tr>
<td>Solo ornamentation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choral Style</td>
<td>Renaissance</td>
<td>Renaissance</td>
<td></td>
</tr>
<tr>
<td>Golden Mean</td>
<td>m. 14.8</td>
<td>m. 14.8</td>
<td>m. 21</td>
</tr>
</tbody>
</table>

My favorite sound is: light and bouncy with a sense of legato in certain sections over the bar line

I will achieve it with tall, brighter vowels

I will achieve it with a forward placement by lifting the soft palate and being aware of the alveolar ridge through consonants

I will achieve it with over the bar line, rule of the slur, repeated note rules

I will achieve it with a gliding yet light Renaissance style

Other notes...

There are measures that require a bouncy tone quality from the choir, normally when the melodic phrase includes dotted rhythms. When a note is tied over the bar line, the choir should sing legato, which I plan on showing in my conducting pattern. In the Alleluia, the altos and basses have the melody with a do-sol interval, while the sopranos and tenors have an octave melodic line that creates the opening harmonies. With the start of the Alleluia verse, the theme changes to a 2nd interval in the women’s voices, while the
tenors keep the octave line. The tonality shifts from e minor to the mediant (g). The final movement of this selection is written in d minor but ends in G major. It starts in homophony for the opening statement, and then switches to polyphony before ending with inner and outer voice part pairings.

II. Singing Decisions

Sound:

- **Breathing**: “open microphone” breath-no tension
- **Placement**: Renaissance style so more of a 2.5/forward sound
- **Vowels and modifications**: tall and long-vertical shaped mainly in men’s ranges
- **Consonants**: clear and some dentalized for clarity
- **Type of blend**: forward placement needs to match
- **Preferred balance**: well blended but “fugue”/imitation needs to be main focus
- **Vibrato**: straight tone

Interpretative IPA:

[Viderunt omnes fines terrae salutarem Dei nostri
Jubilate Deo omnis terra
Notum fe jit Domini salutare sum ante conspectum gentium revelavit justitiam suam
Aleluia]

[Dies sanctificatus iluksit nobis
venite gentes et adorate Dominum
Kwia odie desjendit luks magna in teris super omnes terram Aleluia]

Decisions: **Translations**:

*All the ends of the earth have seen the salvation of our God. Make ye jubilation to God all the earth.*

*Our Lord hath made known his salvation: in the sight of the Gentiles he hath revealed his justice, Alleluia.*

*A hallowed day hath dawned for us: come, ye Gentiles, and adore the Lord; for this day a great light hath descended upon the earth. Alleluia.*

- **Word Stress**: with foreground theme. Based off importance of word not stress of beats in 4/4
- **Phrasing and Breathing**: text in this piece creates phrases but new ideas indicate breathing and phrasing. Cadence marks transition into new section

Emotional **Buzz words**: Light, Graceful, Jubilation, Joyful

Coloration: **Placement**: more forward, Emerald Green
Soloists: **Kind and type**-each section is a soloist when they have the theme

### III. Conducting Decisions

What does my Level 1 look like in this piece?
*(My kinesthetic set-up, my Laban effort actions feelings)*

Healthy alignment with straight spine, feet shoulder width apart, and breath is free

What does my Level 2 look like in this piece?
*(My somatic facial affect, my emotional connection to the piece and my facial affect, my mouth shape and my vowel shaping)*

Facial affect needs to be relatively neutral so it does not distract from the music. There needs to be plenty of eye contact. I can show tall vowel placements and vowels in my gestures by making them light and not heavy

What does my Level 3 look like in this piece?
*(What are my beat patterns, my cues, my levels, my word stress, my releases, my size of gesture, my entrances, my melded gestures, my eye tracking, etc., and how do I execute them?)*

Within this piece, I will constantly be switching from a 2 to 4 pattern depending on the sound I want from the ensemble. My gestures will be relatively small because this piece does not change dynamic. I want my pattern to be lower on my body around blue to keep the choir grounded. I may move up to green in the bouncier section. I have to follow the macro idea cueing certain sections when they have the melodic line/theme.

What does my Level 4 look like in this piece?
*(When do I move out of the “patterns” and how, and WHY?)*

There are a lot of opportunities to move out of the pattern because of notes carried over the bar line. There is a melodic theme that continually appears throughout this piece. It is important for the choir to know their function so they know when the theme appears and can back off dynamically. I really want to try and shape each phrase and play with the idea of foreground versus background.

Is Movement or Choralography needed, and if so, how do I deliver it?

### IV. Analysis Decisions

Everything you study in order construct to develop an aural image of the piece and to build a fluid, transparent, informed interpretation of the piece.

**Historical Aspects: Composer – history and considerations**

William Byrd (1540 -July 1623) was an English composer of the Renaissance. He wrote
in many of the forms current in England at the time, including various types of sacred and secular polyphony, keyboard (the so-called Virginalist school), and consort music. He produced sacred music for use in Anglican services, although he himself became a Roman Catholic in later life and wrote Catholic sacred music as well.

History of the Piece, date
“Viderunt Omnes” is performed as the Gradual of the Third Mass of the Nativity. The text is brought from Psalm 97. The Gradual is sung after the first reading at Masses. Unlike the other propers, which take the form of antiphons, the gradual is in responsorial form. It originated as a Gregorian chant but is now performed during a Christmas Day Mass service. Byrd wrote this piece in 1607.

Performance Practice elements
Create a light bouncy sound in the beginning then right before the Golden Mean change the color to a more darker sound with more legato yet still keeping the lightness during the trio. When the entire choir enters for the Dies Sanctificatus there is less legato but not as bouncy as the first section.

Program Notes
William Byrd is known changing the way Renaissance music was performed during the English Reformation. He used points of imitation and polyphony to shape his pieces and create consonant harmonies that later defined this time period. His is most known for his Latin sacred works that influenced the Catholic church. Byrd’s interpretation of Viderunt Omnes (Gradual) was a popular favorite during the Christmas Day Mass in 1607. He took the traditional Gregorian chant and adapted its melody to the new polyphonic style of the Reformation.

Theoretical Aspects:
Analysis – Structural/Phrasal – (see Template)
Analysis – Chordal – (see Template)

V. Marked Score Decisions

Score Preparation:

Study Score – What is included in my study score?
A.S.C.A.M, Phrasal/Chordal Analysis, highlighting of major themes/melodic lines

Conductors Score – What is included in my concert score?
VIII. Reflection and Self-Study Questions

1. Do I see my A.S.C.A.M. decisions in my gesture?

2. Do I hear my A.S.C.A.M. decisions in the sound and performance of my choir?
### Ave Verum Corpus

**I. Audiation Decisions:**
Discography: Summary of important recordings and performances, with notable comparisons:

<table>
<thead>
<tr>
<th>Title of Piece</th>
<th>Version 1: conductor and ensemble</th>
<th>Version 2: conductor and ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ave Verum Corpus</td>
<td>Half note=60-70</td>
<td>Half note=65-75</td>
</tr>
</tbody>
</table>

| Key | g minor | g minor |
| Style | Sacred Latin | Sacred Latin |
| Type of soloist | N/A | N/A |
| Type of instruments | voice | voice |
| Solo ornamentation |  |  |
| Choral Style | Renaissance | Renaissance |
| Golden Mean | m. 28.4 | m.28.4 |

My favorite sound is: Transparent

I will achieve it with warm, rich vowels

I will achieve it with some forward placement without nasality but only when coming out of the texture. Looking for overall darker sound

I will achieve it with steady beat, phrase direction, slur rules

I will achieve it with Renaissance style

*Other notes...*

The singers need to know when they have the melodic line/foreground that needs to stand out, if not they have secondary material. Overall, the piece needs to be translucent and create a mix of sounds, while bringing certain lines out of the texture. There needs to be a good balance between all of the voice parts, especially making sure the sopranos and
II. Singing Decisions

Sound: **Breathing**- using the technique behind the “microphone” breath-silent
**Placement**-2.5-a little more forward for Renaissance style
**Vowels and modifications**-tall and vertical-when the sopranos and tenors go above a D5 and the altos and basses go below an A3
**Consonants**-Because of polyphony, need to be crisp, especially initial
**Type of blend**-transparent and gliding
**Preferred balance**-equal balance of all parts with emphasis on new musical idea
**Vibrato**-straight tone

Interpretative **IPA**:

\[
\text{Ave verum corpus natum de Maria Virgini.} \\
\text{Verum passum imolatum in cruci prœ omnine} \\
\text{Kwisus latum perfìratum fluësit aqua et sanguine} \\
\text{Estò nobis pregustatum mortis in ëgamine} \\
\text{O Jezu dulŒjus Jezu ò Jezu fili Maria} \\
\text{Misèrere mei. amen.}
\]

Decisions: **Translations**:

*Hail true body: that was born of the Virgin Mary,*
*That truly suffered and was sacrificed on the Cross for us men,*
*From whose pierced side flowed water and blood;*
*Be for us a foretaste of death and judgment.*
*O sweet Jesus! O gentle Jesus! O Jesus son of Mary.*
*Have mercy upon us. Amen.*

**Word Stress**-a lot of stress is put on beats 1 and 3 but it all depends on the text inflection during each phrase. Usually the stress is put on the first stress of the word.

**Phrasing and Breathing**-The phrases for breathing are broken up by the text of the piece; normally indicated through punctuation or rests. There will be no breaths when a note is tied over the bar line.

**Emotional Buzz words**- Shiny, Transparent, Seamless
**Coloration**: **Placement**-brighter unless indicated by conductor for darker sound in certain sections
**Soloists**: **Kind and type**-N/A

III. Conducting Decisions

What does my Level 1 look like in this piece?
(My kinesthetic set-up, my Laban effort actions feelings)

Healthy alignment with straight spine, feet shoulder width apart, and breath is free

What does my Level 2 look like in this piece?
(My somatic facial affect, my emotional connection to the piece and my facial affect, my mouth shape and my vowel shaping)

Facial affect needs to be relatively neutral so it does not distract from the music. There needs to be plenty of eye contact. I can show tall vowel placements and vowels in my gestures by making them light and not heavy

What does my Level 3 look like in this piece?
(What are my beat patterns, my cues, my levels, my releases, my size of gesture, my entrances, my melded gestures, my eye tracking, etc., and how do I execute them?)

The piece is written in cut time but because of the slower tempo I want to conduct this piece in 4. There needs to be no break in the sound and not one part can pop out of the texture until they have the main theme. The word stress would be shown in the fluidity of my non-dominant hand. My releases need to be directed at many different parts so eye contact and clarity on the beat is important. My gestures will be smaller to keep the dynamics no louder than mezzo-forte.

What does my Level 4 look like in this piece?
(When do I move out of the “patterns” and how, and WHY?)

Once I become comfortable with my pattern, then I can transition into this step. I can shape phrases by identifying the important melodic line and begin to create beautiful sounds. More focus will be put on tone and I will become more aware of how my gestures affect the sound, whether the sound is too bouncy, heavy, etc. I want to incorporate stop gestures into the piece as it transitions into new sections.

Is Movement or Choralography needed, and if so, how do I deliver it?
N/A

IV. Analysis Decisions

Everything you study in order construct to develop an aural image of the piece and to build a fluid, transparent, informed interpretation of the piece.

Historical Aspects: Composer – history and considerations
William Byrd (1540 -July 1623) was an English composer of the Renaissance. He wrote in many of the forms current in England at the time, including various types of sacred and secular polyphony, keyboard (the so-called Virginalist school), and consort music. He produced sacred music for use in Anglican services, although he himself became a Roman Catholic in later life and wrote Catholic sacred music as well.
History of the Piece, date

Ave verum corpus is a short Eucharistic hymn that has been set to music by various composers. It dates from the 14th century and has been attributed to Pope Innocent VI. It was written by Byrd in 1605. During the Middle Ages it was sung at the elevation of the host during the consecration. It was also used frequently during Benediction of the Blessed Sacrament. The hymn's title means "Hail, true body," and is based on a poem deriving from a 14th-century manuscript from the Abbey of Reichenau, Lake Constance. The poem is a meditation on the Catholic belief in Jesus's Real Presence in the sacrament of the Eucharist, and ties it to the Catholic conception of the redemptive meaning of suffering in the life of all believers.

Performance Practice elements

I want to create a smooth, legato line throughout this piece. There needs to be an overarching line in each section. The rule of crescendoing over the bar line strongly applies. I want to fluctuate the tempo at the end or phrases during the cadence, and create phrases that move forward during notes longer than a half note.

Program Notes

William Byrd's output of about 470 compositions amply justifies his reputation as one of the great masters of English Renaissance music. Perhaps his most impressive achievement as a composer was his ability to transform so many of the main musical forms of his day and stamp them with his own identity. Having grown up in an age in which Latin polyphony was largely confined to liturgical items, he assimilated and mastered the Continental motet form of his day, employing a highly personal synthesis of English and continental models. Despite a general aversion to the madrigal, he succeeded in cultivating secular vocal music in an impressive variety of forms. His most famous work, Ave Verum Corpus portrays these ideas of Latin polyphony with beautiful harmonies and countermelodies much different than other composers of his time.

Theoretical Aspects: Analysis – Structural/Phrasal – (see Template)
Analysis – Chordal – (see Template)

V. Marked Score Decisions

Score Preparation: Prepared Edition – Do I make a prepared edition for the choir? Imslp.com has a free version I will use and the choir will make adjustments at my discretion throughout the rehearsals.

Study Score – What is included in my study score? A.S.C.A.M., Phrasal/Chordal Analysis, highlighting main themes and choir rules

Conductors Score – What is included in my concert score? Cut-offs and cues
IX. Reflection and Self-Study Questions

1. Do I see my A.S.C.A.M. decisions in my gesture?

2. Do I hear my A.S.C.A.M. decisions in the sound and performance of my choir?
**The Silver Swan**

I. Audition Decisions:

Discography: Summary of important recordings and performances, with notable comparisons:

<table>
<thead>
<tr>
<th>Title of Piece: The Silver Swan</th>
<th>Version 1: conductor and ensemble</th>
<th>Version 2: conductor and ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>Quarter note=50</td>
<td>Quarter note=65</td>
</tr>
<tr>
<td>Key</td>
<td>F major</td>
<td>F major</td>
</tr>
<tr>
<td>Style</td>
<td>Secular Madrigal</td>
<td>Secular Madrigal</td>
</tr>
<tr>
<td>Type of soloist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Type of instruments</td>
<td>Voice</td>
<td>Voice</td>
</tr>
<tr>
<td>Solo ornamentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choral Style</td>
<td>Renaissance</td>
<td>Renaissance</td>
</tr>
<tr>
<td>Golden Mean</td>
<td>m. 12.9</td>
<td>m. 12.9</td>
</tr>
</tbody>
</table>

My favorite sound is: light and bouncy with a sense of legato in certain sections over the bar line

I will achieve it with darker vowels with modification in the upper voices

I will achieve it with 3.5/4 placement

I will achieve it with over the bar line and rule of the slur rules

I will achieve it with darker but not heavier style

*Other notes…*

What makes this piece interesting and well-known is Gibbons use of imitation and moving lines. The piece starts out homophonically then breaks off into moving lines where the use of eighth notes, mainly within the inner parts, drives the tempo forward. Gibbons part-writing is very common for this Renaissance style with his use of interchanging duets with certain voices, normally at the interval of a 3rd. I personally like the faster tempo because of the long, sustained notes, specifically in the soprano line. Each part needs to be intentional with their rhythms because the text varies within 1 beat
during most phrases. The first sopranos have the melody but I do not want them to overshadow the bottom voices. I want a well-balanced performance.

II. Singing Decisions

Sound:
- **Breathing**—“open microphone” breath-no tension
- **Placement**—richer sound with 3.5 placement. I want a warmth to the singer’s tone in this piece
- **Vowels and modifications**—in the soprano and bass line—Very high in soprano’s range and a lot of octave jumps in basses
- **Consonants**—clear but initial consonant should not be hit too hard
- **Type of blend**—soprano has melody but I want the piece to be translucent
- **Preferred balance**—well blended but new imitation phrase needs to be heard from each voice part
- **Vibrato**—straight tone

Interpretative: IPA: N/A

Decisions:
- **Translations:** N/A
- **Word Stress**—within imitation theme
- **Phrasing and Breathing**—text in this piece creates phrases but new ideas indicate breathing and phrasing

Emotional: **Buzz words**—Grieving, Hopeless, Fearless

Coloration: **Placement**—rich purple

Soloists: Kind and type-N/A

III. Conducting Decisions

What does my Level 1 look like in this piece?
*(My kinesthetic set-up, my Laban effort actions feelings)*

Healthy alignment with straight spine, feet shoulder width apart, and breath is free

What does my Level 2 look like in this piece?
*(My somatic facial affect, my emotional connection to the piece and my facial affect, my mouth shape and my vowel shaping)*

Facial affect needs to be relatively neutral so it does not distract from the music. There needs to be plenty of eye contact but the gestures for entrances are even more important during the polyphony. I can show tall vowel placements and vowels in my gestures by making them light and not heavy

What does my Level 3 look like in this piece?
(What are my beat patterns, my cues, my levels, my word stress, my releases, my size of
gesture, my entrances, my melded gestures, my eye tracking, etc., and how do I execute
them?)

Because of the darker sound I hope to achieve, I want my beat pattern to stay lower on
my body, especially to give the sopranos and basses the breath support they need for
these difficult phrases. I will start in 2 during the homophonic sections but probably
switch to 4 during the points of imitation and polyphony.

What does my Level 4 look like in this piece?
(When do I move out of the “patterns” and how, and WHY?)

There are many times during the melodic/soprano line that I want to move out of the
texture because of how high the onset is for this voice part. Depending on the shape of
the line, I may switch to a 4 pattern or keep in 2. Since Gibbons based this song on a
poem, I want a slight ritard at the end of each musical phrase. I believe Gibbons even set
up his composition to follow this musical idea.

Is Movement or Choralography needed, and if so, how do I deliver it?

IV. Analysis Decisions

Everything you study in order construct to develop an aural image of the piece and to
build a fluid, transparent, informed interpretation of the piece.

Historical Aspects: Composer – history and considerations
One of the last great polyphonic English composers, Orlando Gibbons was the last of
four sons of a family of musicians. Born in Oxford in 1583 to William Gibbons, who was
appointed a wait at Cambridge in 1567, Orlando soon became heavily involved in church
music. Surprisingly most of Gibbons’ music was never published in his lifetime. Most of
his music was written for the Anglican rite, however there is a large amount of keyboard
music written for secular occasions along with masterful madrigals, such as The Silver
Swan. Gibbons did manage to publish a book of madrigals in 1612, a Viol book in 1610,
and he remained the master of English organ music during his life. Gibbons wrote over
40 anthems, yet only around 15 are polyphonic, the rest are what are called "verse
anthems." (http://www.poemhunter.com/orlando-gibbons/biography/)

History of the Piece, date
The most famous of all the madrigals Gibbons wrote is “The silver swanne,” included in
the only collection published by the composer, The First Set of Madrigals and Mottets,
apt for Viols and Voyces. This collection appeared, advertised as newly composed, in
1612. Some of these are more akin to consort songs for solo voice and instrumental
accompaniment, and could be performed in this way rather than with each part sung.
(http://www.poemhunter.com/orlando-gibbons/biography/)

Performance Practice elements
Create a smooth legato line during both the homophonic and polyphonic sections. Dark,
rich tone from all voice parts yet not heavy. Each new phrase needs to be brought out of the texture as it is imitated.

Program Notes
“The Silver Swan” is one of the most famous madrigals by Orlando Gibbons in 1612. It is scored for 5 voices (SATBB), although some specify SSATB instead, and presents the legend that swans sing only just before their death. This message behind the swan song represents a metaphorical phrase for a final gesture, effort, or performance given just before death or retirement. The phrase refers to an ancient belief that swans sing a beautiful song in the moment just before death, having been silent during most of their lifetime. The song was published in Gibbons’ First Set of Madrigals and Motets of 5 parts.

Theoretical Aspects:
Analysis – Structural/Phrasal – (see Template)
Analysis – Choral – (see Template)

V. Marked Score Decisions

Score Preparation:
Prepared Edition – Do I make a prepared edition for the choir? I found an SSATB version from imslp.com

Study Score – What is included in my study score?
A.S.C.A.M., Phrasal/Choral Analysis, highlighting of main theme and cues/entrances

Conductors Score – What is included in my concert score?-Cut-offs and cues

X. Reflection and Self-Study Questions

1. Do I see my A.S.C.A.M. decisions in my gesture?

2. Do I hear my A.S.C.A.M. decisions in the sound and performance of my choir?


As Vesta Was from Latmos Hill Descending

I. Audiation Decisions:

Discography: Summary of important recordings and performances, with notable comparisons:

<table>
<thead>
<tr>
<th>Title of Piece: As Vesta Was from Latmos Hill Descending</th>
<th>Version 1: conductor and ensemble</th>
<th>Version 2: conductor and ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>Quarter note=130</td>
<td>Quarter note=152</td>
</tr>
<tr>
<td>Key</td>
<td>B flat Major</td>
<td>B flat Major</td>
</tr>
<tr>
<td>Style</td>
<td>Secular English</td>
<td>Secular English</td>
</tr>
<tr>
<td>Type of soloist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Type of instruments</td>
<td>Voice</td>
<td>Voice</td>
</tr>
<tr>
<td>Solo ornamentation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choral Style</td>
<td>Renaissance</td>
<td>Renaissance</td>
</tr>
<tr>
<td>Golden Mean</td>
<td>m. 71.6</td>
<td>m. 71.6</td>
</tr>
</tbody>
</table>

My favorite sound is: light and bouncy with a sense of legato in certain sections over the bar line

I will achieve it with tall, brighter vowels

I will achieve it with a forward placement

I will achieve it with over the bar line, rule of the slur, rule of the subject

I will achieve it with light Renaissance style

Other notes...

This is a fun yet challenging piece for high school students. The faster tempo, independent parts, and rhythms make this piece very difficult but an attainable goal for any strong madrigal group. I will mainly conduct this piece in 2 with a bouncy ictus but during the homophonic sections, I will create more of a gliding pattern to match the legato sound I want from the choir. There needs to be a lot of modification in the soprano section because it sits very high in their tessitura, which means I need to keep my pattern grounded and use melded gestures during transitions. Because of the polyphony, the subject of imitation needs to be the main focus and needs to be brought out of the texture.
Tuning and blending is essential to an excellent performance.

II. Singing Decisions

Sound:  
- **Breathing**—“open microphone” breath-no tension
- **Placement**—Renaissance style so more of a 2.5/forward sound
- **Vowels and modifications**—tall and long-vertical shaped mainly in the soprano line but there needs to be modifications with the wide interval leaps in the men’s voice parts
- **Consonants**—clear and precise during both polyphonic and homophonic sections
- **Type of blend**—forward placement needs to match
- **Preferred balance**—well blended but subject needs to be main focus
- **Vibrato**—straight tone

Interpretative IPA: N/A

Decisions:  
- **Word Stress**—within imitation theme
- **Phrasing and Breathing**—text in this piece creates phrases but new ideas indicate breathing and phrasing

Emotional  
- **Buzz words**—Praise, Joy

Coloration:  
- **Placement**—more forward for an emerald green

Soloists:  
- Kind and type-each section is a soloist when they have the subject

III. Conducting Decisions

What does my Level 1 look like in this piece?  
( *My kinesthetic set-up, my Laban effort actions feelings* )

Healthy alignment with straight spine, feet shoulder width apart, and breath is free

What does my Level 2 look like in this piece?  
( *My somatic facial affect, my emotional connection to the piece and my facial affect, my mouth shape and my vowel shaping* )

Facial affect needs to be relatively neutral so it does not distract from the music. There needs to be plenty of eye contact, especially for cueing different entrances. I can show tall vowel placements and vowels in my gestures by making them light and not heavy.

What does my Level 3 look like in this piece?  
( *What are my beat patterns, my cues, my levels, my word stress, my releases, my size of gesture, my entrances, my melded gestures, my eye tracking, etc., and how do I execute* )
My beat pattern will be in cut time and may change into 4 during certain cadences or sections. I want my conducting pattern to glide yet create a small bounce to indicate the lightness I want in the sound. My pattern should remain low except in certain sections where I want a brighter placement. Because of the polyphony, eye contact is crucial and cues need to be clear.

What does my Level 4 look like in this piece?
*(When do I move out of the “patterns” and how, and WHY?)*

Because of the faster rhythms in this piece, I want to remain in 2 during most sections to create a bouncy, light sound. Because of all the transitions, I want to incorporate melded gestures into my pattern and move out of the pattern to help the sopranos when their part is high in their tessitura. I will move out of my pattern more during the homophonic section in order to create legato and dynamic contrasts.

Is Movement or Choralography needed, and if so, how do I deliver it?

### IV. Analysis Decisions

Everything you study in order construct to develop an aural image of the piece and to build a fluid, transparent, informed interpretation of the piece.

**Historical Aspects: Composer – history and considerations**
Thomas Weelkes has been known as one of the great names in the flowering of the Elizabethan madrigal. Unlike many of his famous contemporaries, however, Weelkes never seems to have served the royal household in London, rather ekings out a living as a provincial church musician. He first privately served noble patrons George Phillpot and then Edward Darcye, following this with an uneasy tenure as Winchester College organist from 1598 to 1602. He then took the appointment as organist and choirmaster at Chichester Cathedral. His first (and best-known) compositions fed the tremendous vogue for Italianate music in Elizabethan England. In comparison to the then-recent publications of Morley, Weelkes lacked the elder madrigalist's graceful simplicity in the form; his resounding sonorities and imaginative contrasts, however, were already present in the First Book of Madrigals. *(http://www.allmusic.com/artist/thomas-weelkes-mn0001596008/biography)*

**History of the Piece, date**
As Vesta Was from Latmos Hill Descending was written by Weelkes in 1601. This madrigal comes from an anthology of English madrigals entitled “The Triumphes of Oriana” written in honor of Queen Elizabeth (the Queen was often called Oriana). The work consists of six voices and portrays Vesta (the Roman goddess of the hearth) and her attendants in an encounter with the "maiden queen" (Elizabeth/Oriana) on a mythical hill.
This piece musically depicts (paints) a descending melodic line during the word ‘descending.’ Conversely, an ascending scale depicts the maiden queen climbing the hill.

**Performance Practice elements**

This piece is a prime example of Renaissance style because of the text painting so it is crucial that the choir and conductor portray these different musical ideas to accurately portray the message. Because of the faster tempo, this piece needs to remain more forward and light with more legato in the homophonic sections.

**Program Notes**

Born in 1576, English composer and organist Thomas Weelkes is considered one of the finest Tudor composers, known for madrigals and anthems. In a career that spanned the most fertile period in England's musical history, Weelkes studied the Flemish polyphonic technique used by William Byrd, but became familiar with the Italian madrigal used by Thomas Morley. His famous piece “As Vesta Was from Latmos Hill Descending” was dedicated to Queen Elizabeth in 1601. It has a plethora of imitative polyphony, text painting, and juxtaposition, which exemplifies the styles used during the Renaissance.

Theoretical Aspects: Analysis – Structural/Phrasal – (see Template)
Analysis – Chordal – (see Template)

V. Marked Score Decisions


Study Score – *What is included in my study score? A.S.C.A.M., Phrasal/Choral Analysis, highlighting of main theme and cues/entrances*

Conductors Score – *What is included in my concert score? Cut-offs and cues*

XI. Reflection and Self-Study Questions

1. Do I see my A.S.C.A.M. decisions in my gesture?

2. Do I hear my A.S.C.A.M. decisions in the sound and performance of my choir?
Appendix 3: Phrasal Analyses of Works Presented

<table>
<thead>
<tr>
<th>Form: Macro</th>
<th>Measure #</th>
<th>Verily, Verily I Say Unto You: A</th>
<th>Form: Micro</th>
<th>a1</th>
<th>a2</th>
<th>a3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>q = 90</td>
<td>measures 1 - 4</td>
<td>a1</td>
<td>a2</td>
<td>a3</td>
<td></td>
</tr>
<tr>
<td>Meter</td>
<td>cut time</td>
<td>measures 5 - 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Texture</td>
<td>SATB</td>
<td>measures 12 - 18</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>mf</td>
<td>mp</td>
<td>mp</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic Progression</td>
<td>b minor: vi-V</td>
<td>D major-b minor-D major: I</td>
<td>b minor: iv-B major-b minor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cadences</td>
<td>F# Major-b minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text - Main</td>
<td>Verily, verily, I say unto you: except ye eat the flesh of the Son of man, and drink his blood, ye have no life in you Who so eateth my flesh, and drinketh my blood, hath eternal life</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text - secondary</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Form: Macro B</th>
<th>Measure #</th>
<th>and I will raise him up at the last day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form: Micro</td>
<td>b1</td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>q = 95</td>
<td></td>
</tr>
<tr>
<td>Meter</td>
<td>4/4 meter</td>
<td></td>
</tr>
<tr>
<td>Texture</td>
<td>SATB</td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>mf</td>
<td></td>
</tr>
<tr>
<td>Harmonic Progression</td>
<td>b minor: vi-E major (VI)</td>
<td></td>
</tr>
<tr>
<td>Cadences</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text - Main</td>
<td>and I will raise him up at the last day</td>
<td></td>
</tr>
<tr>
<td>Text - secondary</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Form: Macro A</th>
<th>Measure #</th>
<th>For my flesh is meat indeed, and my blood is drink indeed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form: Micro</td>
<td>a1</td>
<td>a2</td>
</tr>
<tr>
<td>Tempo</td>
<td>q = 90</td>
<td></td>
</tr>
<tr>
<td>Meter</td>
<td>cut time</td>
<td></td>
</tr>
<tr>
<td>Texture</td>
<td>SATB</td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>mf</td>
<td>mp</td>
</tr>
<tr>
<td>Harmonic Progression</td>
<td>b minor: iv-vi-B major</td>
<td>d minor-A major-D major-E major</td>
</tr>
<tr>
<td>Cadences</td>
<td>B major-E major</td>
<td></td>
</tr>
<tr>
<td>Text - Main</td>
<td>For my flesh is meat indeed, and my blood is drink indeed We that eateth my flesh, and drinketh my blood, dwelleth in me, and I in him.</td>
<td></td>
</tr>
<tr>
<td>Text - secondary</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

86
### Hear the Voice and Prayer: A

<table>
<thead>
<tr>
<th>Measure #</th>
<th>Form: Macro</th>
<th>Form: Micro</th>
<th>Dynamics</th>
<th>Harmonic Progress</th>
<th>Cadenza</th>
<th>Text: Main</th>
<th>Text: Secondary</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>measures 1-8</td>
<td>a1</td>
<td>mp</td>
<td>c-VN</td>
<td>i-V</td>
<td>Hear the voice and prayer of thy servants</td>
<td>that they make before thee this day</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure #</th>
<th>Form: Macro</th>
<th>Form: Micro</th>
<th>Dynamics</th>
<th>Harmonic Progress</th>
<th>Cadenza</th>
<th>Text: Main</th>
<th>Text: Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>measures 9-11</td>
<td>a1</td>
<td>mp</td>
<td>i-V</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### B

<table>
<thead>
<tr>
<th>Measure #</th>
<th>Form: Macro</th>
<th>Form: Micro</th>
<th>Dynamics</th>
<th>Harmonic Progress</th>
<th>Cadenza</th>
</tr>
</thead>
<tbody>
<tr>
<td>measures 1-24</td>
<td>b1</td>
<td>b2</td>
<td>b3</td>
<td></td>
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<table>
<thead>
<tr>
<th>Measure #</th>
<th>Form: Macro</th>
<th>Form: Micro</th>
<th>Dynamics</th>
<th>Harmonic Progress</th>
<th>Cadenza</th>
</tr>
</thead>
<tbody>
<tr>
<td>measures 25-34</td>
<td></td>
<td></td>
<td></td>
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<table>
<thead>
<tr>
<th>Measure #</th>
<th>Form: Macro</th>
<th>Form: Micro</th>
<th>Dynamics</th>
<th>Harmonic Progress</th>
<th>Cadenza</th>
</tr>
</thead>
<tbody>
<tr>
<td>measures 1-24</td>
<td>b1</td>
<td>b2</td>
<td>b3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure #</th>
<th>Form: Macro</th>
<th>Form: Micro</th>
<th>Dynamics</th>
<th>Harmonic Progress</th>
<th>Cadenza</th>
</tr>
</thead>
<tbody>
<tr>
<td>measures 25-34</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Text: Main: that thine eyes may be open towards this house night and day of which thou hast said "My name shall be there" And when thou hearest have mercy on them

Text: Secondary: ever towards this place

### B repeated

<table>
<thead>
<tr>
<th>Measure #</th>
<th>Form: Macro</th>
<th>Form: Micro</th>
<th>Dynamics</th>
<th>Harmonic Progress</th>
<th>Cadenza</th>
</tr>
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<tbody>
<tr>
<td>measures 1-24</td>
<td>b1</td>
<td>b2</td>
<td>b3</td>
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<tr>
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<th>Form: Micro</th>
<th>Dynamics</th>
<th>Harmonic Progress</th>
<th>Cadenza</th>
</tr>
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<tbody>
<tr>
<td>measures 25-34</td>
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</tbody>
</table>

Text: Main: that thine eyes may be open towards this house night and day of which thou hast said "My name shall be there" And when thou hearest have mercy on them

Text: Secondary: ever towards this place

Staging
<table>
<thead>
<tr>
<th>Measure</th>
<th>Form: Macro</th>
<th>Form: Micro</th>
<th>Text: Main</th>
<th>Text: secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>a1</td>
<td></td>
<td>If ye love me keep my commandments</td>
<td>and I will pray the father and he shall give you another comforter</td>
</tr>
<tr>
<td>5-13</td>
<td>a2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14-26</td>
<td>b1</td>
<td></td>
<td>that he may hide with you forever: E'en the sp'rit of truth</td>
<td>that he may hide with you forever: E'en the sp'rit of truth</td>
</tr>
<tr>
<td>27-39</td>
<td>b2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Form: Major</td>
<td>Form: Minor</td>
<td>Coda</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
<td>-------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>1-8</td>
<td>a1</td>
<td>a2</td>
<td>b1</td>
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*Form: Major*
- Measure 1-8: mm. 1-8
- Measure 9-16: mm. 9-16
- Measure 17-24: mm. 17-24

*Form: Minor*
- Measure 1-8: mm. 1-8
- Measure 9-16: mm. 9-16
- Measure 17-24: mm. 17-24

*Coda*
- Measure 25-32: mm. 25-32

*Form: Major*
- Measure 1-8: mm. 1-8
- Measure 9-16: mm. 9-16
- Measure 17-24: mm. 17-24

*Form: Minor*
- Measure 1-8: mm. 1-8
- Measure 9-16: mm. 9-16
- Measure 17-24: mm. 17-24

*Coda*
- Measure 25-32: mm. 25-32

*Program Notes*

- Volume 6 (1st Continuo) ad lib. ad anima, una congettura gentium
- Vedere il 'lamento

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89
### Ave Verum Corpus: A

<table>
<thead>
<tr>
<th>Measure</th>
<th>Measures 1-8</th>
<th>Measures 9-17</th>
<th>Measures 18-25</th>
<th>Measures 26-33</th>
<th>Measures 34-41</th>
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<td>Micro</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td><strong>Text</strong></td>
<td>Ave verum Corpus, natum de Mariae Virginie</td>
<td>Veni Creator ex Patre Spiritu et Angelis</td>
<td>Caelum praeparatum, et duxit aegregium</td>
<td>Esto noster praeparatum in mutatione</td>
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</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>half note = 70</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Meter</strong></td>
<td>cut time</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Letture</strong></td>
<td>SATB</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Dynamic</strong></td>
<td>mf</td>
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<tr>
<td><strong>Harmonic Progression</strong></td>
<td>g minor-G major-F major-D major (V)</td>
<td>diminished-B flat major-D major (V)</td>
<td>C major (IV)-F major</td>
<td>diminished-B flat Major</td>
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<td><strong>Cadences</strong></td>
<td>V-I</td>
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### B

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<thead>
<tr>
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<th>Measures 29-36</th>
<th>Measure 29-37</th>
<th>Measure 29-43</th>
<th>Measure 29-45</th>
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<td>Micro</td>
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</tr>
<tr>
<td><strong>Text</strong></td>
<td>O dulcis, O pia, O Jesu Fil Fil Merkie</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>half note = 65</td>
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</tr>
<tr>
<td><strong>Meter</strong></td>
<td>cut time</td>
<td></td>
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<tr>
<td><strong>Letture</strong></td>
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<td><strong>Dynamic</strong></td>
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<td><strong>Cadences</strong></td>
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### B repeated

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<th>Measure 38-46</th>
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<td><strong>Text</strong></td>
<td>O dulcis, O pia, O Jesu Fil Fil Merkie</td>
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<tr>
<td><strong>Tempo</strong></td>
<td>half note = 65</td>
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<tr>
<td><strong>Meter</strong></td>
<td>cut time</td>
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<tr>
<td><strong>Letture</strong></td>
<td>SATB</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>Dynamic</strong></td>
<td>mp</td>
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<tr>
<td><strong>Harmonic Progression</strong></td>
<td>g minor (I)-B major (V)</td>
<td>g minor (I)-G major</td>
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<tr>
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### Coda

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</tr>
<tr>
<td><strong>Text</strong></td>
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<tr>
<td><strong>Tempo</strong></td>
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</tr>
<tr>
<td><strong>Text</strong></td>
<td>Amen.</td>
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### Staging

- [Image of staging diagrams]
### The Silver Swan: A

<table>
<thead>
<tr>
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<th>Form: Macro</th>
<th>Measure #</th>
<th>Form: Macro</th>
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<tbody>
<tr>
<td><strong>a1</strong></td>
<td>measure 1 - 7</td>
<td><strong>a2</strong></td>
<td>measure 7 - 14</td>
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<tr>
<td>Tempo</td>
<td>q = 60</td>
<td>Tempo</td>
<td>q = 60</td>
</tr>
<tr>
<td>Meter</td>
<td>4/4 meter</td>
<td>Meter</td>
<td>4/4 meter</td>
</tr>
<tr>
<td>Texture</td>
<td>SSATB</td>
<td>Texture</td>
<td>SSATB</td>
</tr>
<tr>
<td>Dynamics</td>
<td>mp</td>
<td>Dynamics</td>
<td>mp</td>
</tr>
<tr>
<td>Harmonic Process</td>
<td>F major I-V-I</td>
<td>Harmonic Process</td>
<td>D major (vi) - I, major (V) - F major (i)</td>
</tr>
<tr>
<td>Cadenza</td>
<td>Text - Main: The silver swan who living had no mot, when death approached unlook'd her silent throat</td>
<td>Text - secondary: Leaving her breast against the needy shore, thus sang her first and last and sang no more.</td>
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### A CODA

<table>
<thead>
<tr>
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<td>measure 17 - 21</td>
<td><strong>a4</strong></td>
<td>measure 17 - 21</td>
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<td>Tempo</td>
<td>q = 60</td>
<td>Tempo</td>
<td>q = 60</td>
</tr>
<tr>
<td>Meter</td>
<td>4/4 meter</td>
<td>Meter</td>
<td>4/4 meter</td>
</tr>
<tr>
<td>Texture</td>
<td>SSATB</td>
<td>Texture</td>
<td>SSATB</td>
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<tr>
<td>Dynamics</td>
<td>mp</td>
<td>Dynamics</td>
<td>mp</td>
</tr>
<tr>
<td>Harmonic Process</td>
<td>VI</td>
<td>Harmonic Process</td>
<td>VI</td>
</tr>
<tr>
<td>Cadenza</td>
<td>Text - Main: More grace than swans now live, more fools than wise.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text - secondary:</td>
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<td></td>
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<td>Staging</td>
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<td>Staging</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Form, Measure</td>
<td>Text - Main</td>
<td>Text - secondary</td>
</tr>
<tr>
<td>---------</td>
<td>---------------</td>
<td>-------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>1</td>
<td>A</td>
<td>As Vesta was from Latmos hill descending</td>
<td>( \text{she sang a maiden, Queen, the same ascending} )</td>
</tr>
<tr>
<td>7 - 8</td>
<td>B</td>
<td>attended on by all the shepherd's swains</td>
<td>( \text{finis} )</td>
</tr>
<tr>
<td>21 - 23</td>
<td>D</td>
<td>( \text{two by two, three by three, leading their goddess all a-dance} )</td>
<td>( \text{finis} )</td>
</tr>
<tr>
<td>26 - 27</td>
<td>E</td>
<td>( \text{then sang Diana, nymph of Diana} )</td>
<td>( \text{finis} )</td>
</tr>
<tr>
<td>30 - 31</td>
<td>F</td>
<td>( \text{Long live fair Diana} )</td>
<td>( \text{finis} )</td>
</tr>
</tbody>
</table>
Appendix 4: Honors Choir Weekly Lesson Plans

Caroline Morse
August 31st, 2014
Lesson Plan Rehearsal One (90 minutes)

Start: 1:00 pm

Welcome (5 min.)-Pick up packets and rehearsal schedule when walking into room
Check immediate conflicts with recital date

Listen and Read
I. Hear the Voice and Prayer (7 min. total)

II. Verily, Verily I Say Unto You (3 min. total)

III. If Ye Love Me (4 min. total)

IV. Viderunt Omnes (8 min. total)

V. Ave Verum Corpus (8 min. total)

VI. The Silver Swan (3 min. total)

VII. As Vesta Was from Latmos Hill Descending (9 min. total)

Time: 1:45-50

Review
As Vesta Was

a. m.1-58 (on neutral syllable “Da”)

b. pg. 1-6

c. Counting in 4-Conduct in 2 (m.1-22)
d. Counting in 4 on pitches (m.1-22)
e. (All men chant T1 line)
f. All parts solfege m.22-57 (B flat major)-1 min to look over tricky spots
g. Text-m. 22-57

If time
Ave Verum Corpus-Run through without repeat
Caroline Morse  
September 7th, 2014  
Lesson Plan Rehearsal Two (90 minutes)  

Rehearsal Threads: Rhythmic and Pitch Accuracy  

I. Warm-Up (4 minutes)  

II. The Silver Swan (10 minutes)  

a. Map the structure  

b. Beat function-model soprano line  
   i. Everyone be a soprano and count first page  
   ii. Count entire piece on own parts  

 c. F major-Tonicize-hand signs  
   i. 30 seconds to look through piece and mark altered syllables  
   ii. 1 minute to audiate solfege with hand signs  
   iii. Solfege in F major  

d. Word stress  
   i. Which words are stressed in the first section (swan, note, death, throat)  
   ii. Students sing A section on text  

e. Rule of crescendo over the bar line  
   i. B and B1 sections-any note longer than quarter note  
   ii. Students sing sections on text  

III. Viderunt Omnes (11 minutes)  

a. Beat function-model m.6 in tenor line (quarter note=105) WAY UNDER TEMPO  
   i. Students keep quarter beat on body and count own part-stop before versus  
   ii. May need to restart at m.15 (jubilate)
b. Tonicize d minor-hand signs
   i. 1 minute to mark in solfege/altered syllables (C natural=teh)
   ii. Solfege in d minor (Quarter note=115)

IV. As Vesta Was from Latmos Hill Descending (14 minutes)
   a. Map structure
   b. Beat Function (quarter note=115)
      i. conduct in 4 while students count
      ii. May need to work on pg. 8 (Long live)
   c. Tonicize F major-hand signs
      i. Do-teh-do-fi (altered syllables)
      ii. 90 seconds to write solfege-focus on fast passages
      iii. Student sing entire piece on solfege

V. Verily, Verily I Say Unto You (10 minutes)
   i. Beat Function
   ii. Everyone count own part on first phrase
      iii. Turn to pg. 2, middle system (and I will)-Count until “day” at top of pg. 3
      iv. Tenors change D natural to D# on m.22
   b. Tonicize e minor-hand signs
      i. Do-teh-do-ti-do-fi-fa-do (altered syllables)
      ii. Students sing entire piece on solfege

VI. Dies Santificatus (11 minutes)
   a. Beat function (half note=75, quarter note pulse if necessary)
      i. Count entire piece on own voice part
   b. Tonicize G major-hand signs
i. Fi-meh (altered syllables)

ii. Solfege m.1-17 on own voice part in G major

iii. Voice pair m.17-27 starting with S/B then A/T on solfege

iv. Ask who voice pairs from m.17-end. Students sing on solfege with pairing in mind

VII. Ave Verum Corpus (10 minutes)

a. Count sing entire piece on pitches (conduct in 4)
   i. Think about when your part needs to be brought out of the texture

b. Tonicize G major-hand signs
   i. 1 minute to audiate solfege using hand signs
   ii. Sing solfege through entire piece on each voice part

VIII. Hear the Voice and Prayer (9 minutes)

a. Tonicize key in Ab Major—also sing D-R-M-R-D
   i. Count sing entire song—own parts on pitches
   ii. 30 seconds to write in solfege (d natural=fi)
   iii. Solfege entire song in Ab Major

IX. If Ye Love Me (7 minutes)

a. Tonicize F major-hand signs
   i. Students sing entire piece on solfege using hand signs
   ii. Model text—students repeat
   iii. Students sing entire piece on text

Total: 86 minutes

Caroline Morse
September 14th, 2014
Lesson Plan Rehearsal Three (90 minutes)
I. Welcome the new group-assure they will be caught up

II. Rehearsal Threads
   i. ***-Refine (Silver Swan, If ye Love Me)
   ii. **-Fix (Verily, Hear the Voice)
   iii. *.5-Learn (Ave Verum)
   iv. *-Dig it out! (Viderunt, As Vesta, Santif)

   b. Goals of moving each piece up a star

III. Warmups (5 min.)

IV. Silver Swan (12 min.)
   a. Solfege in F major (notes/rhythms for new people)
   b. Chant text
   c. Sing on text and fix trouble spots
   d. Sing again-focus on artistry

V. Ave Verum Corpus (12 min.)
   a. Count sing (model soprano line)
   b. Need one more chance for m.15 (Cujus-sanguine)??
   c. Loop m.29 starting with S then A-T-B
   d. Chant text
   e. Run through on text

VI. Dies Sanctificatus (15 min.)
   a. Beat Function (eighth note=ta ki ti ki)
   b. Mapping
   c. “Hooks” (et adorate “fugue” “quia” circle who you sing with, “lux” draw crescendo, “Alleluia” circle who you sing with)
d. Count sing on pitches
e. Solfege in F major the G major on last chord

VII. **As Vesta Was** (10 min.)

a. Remind everyone of mapping
b. Count sing A section (everyone be T1-A-S2)
   i. Count A section-everyone on own part
c. Beat Function c1 section (model bass running line)
   i. Count c1 section-everyone on own part
d. Model theme of e2 section
   i. Everyone count e2 section on own parts

VIII. **BREAK** (2 min.)

IX. **Viderunt Omnes** (15 min.)

a. Map the structure-say hooks in each section
b. Rules-crescendo over bar line
c. Solfege in d minor (la,si)
   i. I section-everyone be an alto
   ii. I section-men be bass
   iii. Alto and Bass sing I section
   iv. Tenor and soprano sing tenor line on solfege
   v. Soprano sing by themselves on solfege
   vi. All parts sing together on solfege
d. II section-everyone be a bass
   i. Bass continue to sing part-everyone else be alto
   ii. Tenor and soprano sing soprano line
iii. Everyone on solfege on own part
e. Count sing trio/sextet section (run through)
i. Auditions in next 2 weeks-let me know

X. **Verily, Verily** (5 min.)
   a. Count sing in 4-watch me for cutoffs and entrances-work on making musical
   b. Go back to 4 section and have men count tenor, women count alto
   c. Chant word stress (have students underline words)
   d. Sing through on text

XI. **Hear the Voice and Prayer** (6 min.)
   a. Tenor and sopranos count sing part until bottom of pg.1
   b. Bass and alto count sing part until bottom of pg.1
   c. All parts count sing until bottom of pg.1
   d. Altos and tenors count sing until top of pg.3
   e. Bass and sopranos count sing until top of pg.3
   f. All parts count sing until bottom of pg.3
   g. Everyone count sing alto from m.24-end
   h. Everyone count on their own part from m.24-end
   i. Chant text pg.2 (that thine eyes)
   j. Run through on text

XII. **If Ye Love Me** (4 min.)
   a. Remind: crescendo over bar line and note longer than half note-watch for releases of consonants
   b. All parts sing “oo” on pitches-lean into the words you think have emphasis
   c. Run through on text
XIII. Thank you and COOKIES!!
Rehearsal Threads: Balance, Foreground, Word Painting

I. Warm-up (1 minute)

II. Verily, Verily (10 minutes)
   a. Teach my new pattern
      i. Students run piece
   b. In terms of word painting there isn’t that much. This piece is about balance and phrase direction.
   c. Homophonic and you need to be aware of the other parts in order to balance.
      Crescendo over the bar line will help with phrase direction.
      i. Students run piece thinking about balance

III. Ave Verum (15 minutes)
   a. Run the piece
      i. They tell me one section they want another shot at
   b. Have student read text translation
   c. Point out words “Natum” (open 5th for light) and “ri” of Maria (tall vowel, presence of Mary-worship), “Virgine” (tender-Virgin)
   d. Students sing that phrase with inflection
   e. Words “In cruce” (m3 and P5-agony), “Homine” (humanity speaking)
      i. Students sing that phrase
f. Words “Sanguine” (blood-transfer the same way you sung “blood” in Verily), “Esto nobis” (people praying in congregation-homophony), “examine” (moves to individual)
   i. Students sing starting at “Esto…” (m.22)

g. Words “dulcis” (sweet tone), “O Jesu” (ascending 5th-longer note value, calling to Jesus)
   i. Students sing this section

h. Word “Miserere” (suffering, call and response)
   i. If time 2nd run through, rule of crescendo over bar line=symbolizes PLEADING

IV. As Vesta Was (18 minutes)

a. Students sit back and listen to mythology-write down any facts

b. Teacher reads sheet

c. STAND-Students count sing through entire piece (Bass sing with altos and T2 sing with T1 in A section then jump to own part)

d. Entrances either are foreground or melismatic-when do you have the foreground in each section? What is your chord function in the homophonic sections?

e. Run piece on text

f. If time, hear section D

V. Dies Santificatus (13 minutes)

a. Start at the top of pg. 2 (m.17)

b. Words- “Descendit” (descending), “Lux” (meaning light-tone quality)-notice the voice pairing
i. Students sing this section
c. Word “Alleluia” occurs in parallel 3rds/5ths (happy intervals)
i. Students sing this section
d. Beginning of piece-word “Dominum” (longer and melismatic), “Adorate” (adore)
e. Chant text of first page-know when in foreground
f. Run first page
g. If time, loop S and A on first page, then T and B, then everyone

VI. **Break** (5 minutes)
a. Let’s review all the great interpretive musical elements we have applied so well thus far (word painting, balance (foreground, mid-ground, background), Renaissance rules (crescendo over the bar line, steady beat))

VII. **Hear the Voice and Prayer** (10 minutes)
a. Let’s look at this piece and you tell me what musical elements you see
b. Sing through once with recording
c. 1 minute to practice anything you missed (if you need to write solfege in A flat major)
d. STAND AND MOVE-(feel word stress and Renaissance rules)-run through piece again with recording
e. State that we have 10-15 minutes to sing through 3 songs

VIII. **Viderunt Omnes**
a. Counting with a recording-keep pulse of around 106 bpm on chest/body
b. Think about when you have foreground-Singing on text with recording
c. If time, AST sing through solo with recording. Announce that auditions will be next week.

IX. Silver Swan

a. Make a transfer of today’s rehearsal threads
b. Everyone is mid-ground except for S1 who are always foreground-the other parts act as accompaniment, except when you have a melisma or chromatic coloration.
c. Run through piece with these ideas and recording
d. Run through without recording

X. If Ye Love Me

a. Apply all musical elements in this piece-Show me why you love this piece through your expression-notice when you crescendo over the bar line or when a note is longer than a quarter note. The rules come from the practice of expression. Even though this has a religious connotation, make it personal about who you love and tell me your story
b. Physically move arm with phrase direction-Students sing through on text
c. If time, focus more on word stress and balance-run piece again
Caroline Morse  
October 5th, 2014  
Lesson Plan Rehearsal Five (90 minutes)

New Seating Positions

S  B
A  T

Rehearsal Threads:
Getting all pieces to at least 70%
Making my conducting as clear as possible
Solfege and text

I. Verily, Verily I Say Unto You (12 min.)
   a. Explain what measures I’m moving into 4
   b. Remember from last week that this song is about the balance of voice parts so if your part
      is rhythmically different bring it out of the texture
   c. Solfege in e minor/G Major
   d. Sing on text

II. Dies Santificatus (12 min.)
   a. Tell choir that I’m conducting entire piece in 4
   b. Solfege in F Major then switch to G Major
   c. Sing on text

III. As Vesta Was from Latmos Hill Descending (12 min.)
   a. Switching to 2 on pg. 7, m. 74 until the page turn
   b. Soprano 1s pg. 6-your “s” of goddess needs to be released on beat 4 not the downbeat of
      the next measure. There will be a break in sound before I cue your solo line
   c. Solfege in F Major
   d. Sing on text
IV. *Ave Verum Corpus* (12 min.)
   a. Conducting entire piece in 2
   b. Watch for my cutoffs
   c. Transfer the translation of the text from last week and show me your musical ideas through word painting and phrase direction
   d. Solfege in G Major
   e. Sing on text

**BREAK** (5 min.)

V. *Hear the Voice and Prayer* (12 min.)
   a. Conducting entire in 2
   b. Remember to bring your part out of the texture when you have the theme
   c. Solfege in A flat Major
   d. Sing on text

VI. *The Silver Swan* (12 min.)
   a. Remember who has the melody and to bring out any chromatic notes you sing
   b. Solfege in F Major
   c. Sing on text

VII. *If Ye Love Me* (12 min.)
   a. Who are you singing this piece to? Make it personal and make it musical by crescendoing over the bar line
   b. Solfege in F Major
   c. Sing on text
Lesson Plan Rehearsal Six

Rehearsal Threads: Starting pitches and looping - Announcements

I. Verily, Verily (8 minutes)
   a. Tuning fork A - everyone sing “E” as do
      i. Model d-m-s-m-d-s arpeggio
      ii. Student sing opening pitch on solfege, then text
         iii. Emmie will give “E”
   b. Students sing on text while Henry plays downbeats
   c. Students sing on text a cappella

II. If Ye Love Me (10 minutes) - tell them I’m conducting in 2
   a. Tuning fork A - everyone sing “F” as do
      i. Model d-m-s arpeggio
      ii. Students sing
         iii. Practice entrance for first phrase on solfege
         iv. Practice entrances for first phrase on text 2x
         v. Sean will give “F”
   b. Henry drone “F” and run through
   c. Students sing on text a cappella
   d. Fix sections where not applying rules of foreground/rule of repeated note

III. Hear the Voice and Prayer (10 minutes)
   i. Tuning fork A-everyone sing “Re”

b. Everyone be a S or B-tuning fork A- sing “Di”-sing “Do”-sing “La”
   i. Tuning fork A-everyone sing “La”

c. Everyone be an alto-tuning fork A- sing “Di”-sing “Do”-sing “d-m-s” arpeggio-
   singing “Mi”
   i. Tuning fork A-sing “Mi”

d. Everyone start singing your opening note when I call your voice part

e. Aaron will give the “B flat”

f. Students sing on text as Henry plays downbeats

g. Sing *a cappella* while walking around room

IV. **As Vesta Was** (20 minutes)

   a. Sing tuning fork A-sing “F” as do-sing “d-m-s” arpeggio

   b. Everyone sings their own note on solfege

   c. Everyone sings their own note on text

   d. Loop m.1-9 (A,T,S1,S2)

   e. M. 9-13 (S1, A, T, S2)

   f. M. 14-22 (A,T,S2,S1)

   g. Students sing m.1-22 on own parts on text

   h. Solfege m.22-32 on own parts in F major

   i. Chant m. 36-47 on own parts starting with basses

   j. Students count sing m. 36-47 on own part
k. Starting at m. 36, only sing your notes that are longer than a quarter note (S1 and A start)

l. Everyone sing on text at m.32 with the “came running” loud and the long notes soft

2 minutes to work with your section and figure out notes and rhythms for the D section (top of pg. 6 “Hasted thither”-entertain at bottom of pg.7)

m. Run m.58-73

n. Loop m. 81-end on text (T2,B,T1,A,S2,S1)

o. If time, run the piece

V. **Dies Santificatus** (17 minutes)

  a. Think of the first chord in terms of G major

  b. Sing a “G” as do-sing “d-m-s” arpeggio

  c. Students sing their opening pitch on solfege

  d. Students sing their opening pitch on text

  e. Students sing the first 3 notes out of tempo on text

  f. Run through piece while Henry plays downbeats

  g. Loop “illuxit” section-end of “venite gentes” section (T,B,A,S)

  h. Loop “et adorate” section (A,S,T,B)

  i. Everyone start at m.8 on their own parts. Only sing when you have the text “et adorate”

  j. Everyone sing their own part from m.1-17

  k. Loop “quia” (B,S,T,A)

  l. Loop “lux” (T,A,S,B)
m. Loop “Alleluia” (S,T,A,B)

n. Everyone sing own part from “quia” (m.17)-end

o. If time, tuning for A to get opening pitches and run piece with Henry playing downbeats

**Break** (3 minutes)

VI. Ave Verum Corpus (13 minutes)-tell them I’m conducting in 2

a. Tuning fork A-find “G”

b. D-m-s-m-d arpeggio

c. Hear men m.1-8 on text-Henry play their parts

d. Hear women m.1-8 on text

e. Hear all parts m.1-8 on text *a cappella*

f. Loop middle m.8 “vere”-“hominem” (B,A,S,T)

g. Loop middle m.15 “cujus”-“sanguine” (B,S,T,A)

h. Loop middle m.22-m.28 (S,B,A,T)

i. Hear all parts from m.8-28 *a cappella*

j. Loop “O Dulcis”-“Mariae” (S,B,A,T)

k. Loop “Miserere” to 2nd ending (S,B,A,T)

l. Hear all parts on m.29-end

m. If time, run piece *a cappella*

VII. The Silver Swan (7 minutes)

a. Tuning fork A-same as “If Ye Love Me” (d-s-m-d arpeggio)

b. Walk and sing

c. Come back to seat in sections
d. Play game-dramatic in foreground, shy in background

e. 1.5 minutes to make up a play with their section

f. Each section demonstrates their favorite 4 measures

g. Make quintets-then sing run through with facial expressions
Announcements - Extra rehearsal Thursday, October 30th from 7-8:30 or 7:30-9?? In Emmanuel Tell them to fill out candy sheet

Rehearsal Threads: collaborative learning and a cappella singing

I. If Ye Love Me
   a. Review starting pitches (mi-do)-F major
   b. Sing opening pitches on “If”
   c. Sing through on text with Henry playing beat 1
   d. Circles-2 minutes to correct-give pitches off tuning fork and practice in groups
   e. Ask Ben to pitch F
   f. Sing a cappella

II. The Silver Swan
   a. Review starting pitches (mi-do)-F major
   b. Sing opening pitches on “The”
   c. Sing through on text with Henry playing downbeats
   d. Circles-2 minutes
   e. Ask Neila to pitch F
   f. Sing a cappella

III. Dies Santificatus
   a. Review starting pitches-Find a “G”-tonicize the key
   b. Sing opening pitches on “Di”
   c. Sing the first 3 notes out of tempo to hear the transition into F major
d. **STAND** - Sing on text while Henry plays downbeats but *sway with metronome (half=94)*

e. Take 4 minutes to correct notes

f. Ask **Amber** to pitch G

g. Sing *a cappella*

IV. **As Vesta Was**

a. Loop m.81-end (T2, S1, S2, B, T1, A)

b. m.74-81-tutti

c. m.58-73-tutti

d. m.47-54- tutti but identify and point to each group/voice pairing

e. m.35-47-tutti but only sing quarter/eighth notes-NOT HALF

f. m.1-32-tutti

g. **LISTEN TO RECORDING**

h. Run through with Henry playing downbeats

V. **Ave Verum Corpus**

a. Review starting pitches-G minor (Meh)

b. Sing opening chord on “A-ve”

c. Sing through will Henry plays beat 1

d. Circles-2 minutes

e. Ask **Sean** to pitch G

f. Sing *a cappella*

VI. **Hear the Voice and Prayer**
a. Hear tenors sing B flat (re)

b. Tenors sing B flat on “Hear”

c. Sing through while Henry plays downbeats

d. Circles-2 minutes

e. Ask Aaron to pitch B flat

f. Sing a cappella

VII. Verily, Verily I Say Unto You

a. Review starting pitches—Find “e”-make that “la”-arpeggio (la-do-mi-do-la)

b. Hear opening chord on “ve”

c. Sing through while Henry plays downbeats

d. Circles-2 minutes

e. Ask Emmie to pitch E

f. Sing a cappella
Announcements: Write concert order on board
Switch tenors and basses, Raise hand when make a mistake

Rehearsal Threads: Run, Fix, Run-Buzzwords

I. Hear the Voice and Prayer
   a. Run piece a cappella-pitches
   b. Loop 1st page with Henry playing (T,S,B,A)
   c. Sing 1st page a cappella
   d. Make sure saying “Heerst” not “herst”
   e. Do they need help at m. 24-if so hear A/T then S/B
   f. Buzzwords-feedback-run a cappella

II. Ave Verum Corpus
   a. Run piece a cappella-pitches
   b. Run piece while walking around the room on the downbeat-Henry plays beat 1-tick metronome
   c. Fix-Ask each voice part to pick a section
   d. Buzzwords-feedback-run a cappella

III. As Vesta Was
   a. Loop m.1-22 (T,A,S2,S1)
   b. Run tutti with Henry playing downbeats
   c. Turn to pg. 6
   d. Loop m.57-73 (S1,S2,A,T1,T2,B)
e. Run tutti with Henry playing downbeats
f. Hear E section with Henry playing downbeats
g. Hear F section with Henry playing F major chord every measure
h. Listen to a recording
i. Buzzwords-feedback
j. Sing with Henry playing-tell them to have a pencil ready and circle where their section as a whole loses their pitches/rhythms
k. Tell me where they are still struggling so can work on next time

IV. The Silver Swan
a. Sing a cappella in sections-pitches
b. Sing in blended quartets-Review positions??
c. Hear A/T on “Farewell” then all parts-end
d. Staccato singing on “doo” a cappella to hear how parts interact and rhythmic accuracy
e. Buzzwords-feedback
f. Sing a cappella

Break

V. Dies Santificatus
a. Practice singing opening chord on “Di-“-pitches
b. Remember to raise hands if make a mistake
c. Sing through a cappella with metronome (half=94)
d. Talk with voice parts-pick 1 section where you need help (4 total)
e. Fix those sections
f. Buzzwords-feedback
g. Run piece *a cappella*-NO metronome

VI. Verily, Verily I Say Unto You
   a. Run through with Henry playing downbeats-metronome
   b. Hear m.12-18
   c. Hear m.28-31
   d. Buzzwords-feedback
   e. Run through *a cappella*-2x if time

VII. If Ye Love Me
   a. Tick metronome (half=43)-sing though *a cappella* on “noo” while walking with pulse
   b. Buzzwords
   c. Go back to seats and sing on text *a cappella*
   d. Fix anything-tuning??
   e. Run *a cappella*
Logistics: 15 minutes (7:45)

Find name tags
Practice coming in and out of center-fix any mistakes
Opening folders
Bows

Warm-up: 8 minutes (7:53)
Pat down of arms/heads
d-s-d-s-f-m-r-d Patrick sound
Zing e-Eh-Ah
d-d-r-d canon-A,T,B,S-spit diction

Rehearsal Threads: Diction and Expression

Run Throughs

Verily, Verily-2 comments
Hear the Voice and Prayer-2 comments
If Ye Love Me-1 comment
Dies Santificatus-2 comments
Ave Verum Corpus-2 comments
The Silver Swan-1 comment
As Vesta Was-2 comments

Break (4 minutes)

Sit in seats-read last paragraph of speech
Practice walking in and singing set then sitting
Talk through sets 1, 2, and 3 then bows then exit into holding room
Appendix 5: Lecture Recital Notes And Script

SLIDE 1:

Hello everyone, and welcome. My name is Caroline Morse, and as part of the requirements for my Honors thesis, I will be presenting tonight’s lecture recital on the music of the English Reformation, and the pedagogical approaches to teaching high school students.

Tonight, we will explore the sacred and secular compositions of Thomas Tallis, William Byrd, Orlando Gibbons, and Thomas Weelkes. During this time period, England was ruled under many different monarchs, which shaped the way music was written and performed. From a pedagogical standpoint, all of these styles represent a different Renaissance period and should be taught accordingly.

I chose to undertake this project because I see myself eventually teaching secondary music education, and I want to challenge myself in the 3 pedagogical behaviors of teaching, rehearsing, and conducting.

The English Reformation has always interested me, but I decided upon this topic after watching the BBC show “The Tudors.” This series has a historically accurate perspective on Renaissance music and portrayed how the compositions of composer, Thomas Tallis, were politicized to accommodate the changing religious views during the Tudor Dynasty.

With text in both English and Latin, these Renaissance pieces offer a wide array of styles to challenge young singers, while providing the framework for musical knowledge that is transferrable to all genres.

SLIDE 2:
Before identifying and discussing the musical elements pertinent to this Honor’s Project, it is important to first discuss the history of the Reformation, and the divide that transpired between the church and state during the period of 1517-1648.

It is believed that the Reformation began under the German priest and theologian, Martin Luther. In 1517 Luther inscribed the Ninety-Five Theses to portray his idea that salvation could only be achieved through faith not through the purchase of indulgences or deeds.

Luther questioned the authority of the Pope and believed wealth could not buy an individual’s soul into heaven. This disbelief in Roman Catholic practices spread throughout Europe and directly affected England’s monarchy.

A monarch of much historical repute, King Henry VIII(8), who ruled from 1509-1547 announced his desire to divorce his first wife, Catherine of Aragon, after her failure to produce a male heir, which opposed the dogma of the Catholic church. However, Pope Clement VII (7) denied his annulment on the Catholic belief that a contracted marriage is a lifelong commitment and should not interfere with the will of God.

Outraged, Henry VIII (8) decided to divest the Church of England of their authority from the papacy in Rome. The Act of Supremacy was passed in 1534 that recognized King Henry as the supreme and only ruler of the Church of England.

While the English Reformation was based around the disagreements of the church and state, it was heavily politicized and created religious limitations for musicians working under the monarchy.

**SLIDE 3:**
Even though Henry VIII (8) took away all religious affiliations with the Church of England, his Tudor successors had a profound effect on the changing faiths of the Reformation. After Henry VIII (8) death in 1547, his son, Edward VI (6), took the throne.

Edward had been raised Protestant and believed that religious services should be held in the English vernacular, which created tension between the Protestant and Catholic citizens of England since most Catholic services incorporated Latin text into their liturgy.

Mary I succeeded her half-brother, Edward VI (6), after his death in 1553 from tuberculosis. Mary I was a devout Catholic and received the label “Bloody Mary” because of the many Protestants she ordered to be executed during her reign. While she agreed with Henry VIII’s sacred views, she persuaded Parliament to repeal his religious laws, thus returning the English church to Roman jurisdiction.

Mary I passed away in 1558 from health complications, and her half-sister, Elizabeth I, took the throne as the last Tudor monarch. Elizabeth I practiced Protestantism and in 1559 passed another Act of Supremacy making her the Supreme Governor of the Church of England, which restored King Henry VIII’s idea of separation between church and state.

However, during the same time, a new Act of Uniformity was passed, which made attendance at church and the use of an adapted version of the 1552 Book of Common Prayer required. The music composed under her Queen Elizabeth had fewer religious restrictions and focused more on secular topics. Queen Elizabeth aimed to please both Catholic and Protestant beliefs and after her death in 1603, her Protestant legacy would be filled by James I of England.

SLIDE 4:
One such composer whose musical career was enormously influenced by the politicized arena of church life and royalist religious views was Thomas Tallis.

No record of Tallis’ life is documented until 1532 when he was appointed organist of Dover Priory, a small Benedictine monastery in Dover, England. Tallis continued playing and composing music there until Henry VIII dissolved all of England’s monasteries in an attempt to rid the country of Catholicism in 1535.

Tallis was then employed by the parish church of St Mary-at-Hill in Billingsgate until 1538. Attracted to the music scene in London, Tallis moved to the Augustinian abbey of Holy Cross at Waltham in Essex and music directed until it was dissolved in 1540. He spent the next 3 years working in Canterbury, England at secular cathedrals owned by the monarchy.

Even though Tallis lost his first job due to Henry VIII’s dissolution of the country’s monasteries, his final appointment was a senior gentleman at the Chapel Royal from around 1543 to his death in 1585. Stylistically, Tallis’ compositional oeuvre has changed from Latin motets to English anthems depending on the Tudor ruler.

During his time in the royal household, Tallis served four monarchs, Henry VIII, Edward VI (6), Mary I, and Elizabeth I. Despite working for both Catholic and Protestant rulers, Tallis remained religiously neutral in his compositions even though he had been raised Roman Catholic.

Under Edward VI’s rule, the Book of Common Prayer was created in 1549 and used throughout the Anglican churches of England. Tallis was forced to compose simpler music based around vernacular texts to fit within church services, which explains his change in style and form from 1547-1553.
It wasn’t until 1575, that Queen Elizabeth I granted Tallis and William Byrd (one of Tallis’ students) a monopoly to print Protestant music in England. This led to a widespread publication of Tallis’ more polyphonic repertoire. Tallis’ musical genius was demonstrated through his creativity and versatility by changing and adapting his style to suit the prevailing political environment.

Tallis’ influence on the compositional styles of the period remains to this day notable and influential. His impact on other Reformation composers will be discussed and heard throughout this presentation.

SLIDE 5:

My lecture recital this evening is divided into 3 different sections: Sacred English, Sacred Latin, and English secular madrigals. I will first begin my discussion of the Sacred English pieces of the Reformation with 3 selections by the aforementioned Thomas Tallis.

The first composition we will present tonight, entitled “Verily, Verily I Say Unto You,” was composed under Queen Elizabeth’s Protestant reign in 1570. Under her rule, music in the Church of England focused around homophonic textures to exemplify the importance of text, balance, and word stress.

Tallis' text is derived from Jesus' words to the disciples regarding the Bread of Life (John 6:53-56). Given the textual references, it may be inferred that Tallis composed this anthem for an English Communion service.

A hymn-like through-composed work “Verily, Verily I Say Unto You” is filled with harmonies in a chordal style of mainly quarter notes but the soprano melody includes more
rhythmic diversity that helps to move each of these phrases into the next verse. No dynamic markings are written and are determined by the words and textual high point of each phrase.

Tallis brilliantly wrote the aural trademark or “hook” of this piece on the first word “Verily” and repeats it to emphasize the truth that is about to be spoken. The rhythms become faster and voice pairing occurs as the text sequence states the promise of being raised on the last day. The subject lines “flesh” and “body” juxtapose one another through a balanced pair of short, yet strong phrases that end the piece with a slow cadence.

**SLIDE 6:**

We will follow this work with Tallis’ more contrapuntal composition, “Hear the Voice and Prayer,” which is an English anthem written circa 1547. It was originally composed for men’s voices with 2 alto lines and a baritone part but tonight’s performance includes a SATB arrangement.

This work represents one of Tallis’ more conservative pieces in terms of Renaissance counterpoint and imitation. “Hear the Voice and Prayer” follows a simple ABB form of repetition and the imitative figure is limited compared to Tallis’ later compositions. The brief A section evokes a short prayer to God and ends on a cadence that transitions the altos in the next segment.

The B section provides more musically diverse imitative themes that return to homophony by the end of each phrase. The B section is repeated to emphasize the continued mercy we as God’s servants wish to obtain through prayer.
The text is from 2 Chronicles 6:19-21 and is part of Solomon's prayers dedicating the Temple in Jerusalem, however, it can also be interpreted to celebrate the founding of the Anglican church.

SLIDE 7:

The last Tallis’ work included in tonight’s program is entitled “If Ye Love Me.” This selection was written under the rule of Edward VI (6) in the late 1540s and is based on a Latin motet to accommodate the change in Protestant rule and musical style. This anthem’s text is taken from John 14:15-17 and begins homophonically.

The B section begins with imitative phrases in the upper voices before melding into the lower voices. The texture is largely syllabic with each note representing one syllable. Tallis’ purpose in his one line imitation theme is to emphasize the meaning of the text so it can clearly be understood.

“If Ye Love Me” is very similar in style to “Hear the Voice in Prayer” in terms of counterpoint with the exception that this piece reveals the imitation in the B section but both compositions follow an ABB form with a repeat for textual emphasis. “If Ye Love Me” evokes a feeling of comfort through the low voicing and fluidity of each vocal line. For this reason, it is one of Tallis’ most well-known pieces.

So now, help me welcome to the stage the English Reformation Honors Choir for our performance of these 3 Thomas Tallis selections of sacred English music.

SLIDE 8:

Another prominent composer during the English Reformation was a student of Tallis, William
Byrd. Byrd was born around 1540 at the end of Henry VIII’s reign. While he wrote influential choral works, Byrd was predominantly known for his keyboard consort that shaped the sound for the Baroque organ and harpsichord.

Byrd’s first professional employment was his appointment in 1563 as organist and master of the choristers at Lincoln Cathedral in Lincolnshire. An avid Catholic, Byrd happily accepted the offer to play organ and sing in the Chapel Royal under Queen Mary I in 1572.

He then met Thomas Tallis and began to study his imitative counterpoint. Parallels can be drawn between Tallis’ English and Byrd’s Latin church music. Since Tallis’ had begun composing much earlier than Byrd, his style is less radical in terms of melismatic counterpoint built on a cantus firmas, usually in the bass voice part; however, both composers put an emphasis on the rhythm and accent of the text in moving the voice parts in homophonic parallelism.

Unlike his teacher, Byrd produced only a small number of Anglican church anthems when Protestant Queen Elizabeth took the throne. He was very open about his Catholicism and believed in the use of more traditional styles such as Latin motets and themes around the persecution of the Catholic community in England.

Byrd wrote most of his music for the Roman Catholic liturgy; his two volume book Gradualia being a prime example. Tonight you will hear 2 Sacred Latin compositions by Byrd that were most likely performed during a secretive Catholic Mass or worship service.

SLIDE 9:

Another example of one of Byrd’s most significant compositions, “Dies Sanctificatus,” is one of the more difficult pieces on the program because of its G Mixolydian tonality that shifts to the
supertonic function. The first edition was started in 1607 then edited in 1610. The original was included in Byrd’s *Gradualia* as part of the Third Mass for Nativity.

Byrd opens this piece with a powerful homophonic declaration that implies the importance of text clarity. The translation reads, “A hallowed day hath dawned for us; come, ye Gentiles, and adore the Lord; for this day a great light hath descended upon the Earth.”

The phrase painting is evident as the piece starts as if one voice is speaking then quickly breaks off into a polyphonic texture with a bounce that implies adoration and light, which is heard in the choir’s tone and color. This piece provides new thematic ideas and voice pairing that fills the textual background with Renaissance styles of polyphony, tonal shifts, and phrase direction.

**SLIDE 10:**

One of Byrd’s most commonly performed pieces, “*Ave Verum Corpus,*” was also published in his *Gradualia* in 1605. Byrd originally wrote this composition for the Feast of Corpus Christi, which represented the Catholic belief in Jesus’s Real Presence in the sacrament of the Eucharist, and ties it to the tradition and belief in the body and blood of Jesus Christ. However, the text comes from a poem dedicated to Pope Innocent IV (4) in the 13th century.

The use of word painting shapes the phrases and texture of this piece. The opening section keeps the voicing in tight harmonies before opening up on the word “natum” meaning light.

The sopranos take the melodic structure during the “Dulcis” or “sweet” section to represent the individual voices praying versus the one beat delay from the lower voices that
represent the congregation. Voice pairing occurs as the choir sings “miserere” as a plea for mercy before repeating this section again to emphasize the desire to have their prayers answered before resolving to the g minor tonic on “Amen.”

The **English Reformation Honors Choir** will now perform these 2 Sacred Latin selections by William Byrd.

**SLIDE 11:**

Another common style during the English Reformation was the madrigal and secular song, a counterbalance to the sacred music being heard and performed in church settings. Orlando Gibbons was one of the most famous composers of this musical genre.

Born in 1583, Gibbons began singing in the Choir of King’s College at the age of 12 and completed a Bachelor of Music at Cambridge University. Similar to Tallis, Gibbons was appointed to the Chapel Royal by King James I and played organ from 1615 until his death in 1625. Most of Gibbons’ music was written for the Anglican rite and was reflected in both choral and keyboard settings.

Gibbon’s secular madrigals originally included solo voice with instrumental accompaniment, also known as consort songs, then were later adapted into *a cappella* vocal harmonies. Gibbon’s secular pieces were polyphonic but also more reserved than the counterpoint of Tallis and Byrd. He popularized the English verse anthem in church services, which alternated between full choir and solo voice, emphasizing the use of the vernacular in worship.
Despite all of Gibbon’s contributions to sacred and secular English music, he was only recognized after his death for his compositions and transition into the Baroque style.

**SLIDE 12:**

Orlando Gibbons’ most famous madrigal, “The Silver Swan,” is scored for 5 voices, normally with a division for Baritone and Bass; however, tonight’s performance includes an arrangement for a soprano division. Gibbons published this madrigal in his “First Set of Madrigals and Motets of 5 parts” written in 1612. He dedicated this piece to Sir Christopher Hatton, who was Lord Chancellor of England during Gibbon’s appointment under Queen Elizabeth I.

Gibbon’s took the text from the legend of the swan song, which refers to an ancient belief that, after having been a silent creature for most of its life; a swan will sing its most beautiful song moments before its death.

Gibbon’s uses this word painting and theme to create a piece that exemplifies a new style of Renaissance music. There is more chromaticism involved in the melody and accompanying voice parts with intervals of an augmented fourth. Gibbons creates suspensions and modulations within “The Silver Swan,” which incorporated a new idea during this time period. While the sopranos may hold the melody, each vocal line is organized in a structured polyphonic pattern that allows each voice to come out of the texture in certain phrases.

This piece revolutionized the English madrigal through its structural composition. It was written in an ABB form with the 2nd section repeated on new text. Innovative composers like Orlando Gibbons paved the way for madrigals to expand the meaning of text in English secular songs.
SLIDE 13:

Another famous English Reformation madrigal composer is Thomas Weelkes. He was born around the mid-1570s in Sussex, England and received his first job playing organ at Winchester College of Hampshire in 1598. During this time, Weelkes composed two books of madrigals that were published later that year and at the turn of the 17th century. Weelkes completed his Bachelor of Music at New College, Oxford in 1602 and was appointed organist and master of the choristers at Chichester Cathedral.

Weelkes fourth and final volume of madrigals, published in 1608, carries a title page where he refers to himself as a Gentleman of the Chapel Royal; however, records at the Chapel Royal itself do not mention him, so at most he could only have been a Gentleman Extraordinary - one of those who were asked to stand in until a permanent replacement was found.

Weelkes was known to be an alcoholic and was highly unprofessional during his church jobs, which made him difficult to work with; however, his contribution to the English madrigal and verse anthem changed musical history.

Weelkes wrote more for Anglican church services than any other composer during this period, and created a more celebratory feeling during evensong services. He focused on word painting and referenced Greek mythology in his madrigals as well as incorporating chromaticism, unconventional rhythms, and counterpoint into his secular vocal works.

SLIDE 14:

One of Thomas Weelkes most popular madrigals is “As Vesta Was from Latmos Hill Descending.” He was a loyal advocate of Queen Elizabeth so he wrote this piece for her in an
an anthology called *The Triumphs of Oriana* in 1601. The Queen is referred to as “Oriana” and the last phrase “Long live fair Oriana” suggests his dedication to her successful reign as Queen of England.

“As Vesta Was” is filled with storytelling, imitative polyphony, and word painting. This madrigal is based off the Greek classic that the Roman goddess Vesta, on her way down Mount Latmos, sees Oriana ascending the hill. The nymphs and shepherds attending the goddess Diana run away to sing Oriana’s praises, and they rejoice in her kingdom.

There are many sections where the melody is carried by one voice then overlapped by another voice with the same melodic theme. This type of imitative polyphony is seen in the text “from Latmos Hill descending” and “she spied” within the first few pages.

The musical element of word painting is most noticeable in the sections that mention direction and quantity. For example, the phrase “came running down a main” has a descending F tonic scale and the phrase “two by two” has 2 voice pairings while the text “all alone” is only sung by a single voice; the first sopranos.

**SLIDE 15:**

In conclusion, it is important for us to understand how the succession of the Tudor dynasty throughout the English Reformation shaped both sacred and secular styles and musical structures. While some composers conformed to the varying religions, others tried to stay true to their own beliefs and expressed their views in their choral works.

Musical standards were constantly being shifted through the performance of sacred Latin works in the church to the transformation of the vernacular in a religious setting. The use of
madrigals became a common form of pleasure and entertainment for the monarchy and began to shape the way composers approached pieces in the upcoming Baroque era.

The music of the Renaissance is an important structural root for the music of today and needs to continually be introduced to the younger generation as a basis for their classical knowledge and understanding.

I would like to thank several people for their help in putting together tonight’s recital. Thank you to Mark Ardrey-Graves and Emmanuel Episcopal Church for letting us use their beautiful recital space. Thank you to all of the talented singers who rehearsed every week and spent hours of hard work and dedication to make this recital a reality. I would like to personally thank Henry Hutchinson who accompanied countless rehearsals and sectionals. Thank you to my wonderful parents and stepparents, whose support has inspired me to always follow my dreams and continue to be the best I can be. Thank you to Dr. Hayes and Dr. Gibson for their support as readers on this project. And, most of all, thank you to Dr. Jo-Anne van der Vat-Chromy for her countless hours of conducting lessons, guidance, and continued faith in me.

Without these people, this project wouldn’t have been possible. Last but not certainly not least, thank you all for coming tonight, and supporting my Honor’s Recital.

And now, the English Reformation Honors Choir will close the program with 2 contrasting yet stylistically similar madrigals, Gibbons’ “The Silver Swan” and Weelkes “As Vesta Was from Latmos Hill Descending.”
Appendix 6:
Lecture Recital PowerPoint Presentation

The Honors Lecture Recital of Caroline Morse

A Selected Survey of Sacred and Secular Music from the English Reformation, with Emphasis on Pedagogical Applications for the High School Classroom
The Reformation (1517-1648)

- 1517 - Luther inscribes Ninety-Five Theses
- Henry VIII ruled England from 1509-1547
- Henry VIII broke his rule from the church after Pope Clement VII refused his annulment

English Tudor Dynasty

Henry VIII  Edward VI
Mary I  Elizabeth I
Thomas Tallis (1505-1585)

- Appointed organist of Dover Priory in 1532
- Worked under Tudor Dynasty from 1543-1585
  - 1549 - Book of Common Prayer
  - Granted monopoly from Queen Elizabeth I to publish music

Verily, Verily I Say Unto You (1570)

- Homophonic textures
- Vocal Balance
- Word Stress
  - "For my flesh is meat indeed, and my blood is drink indeed; He that eateth my flesh and drinketh my blood, dwelleth in me and I in him."
Hear the Voice and Prayer (1547)

- Originally written for AATB Men's choir
- Counterpoint and Imitation
- ABB compositional form
- Text from 2 Chronicles 6:19-21

If Ye Love Me (circa 1540)

- Contrasting homophonic and polyphonic sections
- AAB compositional form
- Text from John 14:15-17
**English Reformation Honors Choir**

**Thomas Tallis Sacred English Music**

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**William Byrd**  
(c.1540–1623)

- Known for keyboard songs
- Devout Catholic
- 1572-played organ in the Chapel Royal under Queen Mary I
- 1610-published two volume liturgy book *Gradualia*
**Dies Santificatus (1610)**

- G Mixolydian mode
- Part of Gradualia for the Third Mass for Nativity
- Polyphony, Tonal Shifts, and Phrase Direction

- "A hallowed day hath dawned for us; come, ye Gentiles, and adore the Lord; for this day a great light hath descended upon the Earth."

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**Ave Verum Corpus (1605)**

- Written for Feast of Corpus Christi
- Dedicated to 13th century Pope Innocent IV
- Also written in Gradualia
- Word painting
  - ("Natum," "Dulcis," "Miserere")
English Reformation Honors Choir

William Byrd Sacred Latin Music

Orlando Gibbons
(1583-1625)

- Completed Bachelor of Music at Cambridge University
- Wrote verse anthems for church services
- Popularized English madrigal
- Appointed to Chapel Royal under King James I from 1615-1625
The Silver Swan
(1612)

- First Set of Madrigals and Motets of 5 Parts
- Dedicated to Lord Chancellor, Sir Christopher Hatton
- Text taken from the ancient swan legend

Thomas Weelkes
(c. 1570-1623)

- 1598-played organ at Winchester College of Hampshire
- Wrote mainly for Anglican church services but madrigals served as entertainment for the nobility
- 1602-completed Bachelor of Music at New College, Oxford
- 1608-published 4 volumes of English madrigals
As Vesta was from Latmos Hill Descending (1601)

- Included in anthology "The Triumphs of Oriana"
- Dedicated to the Queen of England
- Based on Greek mythology
- Word painting
- Imitative polyphony
- Voice pairing

English Reformation Honors Choir

Orlando Gibbons and Thomas Weelkes
Secular English Song and Madrigal
Appendix 7: Recital Program

Special Thanks!

College of Visual and Performing Arts Staff
- Dr. George Sparks: Dean
- Dr. Sonya Baker: Associate Dean
- Megan Byrnes: Executive Director - Funston Center
- Cynthia Cloh: Director of Development
- Jen Kajji: Public Relations Coordinator
- Tom Carr: Recording Engineer/Board Designer
- Jamie Wshoby: Technical Production Coordinator
- Bradley Monahan: Assistant Technical Production Coordinator
- Jennifer Bell: Box Office Manager
- Anne Leech: Administrative Assistant to the Dean

Emmanuel Episcopal Church Staff
- The Rev. Daniel Roberts: Rector
- The Rev. Sara Argy-Greene: Associate Rector
- The Rev. Edward Boulindford: Deacon
- Mark Argy-Greene: Music Director

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- Dr. W. Bryn Hayes: Assistant Professor of Choral Music
- Mark Argy-Greene: Graduate/Doctoral Assistant
- Rachel Hage: Graduate/Undergraduate Assistant
- Caroline Morse: Choral Librarian
- Melanie Robinson: Choral Assistant

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- Dr. Mary Jane Squire: Associate Director of Music, Graduate Director
- William Fowkes: Director of Concert and Support Services
- Constance Dimes: Administrative Assistant, Bands
- Kimberley Jordans: Administrative Assistant
- Judy Seger: Administrative Assistant
- Bonnie Wrangler: Program Support Specialist

JAMES MADISON UNIVERSITY

present
The Honors Lecture Recital of

Caroline Morse

A Selected Survey of Sacred and Secular Music from the English Reformation
with Emphasis on Pedagogical Applications for the High School Classroom

Friday, October 31st, 2014
8:00 p.m.
Emmanuel Episcopal Church
Lecture Recital:

A Selected Survey
of Sacred and Secular Music
from the English Reformation

1. Introduction

2. Thomas Tallis: Sacred English Choral Music
   - Verily, Verily I Say unto You
     Thomas Tallis (1505-1585)
   - Hear the Voice and Prayer
     Thomas Tallis
   - If Ye Love Me
     Thomas Tallis

   - Dies sanctificatus
     William Byrd (c.1543-1623)
   - Ave verum corpus
     William Byrd

4. Orlando Gibbons & Thomas Weelkes: Secular Madrigal Songs
   - The Silver Swan
     Orlando Gibbons (1583-1625)
   - As Vera was from Latmos Hill Descending
     Thomas Weelkes (1576-1623)

The English Reformation Honors Choir

- Sopranos
  - Emmie Dohe
  - Sarah Haigh
  - Sarah Hogg
  - Nela Maurizi
  - Leigh Rohrbach

- Altos
  - Amber Blakovich
  - Maya Davis
  - Helai Karin
  - Claire Krouse
  - Brittany Muesca
  - Allison Nutting

- Tenors
  - Charlie Bolling
  - Spencer Colella
  - Evan Lattanz
  - Benjamin Swanson
  - Aaron Todd
  - Jacob Warner

- Basses
  - Matthew Griset
  - Drew Holcombe
  - Sean Hopkins
  - Henry Hutchinson
  - Kemper Lake III
  - Justin Long

This recital is given in partial fulfillment of degree requirements for the JMU Honors Program.

Caroline Morse is from the studio of Dr. Dorothy Medadion and is a conducting student of Dr. Jo-Anne van der Vat-Christey.

Honors Advisor: Dr. Jo-Anne van der Vat-Christey
Honors Readers: Dr. W. Bryce Hayes
                Dr. Jonathan Gibson

Guests are reminded to turn off all pagers, cell phones, personal computers, and any other electronic devices.
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The Saylor Foundation's The Renaissance Madrigal. "Thomas Weelkes’s “As Vesta Was Descending.” 