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Analysis of compositions for mixed chorus as selected by directors in Minnesota for use in festivals for adjudication

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AN ANALYSIS OF COMPOSITIONS FOR MIXED CHORUS AS SELECTED BY DIRECTORS IN MINNESOTA FOR USE IN FESTIVALS FOR ADJUDICATION

by

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B.A., Luther College, 1953

Presented in partial fulfillment of the requirements for the degree of Master of Music in Music Education

MONTANA STATE UNIVERSITY
1957

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Chairman, Board of Examiners

[Signatures]
Dean, Graduate School

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CHAPTER I

INTRODUCTION

I. THE PROBLEM

A problem confronting every choral director, especially every beginning director, is that of picking out good choral literature to be used at an adjudication festival. National music lists are very complex since they attempt to provide music for all school's use. The individual director must seek from this large amount of music that music which is most suitable for him to use. The purpose of this study is to simplify this selective process for individual directors.

A choral director faces many obstacles in choosing music for his group which will be adequate for his singers and choral organizations. Limitations of the voices, rhythm, difficulty of performance, accompanying problems, and note-text suitability are but a few of the obstacles to be met.

In making this study the author assumed that there is a definite need for a selected list of mixed chorus numbers for adjudication in particular. The study was confined to soprano, alto, tenor, and bass in four, five, six, seven, and eight-part arrangements. Solos, obligatos, descants, and accompaniments are also included.

In making this study, a questionnaire was sent to
fifty choral directors in Minnesota to select the music to be analyzed. Each director was requested to list his ten favorite mixed chorus numbers for use at an adjudication festival, and to give his opinions concerning difficulties in each composition. From this list the most frequently-listed numbers were chosen for analysis.

In analyzing the compositions, an analysis form was used which was divided into items of interest about each composition. The analysis consisted of the opinions of the directors contacted and details of the music and words with regard to meter, harmony, key(s), ranges, accompaniment, solos, syllables, note-text relationship, general mood and difficulty. The following is a list of criteria which have proved helpful, by Leland B. Sateran in his "Criteria For Judging Choral Music":

1. Musical ideas of intrinsic value and substance
2. Organic growth; coherent, not episodic or rambling
3. Interesting voice parts; vocal, not instrumental lines
4. Fitting harmonization
5. Vital, meaningful dynamics, rhythm and tempo
6. Effective transitions
7. Balance of the unexpected and the inevitable
8. Idiom appropriate to the spirit of the text
9. Originality, or a fresh handling of old means
10. Proper accents with respect to text
11. Convincing overall impression
12. Text which is poetic in substance if not in form, worthy of being exalted by music
13. If accompanied, an accompaniment of merit and substance
14. Adequate, as against "overdone" means

---

II. LIMITATIONS AND BASIC ASSUMPTIONS

Sixty compositions were considered in this study, and were selected by questionnaires from twenty-six high school and college choral directors in Minnesota. Those compositions that were listed by more than one director were selected for study and analyzation. The music involved is arranged for soprano, alto, tenor, and bass in four, five, six, seven, and eight parts. Both music and words represent a wide range of choral periods in both sacred and secular texts.

Basic Assumptions:

1. That familiar and unfamiliar compositions will be utilized through the medium of this study.

2. That there is a need for a selected list of mixed chorus numbers for adjudication.
CHAPTER II

PLAN OF PROCEDURE

The anthems in this study were selected from a total of 264 compositions recommended by twenty-six Minnesota high school and college choral directors. Final selection from the recommended list was made by taking those compositions that were listed or recommended by more than one director. No effort on the part of the author was made to choose his favorites of available music.

The questionnaire had a three-fold purpose: (1) to obtain the recommended choral anthems; (2) to hear of new works, new arrangements or compositions that have been neglected in the past; (3) to receive personal comments from the directors contacted.¹

Approximately forty-five minutes was required for the analysis of each composition. The analysis was based upon the thirteen characteristics listed on page 2 and key(s), meter, ranges, syllables, mood, and difficulty. The grade level ratings were obtained from the directors contacted, from state required music lists, and from The Choir Director's Guide.²

¹See Appendix B

CHAPTER III

ANALYSIS

I. EASY COMPOSITIONS
This chorale from "The Christmas Oratorio" is in ternary form. Although this composition has the melody as the leading feature and the other voices occupying the background position of simply accompanying the melody, the other parts are extremely interesting and musical.

The text is poetic in both substance and form and worthy of this meritorious music. The success of this number lies in the fact that it is relatively well known. The harmonic structure, phrasing, dynamics, etc. are unnecessary to analyze, because of Bach's ability to compose "perfect" compositions, structurally.
TITLE The Cradle (Austrian Nativity Song)

COMPOSER (folk melody) ARRANGER Paul J. Christiansen

PUBLISHER Augsburg Publ. House CATALOG NUMBER 1091

VOICES S.S.A.T.T.B.B. METER SIGNATURE(S) 3/4

Ranges:

SOLOS Soprano solo on second verse. (easy)

ACCOMPANIMENT Piano for rehearsal only

GRADE LEVEL Easy

ANALYSIS

This Austrian Nativity song has been very skillfully arranged to imitate a cradle's rocking. Its free-flowing rhythm, easy ranges, and comparatively simple harmony make this an easy to medium number. The sheer simplicity enhances the beauty, which is so often lacking in numbers of this type.

The text, poetic in form and substance, is quite adequate to the ideas of the music. The harmonization is fitting and the voice parts are interesting. Christiansen utilizes an originality which commands attention.

Excellent program piece.
This excellent arrangement of Bach's chorale has good variety. The arrangement is original and, at the same time, is a fresh handling of old material. This is one of the best examples of the musical idiom being appropriate to the spirit of the text. The beautiful minor chords and dirge tempo, together with the text, signify the coming of sweet death.

Due to the fact that the top part is the melody, this anthem may be arranged so that the men's voices take the remaining parts and the women take the melody. In this case the lower voices provide the harmonic background, with the tenor taking the alto part and the baritone taking the tenor part. The arranger suggests singing the number in the keys of G-sharp minor, B-flat minor, or B minor, besides the original key of A minor.

This number is easy enough to be done by any choir and is of such high musical merit that it should not be overlooked.
ANALYSIS

This sixteenth century chorale is a good example of real beauty in simplicity. When done well, this chorale will be one of the big favorites of any program and extremely fine for adjudication.

Although simple, the music is of a high character and combines with the text in a compatibility. The text is poetic in form and ushers a plea that is also felt in the meritorious music.

An outstanding feature of the number is the balance between parts. The phrasing is excellent, but is very difficult, even for a skilled choir. The structure creates the intelligibility or coherent growth to a climax and back to a resolving end.

The difficulty in doing this number lies in successfully doing justice to the long phrases. There must be an organic growth, and, if the breathing is staggered, it must not be noticeable. Another difficulty is to keep the dynamic level constant.
This song of repentance and mercy was written around the turn of the eighteenth century. The tone throughout the number is one of intensity and feeling the need for mercy and compassion. It is a deeply-emotional anthem and contains many fine effects.

The text is in the form of a prayer and has no poetic form, but is poetic in substance. The theme of the text and the spirit of the music harmonize well, and much is attributed to the long, expressive phrases. Another attribute, which is so necessary for music of this type, is the well-placed accents in both the text and the music.

The structure brings the musical ideas into focus and provides a framework for intelligibility. The structure has a great sense of coherence, owing to the vigorous sustaining of the phrase endings, with an accented release on the following open rest.

The big difficulty in performing this anthem is in maintaining good intonation.
This well-known chorale from the cantata "Sleepers Wake" is another example of a mechanically perfect piece. Although some think there is no feeling in Bach's music, it is evident here that there is feeling. Perception and musicianship is required to obtain the beautiful effects and ideas of this composition.

The text is from a poem by Philipp Nicolai and is poetic, meaningful, and effective. Here, also, the music and text are worthy of being exalted by each other. In bringing about the full meaning of every phrase are the long interesting lines with a moving bass. All of the parts are interesting and tend to keep the singers interested.

One difficulty in doing this anthem is in the tenor and bass ranges. Not every choir has mature basses who can control their tone on the higher notes. The tenor line is not high for real tenors, but may give some difficulty to baritone-tenors.
Here is a good anthem that can be sung by any mixed chorus. Very few anthems have as much musical worth and are, at the same time, as easy to do as this one. The form is ternary, and there are no difficult rhythmic patterns.

The text is adapted from Psalm 117 and is quite meaningful in the note of praise it brings forth. It is poetic in substance and balances well with the value of the music. The harmonization is moderate, but effective, and the dynamics are contrasting, meaningful, and vital.

The center section gives a vast change to the majestic beginning and to the echo-effect in the final section. The final section is especially effective if done well; it is done with extreme changes in dynamics, as an echo.

Any difficulty would probably stem from the key transitions. Not being too definite and solid, the transitions may cause trouble when first learning the number. The only other thing to observe carefully is dynamic markings.
This number can and should be done by every choir; at least, it should be sung in a rehearsal. The sheer simplicity of this anthem is the striking feature, combined with the motion and flexibility of speech in fine phrasing. The composition is in ternary form, with the first and second sections in unison, all voices in the first section and soprano and alto in the second section.

The text is poetic in form and has a free-flowing feeling, to match the fluid, never-ending rhythm and tempo. In short, the idiom is appropriate to the spirit of the text.

With the exception of a low bass note, the notes are well within all ranges. The harmony is consonant, the transitions are easy, and the musical ideas are of intrinsic value and substance. There should be no difficulties in doing this number.
TITLE Sing Praises

COMPOSER L. Stanley Glarum ARRANGER

PUBLISHER Hall & McCreary Co. CATALOG NUMBER 1656

VOICES S.A.T.B. METER SIGNATURE(S) 3/4

RANGES:

SOLOS None

ACCOMPANIMENT Piano for rehearsal only

GRADE LEVEL Easy

ANALYSIS

Adapted from Psalm 47, this apparently simple anthem has possibilities beyond first glance. This is excellent for high school, because of its musical merit and its simplicity. A lot can be done with echo effects in the first section, especially.

Beginning in the key of D major, an effective modulation places the singers in D-sharp minor in fourteen measures. From there the transition is to B minor. The final change in key involves the relative major key again -- D major, and sometimes this may give a chorus trouble, as it is not properly prepared.

Dynamics are good and incite a lot of interest, as they are sudden and extreme. Done effectively the dynamics are satisfying. The technical problems of this composition are at such a minimum that there are none worth mentioning. The ranges are comfortable and present no serious problems.
This anthem is extremely popular with high school choruses, because of the appeal and the comfortable ranges. The sound is rather "romantic". The number is actually very elementary and is easy to perform. The interpretation depends largely on how much the director can create for himself.

The text pertains to the birth of Christ and was written by J. Blicher Clausen. The text is poetic and musical sounding; the music has captured most of the musical sounds, such as the chiming of the bells.

Although this composition is not difficult, it still is music of good quality. There are measures of unisons and part-singing; the ranges are very comfortable; and the tempi are easy and are left up to the director. Good program music, but should be used for adjudication only by an average or below average chorus.
II. MEDIUM COMPOSITIONS
This motet begins in the key of A minor and ends on an A major triad. An anthem of this nature is always worthwhile, owing to the rich harmonization, interesting voice parts, and long vocal lines. Whether it is sung in the Latin or English, the idiom is appropriate to the spirit of the text. The easy ranges make this number easy to sing, but, to do a good job in performing, it is rated medium, due to the difficult vocal phrasing. This anthem should be a must for every chorus.

A peak in a cappella singing is possible when doing this number, even with an inexperienced group of singers. The suggested dynamic markings are varied and make a good starting point in working on the composition.
Here is a Russian Easter song that is well within range difficulty of most choirs. Most remarkable of all is that the bass does not go below the bass clef. The number is in ternary form and each part is varied and effective to the sound of the whole.

The text is quite poetic and refers to the Easter celebration in Russia; the first section devoted to printing a scene of the steppes, the rivers, cypress trees and peasants, while the second section heralds forth the greeting that "Christ is Risen". The first section, depicting the life and scene is very weird, employing parallel fourths, sixths, and octaves, with a soft, staccato effect.

The harmonization is interesting and fitting, as well as the vocal lines. The crescendos lead skillfully up to a glorious climax. This is an excellent example of the idiom being appropriate to the spirit of the text.
The only difficulties lie in the extremely high parts at the end, which, if done well, add to the beauty of the number, and lightness and bounce of the first and second sections. If not sung staccato, this composition will be flat in pitch.
This anthem is in ternary form, beginning in the key of D minor and ending in D major. After a slow first section, comes a fast middle section with several "Alleluias" giving much dynamic contrast and echo effects. The transitions from the slow passages to the fast and from minor to major modes are achieved in such a way as to be convincing and satisfying.

The relationship between the text and the notes is of intrinsic value. The idea of a song of joy is evident in both note and text, beginning with the majestic part I to the joyous, fast-moving middle part.
ANALYSIS

There is all the sweep and surge of a cold mid-winter wind across the snow-covered, moonlit steppes in this Russian conception of the first Noel. Few composers have caught the intensity of the spirit of jubilation; certainly none has done so with simpler means. Beginning on the dominant chord, the composition climaxes a great crescendo and decreases to the end, ending on the dominant chord.

Much use is made of the simple triad all through the piece with slight chord changes to accent the gradual surge of the crescendo.

Except for one abrupt key change, every transition is gradual and satisfying. The harmonization is fitting and does not detract from the text, but, rather, enhances it.

The difficulty in this number is in getting a smooth flow throughout the piece. The men's and women's sections answer each other antiphonally, and this chops up the melodic idea.
TITLE Beautiful Savior

COMPOSER 12th Century Melody ARRANGER F. Melius Christiansen

PUBLISHER Augsburg Publ. House CATALOG NUMBER 51

VOICES S.S.A.A.T.T.B.B METER SIGNATURE(S) 4/4

RANGES:

SOLOS Alto or baritone (medium difficulty)

ACCOMPANIMENT Piano or organ for rehearsal only

GRADE LEVEL Medium

ANALYSIS

The form of this famous anthem is ternary, although it is a hymn. The melody, of course, is very melodious, singing, and beautiful, but it is the skillful harmony and arranging that distinguishes this as a favorite number.

Although there are only four parts, all done in octaves, it gives one the feeling of eight-part harmony. The text is poetic in substance and form, and worthy of being exalted by music. Another character of excellence in creativity is originality, or a fresh handling old material.

The difficulty in doing this anthem lies in the sustained humming through parts one and two. A capable soloist is very important. Another difficulty is in the last part, which calls for a solid, male chorus. The brilliant climax tends to be oversung, as the tenors are up high, and tend to strain to reach the fortissimo.
This a cappella anthem is in the traditional ternary form. It is divided into two slow, reverent sections and one fast, jubilant middle section. It has a very minor sound throughout, being in the keys of F minor and ending the middle section in B-flat major, and beginning the final section in B-flat minor and ending in B-flat major. A tempo change from four-four time to three-four time helps to bring about the quick change in mood.

The text is appropriate, having been taken from the Bible, and deserves being exalted by the music. The music is of good value and adds variety within unity. It demonstrates a fine balance between the unexpected and the inevitable.

The transitions from slow to rapid passages and from minor to major mode are done in such a way as to be convincing and satisfying.
Recently having taken the country by storm, so to speak, this clever little Christmas carol is welcomed on any program. The form is ternary; although the same melody is used for all three verses, the accompaniment by the men's sections is varied. The sheer simplicity and beauty of the tune and harmony and the swinging rhyme of the poetry make this an outstanding number.

A few of the difficulties lie in the tendency to rush the number, to keep up interest in the male parts, and to do justice to the delicate, over-all theme.

The musical ideas are of intrinsic value and the piece is not episodic, if done right. Although the bass and tenor parts tend to be uninteresting, special care can overcome that deficiency. They can be interesting if the singers try. The soprano and alto parts combine to form a beautiful duet, much like a lullaby, accompanied by bass and tenor.
This Russian hymn has skillfully been arranged into a superb anthem with ternary as the basis of the form. True to other Russian styles, this one is no exception in that the span of voices is very great, the chords used are majestic and full, there are many transitions, and the dynamics are abruptly changed to fit the text.

The composition begins in B minor and modulates to F minor; abruptly it changes back to B minor, into F minor, and ends in B minor.

A big difficulty in doing this anthem is finding enough low basses, high tenors, and high sopranos to carry the parts.

The text is poetic in both substance and form and is well suited to the music. The accents and syncopation are suitably used, and the over-all impression is convincing.
TITLE Come, and Let Us Worship

COMPOSER A. Gretchaninoff ARRANGER Adapted by Norden

PUBLISHER Boston Music Co. CATALOG NUMBER 1809

VOICES S.S.A.T.T.B.B METER SIGNATURE(S) 2/2, 3/2

RANGES:

SOLOS None

ACCOMPANIMENT Piano for rehearsal only

GRADE LEVEL Medium

ANALYSIS

This composition is a perfect example of good Russian music with medium difficulty. It is constructed in such a way as to display a good choir with soft, delicate pianissimos and jubilant fortissimos; while, at the same time, not so difficult that an average choir can not attempt it. The harmony is not difficult, as the sopranos and tenors double quite often, as well as altos and basses.

The rhythm changes are not too difficult, but the fast two-two time usually gives a choir a little trouble at first. Although the number is in the key of D major, it begins on the super tonic, goes briefly into B minor, and ends on the tonic of D major.

The text is poetic in substance and is jubilant and inspired to fit the musical ideas. Also in this number the dynamics, rhythm, and tempi are meaningful to the extent that they grow out of the music itself -- they are vital and meaningful.
This anthem is very deceiving, as it is easy to sing. The only reason that it is of medium difficulty is because it is divided into eight parts. For a well-balanced choir this anthem would be classified as easy. It is in ternary form, with the first and last sections being in chorale style, and the middle section being of a contrapuntal nature in the treble voices.

The text is appropriate to the spirit of the music, being poetic in nature and substance. The text is taken from Scripture. The music is of a high intrinsic value and is harmonized well. The individual parts are interesting and the vocal lines are in the tessituras of all voices.

The transitions are easy and effective. The composition begins and ends in the key of B minor.
TITLE  Give Me Your Tired, Your Poor

COMPOSER  Irving Berlin  ARRANGER  Roy Ringwald

PUBLISHER  Shawnee Press  CATALOG NUMBER  None

VOICES  S.S.A.A.T.T.B.  METER SIGNATURE(S)  $\frac{4}{4}$

RANGES:

SOLOS  None

ACCOMPANIMENT  Piano (medium difficulty)

GRADE LEVEL  Medium

ANALYSIS

From the sonnet "The New Colossus" and the inscription on the Statue of Liberty, this number has gained wide popularity as a patriotic anthem. The form is ternary, and the formal structure brings good musical ideas to focus. The voice parts are interesting, and the phrasing is aptly marked in smooth vocal lines. The transitions are effective and the harmonization is beautifully fitted. The text is poetic and bears a strong correlation with the music.

The accompaniment is quite distinguishing, as it has a life of its own, which, while accompanying, adds musical value to the whole.

The ranges are not too difficult, although the soprano line does go a little high. The difficult part is to obtain good balance without sacrificing tone. Also, the intonation may suffer on the unisons, which are common at the beginning of the piece, and in the third section
Ternary is the form of this Lenten anthem, and the various sections are distinctly set apart from each other by rhythm, tempo, key, and mood. From the slow, sustained darkness of the beginning in E-flat minor to the slower, tender lightness of the ending in E-flat major, one discovers a perfect idiom appropriate to the spirit of the text. Although episodic, the episodes grow into frameworks of intelligibility, and are carefully joined by effective transitions, both in meter and key. The dynamics, rhythm, and tempo are vital and meaningful, especially in the surging, climbing crescendo in section three. Each part is interesting and should keep any choir member ready and awake.

Good intonation is a problem here as the key changes are many. The ranges are difficult and all parts must be strong. A deep feeling for the music is necessary. Without it, the composition will be worthless.
Title: He Watching Over Israel

Composer: Felix Mendelssohn

Publisher: G. Schirmer

Catalog Number: 2498

Voices: S.A.T.B.

Meter Signature(s): 4/4

Ranges:

Soles: None

Accompaniment: Piano (easy)

Grade Level: Medium

Analysis:

This number is one of the most beautiful choruses ever written, and, certainly, one of the most beautiful from the oratorio "Elijah". Here, as in so many other oratorio numbers, is music of the highest quality and a text to match. The composition is contrapuntal in character and is based on ternary form.

Certainly the biggest difficulty in doing this number is in intonation. The vocal lines are long, high, and light, and amateur voices will naturally flat. Every part is of equal importance in this composition and one must not overbalance the other. This may create problems, as the span of voices is at both extremes at the same time.

The piano accompaniment is not so easy, but should not be difficult for a person who has done any accompanying at all. The only difficult part lies in following the chorus and keeping a steady tempo.
This anthem has a weird sound, as the beginning is started and is built around the leading-tone; it centers on A in the key of B-flat major, and ends in F major. The text is taken from the Lamentations of Jeremiah and is unique in that it matches the idiom of the music. It is not a powerful song of jubilation, but is, rather, a subdued song of devotion and conviction.

The ranges are well within reach of most choirs, and there are not too many difficulties in making this number "sound". Some beautiful effects may be achieved in certain parts with the right kind of support and tone. A warm alto tone is required, as the alto part carries a solo for the section at the end. The sound must be quite mature to add to the climax of the composition.

Although this anthem is sectionized, it is not episodic. A strong feeling of growth and coherency is sensed throughout. There are beautiful vocal lines and recitative parts. The harmonization is good and much use is made of dominant seventh chords.
This sixteenth century motet is one of the easier motets that still rank with the best. Although it is new to the author, it has found favor with several directors contacted and is highly recommended. Contrary to the other sixteenth century motets, this one is in English, the text being Biblical, the text also used as the introduction to the "Seven Last Words" cantata by Theo. DuBois. The text is short, but repeated throughout, and is poetic in substance and very worthy of being exalted by the music.

The music is of the highest value and the musical ideas are of intrinsic value. It is of a contrapuntal style and all of the parts are interesting. The dynamics, tempi, and rhythm are meaningful; however, the difficulty lies in the problem of singing at the dynamic level indicated.

The long, sustained phrases are difficult enough to sing anyway, but, when the tenor and bass ranges are written high and the dynamics are soft, the phrases make singing the composition much more difficult.
This anthem is a good example of a number to display the various qualities of a choir, in tempo and dynamics, and to serve a musical purpose of the text. Although the composer is contemporary, this number is not necessarily so, being of a consonant nature.

The text is sixteenth century German and is both poetical in form and in substance. The music and the text correlate well, as the climaxes in the music fit the climaxes of the text. The phrases fit the text well and are interesting enough to provide a coherent growth.

The harmonization is fitting and helps intonation. The transitions are drastic, but do not give much trouble. They, along with the dynamics, rhythm, and tempo, are effective and meaningful.

The ranges may give trouble to most choirs, as they are high. It is not a difficult piece, but a solid ensemble of men's voices and of women's voices is necessary.
ANALYSIS

At least the tune of this majestic song of faith is known to almost everyone. The dignity, combined with the popular melody, makes this a welcome number to any choir and audience. The form is ternary and the musical ideas are of intrinsic value.

Much use is given to unisons and/or octaves and they are effectively used and arranged. Also, much repetition is used in so far as the melody goes. For the most part, straight chorale-hymn style is used, except for the center section.

The text is fine and fits the broad, dignified quality of the music. All of the voice parts are interesting and each shares the melody at some time.

Here again the tenor part is quite high. It would not be so difficult, but the high spots are in octaves with the soprano, when the other parts are resting, and the tenor is exposed.
TITLE Prayer to Jesus

COMPOSER George Oldroyd ARRANGER

PUBLISHER Oxford University Press CATALOG NUMBER A 73

VOICES S.A.T.B. METER SIGNATURE(S) No meter notation

RANGES:

SOLOS Soprano (60 beats) and bass (44 beats) (medium)

ACCOMPANIMENT Introduction by organ (optional)

GRADE LEVEL Medium

ANALYSIS

As far as the rhythm patterns are concerned, there should be little difficulty in singing this number. There are bar lines in the composition ranging from two to eight counts to a measure.

The real difficulty lies in the fact that there is no meter notation, which makes the composition difficult to keep together. The unusual tonality is startling, being in the phrygian mode on F, with half-steps between the first and second, and the fifth and sixth degrees of the scale. The only accidentals occur in the final chords, where an A-natural makes a Picardy third and a D-natural makes a modulation to B-flat on the last syllable of the "amen".

The words of the text are in "old English" in places, with obsolete spelling and doubtful spelling.

The dynamics are left entirely to the judgement of the conductor; however, there are dotted lines to indicate phrases and slurs.
This Russian anthem is divided into two main sections, which are exactly the same, except for the text. Each section is also divided into two parts, one of seventeen and the other of twenty-four measures. Originally this number was written without the bar lines, which were inserted by the editor to facilitate rehearsing.

The harmonic structure is excellent, giving an extremely fine ensemble sound, especially when the TTBB are singing by themselves. The composition begins in the key of B minor and ends in D major, modulating during the number.

The text is simple, as the title and the word "alleluia" make up the entire text. The words are very singable and transport a nice thought along with the fine music.

The big difficulty in doing this composition is in getting a good, full ensemble sound out of the men's parts. To a well-manned choir this composition is of medium difficulty, but to an undermanned choir it is beyond reach.
This is a Negro spiritual with seven sections, constructed ABACDAB, with each section repeated except D - section five. It is well constructed and has organic growth from the beginning to the end. The rhythm and the dynamics are the outstanding features, and they will be the factors which will appeal mostly to young singers.

The text is traditional to most Negro spirituals in thought and content, and the words seem very authentic. The matching or correlation between the note-text relationship is good, and accents are well-placed.

The only noticeable difficulties besides capturing the rhythmic spiritual style are in sections four and five, in rhythmic passages and patterns. All of the ranges are possible for young singers, but the tenor and bass will be troublesome to some.
This anthem has been skillfully arranged from "the old 124th Psalm" of the Genevan Psalter, for chorus and orchestra in ternary form. The first and third sections are in chorale-style, while the second section is contrapuntal with a fugal treatment, after a unison introduction by bass and tenor. With the exception of section two, this number would be easy; however, several transitions in keys, in style, and in mood tend to create difficulties.

The text, by Clifford Bax, is poetic in form, and is similar to poems in church hymnals, carrying a message in a patriotic style.

A full sound may be achieved from the chord structure, a sound to give singers a solid confidence. A number of this type should build good tone within a group, especially an inexperienced choir.
TITLE Yea Though I Wander

COMPOSER George Schumann ARRANGER ed. Paul Christiansen

PUBLISHER Augsburg Publ. House CATALOG NUMBER 1063

VOICES S.S.A.A.T.B. METER SIGNATURE(S) 3/4

RANGES:

SOLOS None

ACCOMPANIMENT Piano for rehearsal only

GRADE LEVEL Medium

ANALYSIS

Beginning in the alto, the melody ushers in each part as in a fugatto, with a little deviation. When all parts have entered, the style of the piece continues in contrapuntal and/or chorale style.

The composition begins and ends in E major, with modulation ramblings throughout. The text is taken from the middle section of the twenty-third Psalm; the quality of "the valley of the shadow of death" is the best way to describe the tone of the music. It is descriptive of the text.

To do this number a director should be prepared to really "sell" this number, because the musical idiom does not appeal to high school singers at first. After a while, when they have worked on the number, it will be accepted more and more. This composition is wonderful and is good for an adjudication number. Keeping interest is important.
III. MODERATELY-DIFFICULT COMPOSITIONS
The most distinguishing thing that can be said about this anthem is to say that it is different. It is very long, but goes fast; parts are used individually and in pairs, trios, and altogether; and several patterns are repeated in other voices as echos.

The text is taken from the New Testament and from Young's Night Thoughts (1742-46) and is effectively correlated with the spirit of the music. The musical ideas are of intrinsic value and the voice parts are interesting.

The difficulty in this number, aside from singing the notes correctly, is in tying the phrases together. Much of the strength of this music will derive from a vigorous sustaining of the phrase endings, with an accented release on the open bar or rest immediately following. Subtle and "effective" gradations of dynamics are not found in Billings' style. A consistent, boisterous forte and a driving rhythm will most honestly serve its spirit.
This beautiful anthem from the "Crucifixion" has one of the most beautiful texts possible. This, together with the worthy and appropriate music, creates an anthem of unsurpassed beauty.

Properly-placed accents, crescendos, and fortes add to the meaning of the text. The harmonization is fitting, and, in spots, is excellent, although, is difficult as far as intonation goes. If done correctly, this number can be very worshipful.

Although the author has used this number a considerable number of times, he is skeptical as to its use as a contest number. It may be used; however, he feels that it belongs in church, because of its serious note. The intonation problem is serious and will prevent most choirs from performing this composition.
Here is another contemporary motet which has some stunning effects and climaxes. Divided into three sections, most of the number is written in traditional block-chord style of a hymn. The women's parts repeat the men's parts, there is a unison, and a middle section that is hard to tie together; following this is a wonderful climax which goes through key changes to a restful ending.

The poem is by Longfellow and is appropriately set to music. The dynamics are vital and meaningful and the tempi are varied. The voice parts are interesting, the harmonization is fitting, but the whole piece is weak in coherency. Only when perfected will this grow and be coherent. It is too episodic, and will be too disjointed unless tied together.

Again intonation is a problem. The transitions require singers with good "ear training". The ranges are difficult and call for eight parts. To perform correctly, this number will be difficult.
Here is another majestic Russian anthem. Much of this music is nothing but a melody in octaves accented in the other parts with full, solid chords. Canons, unisons, and parallel fourths are also used.

The text is quite appropriate, being taken from the Psalms and is majestically set to expressive melodies and motifs. They communicate meanings of the text and arouse religious feelings. The musical ideas are of intrinsic value and balance well with the text.

The structure is not episodic, but, rather, is segmented to provide definite divisions for marked changes. The organic growth throughout the piece is evident. The composition begins and ends in F-sharp minor and goes through moderate, but effective transitions.

The voice parts are all melodious and interesting and create long vocal lines. The dynamics, tempo, and rhythm are vital, expressive, and meaningful.
Again difficulties will arise because of the extreme ranges, which appear difficult to immature voices. The tendency is to over-sing and have raspy tones. Accented well and sung note for note, a good choir can do justice to this composition.
ANALYSIS

This seventeenth century anthem of praise is an excellent warm-up number, has a lot of musical merit, and is a good program number. It would set a fine pace for young singers if this were sung first at an adjudicating festival.

The text can be either for Christmas, Easter, or general use, or can be sung in the preferred Latin. The meaning of the Latin text is conveyed efficiently by the musical ideas.

Several effects may be achieved in this composition — with the use of two choirs, with the use of a quartet and a choir, or for one choir observing an echo effect. However it is done, it must be light and accented, and the second part must not overbalance the first part.

There is a certain difficulty in the intonation at the entrance of the men's parts that is hard to explain. An inverted D minor tonic chord begins the number and the TTBB come in on a dominant chord in D minor to answer the SSA.
**ANALYSIS**

This is another Russian anthem which carries all of the sharp contrasts in dynamics and delicate passages imaginable. From the most delicate pianissississimo to the most dramatic fortississimo, it contains many beautiful chords and parts. The main motif is made by the male sections answering the women's sections, with the first tenor overlapping both parts, tying them together in a coherent growth.

The text is from the Greek Liturgy, translated and edited by Noble Cain. It is poetic in substance and is worthy of being exalted by this music. The accents appear to be appropriately placed, and the spirit of the text is exemplified in the idiom of the music.

Several difficulties surround the ambitions of doing this composition, the wide spans of the ranges being at the top of the list. The tenor tessitura, especially, stays high quite a bit of the time. The transitions appear difficult, but are not. Any good choir with adequate personnel can attempt this number with success.
This beautiful anthem for mixed chorus is taken from the Russian Church, with the text completely changed. It has a warm-sounding harmonization throughout, and the text is adaptable to any general occasion.

The text is very outstanding, although it is not poetic in form. The English adaptation is excellent, as the spirit of the text moves to a climax with the emotionally-dramatic music. Although sectionized, the interesting vocal lines have a coherent growth, which keeps a tranquil interest until the great crescendo starts. Another important quality along this line is the balance between the unexpected and the inevitable: the unexpected modulation or the increased emotional tension, which is inevitable. Without these the music would be monotonous or incoherent, or both.

This song presents many difficulties, but intonation is the biggest. Only correct intonation will keep it in pitch to the end. The low bass line is quite improbable for young singers, and the first tenor is quite high. The transitions are complex, but should be handled effectively with
special attention.

The final vowel, EE, is piercing and troublesome, and may be changed for ease in singing. A good, solid second soprano and first bass part is also advisable.

In the writer's opinion, this is one of the best all-around choir anthems ever written.
This beautiful sixteenth century anthem is well within reach of high school choirs and is well worth the time put in on it. It is a four-part chorus, written in contrapuntal style.

The Latin text is very singable and is translated into English if so preferred. The text has a fine blending with the music. The chord structure is consonant-sounding and calls for good intonation. At times the style goes into block chords for a few measures, only to change quickly to contrapuntal.

The ranges are not difficult, except for the tenor part, which is in the higher part of the range most of the time. However, the other parts are comfortable. The phrasing is the most distinguishing characteristic of this type of music. The phrases are long and beautiful, and, together with a lento tempo, combine to give the sensation of never-ceasing phrases that give a good sense of coherency.
Much use is given to duets between parts in the use of parallel thirds and sixths. A center section is devoted to a quartet or a semi chorus.
This composition is by a contemporary composer and has a contemporary sound. Apparently beginning in G major, the soprano line eventually centers around an F-sharp in an F-sharp minor chord and into succeeding measures, until the transition into the key of G major. From there it modulates effectively into the key of F major until the end, where we find a seventh in the final tonic chord in F major.

The music is not too difficult, but is essentially good in its value. The number tends to be episodic, but is not out of character with this type of chromatic music.

The text is a poem by Walt Whitman, which lends itself to contemporary style. The spirit is in keeping with the idiom of the music, and the accents are properly placed.

The ranges are not difficult; the high parts for soprano and tenor are not beyond young singers, as they are climactic parts.
This spirited anthem begins on the dominant in C major and immediately modulates into D major. Following this is a melodic section started by the tenors in the style of a fugue. A form of the introduction is repeated, followed by a beautiful section with the soprano part leading in the melody. Two phrases are included, one for SSAA and one for TTBB, followed by a form of the introduction used as a coda.

The text is very invigorating and has a fine relationship to the music. It is taken from the Sanskrit.

The musical ideas are good, although not of the highest caliber, and the transitions tie the composition together into a smooth piece of music.

This number is an excellent opening number for a concert or warm-up number in a festival for adjudication, but it is not easy. It requires spirited voices and agile singers.
This choral composition is in ternary form, with the last section almost exactly like the first. The introduction of four measures is presented by TTBB with the answer given by SSAT. In the middle section there is also an antiphonal effect, again presented by TTBB and joined by the treble parts.

The text is poetic in substance and is worthy of being exalted by the music. The text was originally in Latin and is still used that way quite a bit of the time. The idiom is appropriate to the spirit of the text, and the overall impression is convincing.

Expressive singing is most easily achieved when each voice part is a melodic curve. This statement is true of this number, as each part is interesting and they combine to make beautiful, soaring phrases.

Effective transitions and well-placed dynamics make this number "sound". The transition between the first and
second sections, going from B-flat major to F major, is especially effective in keeping the growth coherent.

The big difficulty in production lies in the inability to fill out the ensemble to make a full sound. The first tenor tessitura is high, but may be handled with low altos on the part.
This anthem for full chorus is in three sections and provides much variety. Overlapping antiphonal sections and reiteration of motives make this anthem especially apt for festivals and other services of praise. Beginning on the tonic chord in D major in the tenor and bass, it immediately goes to the treble parts, built on the root, third, fifth, octave, and third as in an arpeggio. A modulation and a change in mood usher in the second section in the key of G major. This section is tranquillo and features the SSA, with the TTBB adding "background" in parts. The most difficult part comes at the transition into section three, as there is an abrupt change from the tonic in G major in the TTBB to the tonic chord in D major.

The music is of intrinsic value, and the text is taken from the Book of Psalms. The tone of jubilant praise fits well with the spirit of the text.

Here, as in many other numbers, the ranges are a bit high. Each director will realize for himself, though, by looking at the ranges indicated.
This composition is by a contemporary Minnesota composer and bears a striking resemblance to the Russian style of anthem. Its full chordal structure and sudden changes in dynamics and tempo place it at once in the Russian class.

The anthem is divided into six parts, three being similar to recitative-style, and three in the melodic-style.

The text is taken from the Book of Psalms and is inspiring to sing. The idiom is appropriate to the spirit of the text, depicting clearly the repentant cries and the pleas for mercy by the sinner.

The music is of intrinsic value, and is constructed well. The piece, as a whole, tends to be episodic, but can be coherent if the thought continues throughout. In this number abrupt changes in tempo and dynamics are effective, as they follow the thoughts of an emotional prayer.

Many difficulties surround this number, the biggest two being intonation and the ranges of the voices. In the
soft sections there is a tendency to flat; a low bass line in these sections is a handicap, also. The ranges go extremely high in the broad fff and ff sections. If not properly sung, these notes can be strident and piercing. Another difficulty is the possible inability to have basses to sing "pedal-tones" for extended periods of time.
IV. DIFFICULT COMPOSITIONS
TITLE       All Breathing Life, Sing and Praise Ye The Lord

COMPOSER    J. S. Bach    ARRANGER    ed. by Williamson

PUBLISHER    G. Schirmer    CATALOG NUMBER    7470

VOICES    S.A.T.B.    METER SIGNATURE(S)    3/8

RANGES:

SOLOS    None

ACCOMPANIMENT    Piano for rehearsal only

GRADE LEVEL    Difficult

ANALYSIS

This thrilling four-part chorus is the finale from Bach's motet "Sing Ye to the Lord". The composition is definitely a fugue, and the text, matching the fugue, is made up of the title plus the word Hallelujah. The piece is thrilling to perform, it offers a great challenge, and choir members jump to conquer it.

All parts are very taxing, as the ranges show, but probably the soprano and tenor will show most difficulty, being higher a greater share of the time. Being in a true fugal style, the parts are about the same, except that they sing their motifs at different times. This helps make each part interesting.

The tempo is very fast and provides great difficulty in learning; however, a choir that can master these ranges can easily learn through patience.
Here is a piece of contemporary music, which is consonant and classical in character, but is also modern in spirit. This composition was written at the request of Dr. Serge Koussevitzky in 1940 for four-part chorus, using the word Alleluia throughout as the text.

The themes and motifs are expressive and their significance will command attention and interest for many rehearsals. The formal structure is a means of bringing musical ideas into focus -- of assisting the composer as he "speaks" and the listener hears. The growth is evident from the beginning to the climax, to the end; not episodic, nor rambling.

Changes in time and transitions will confuse most singers, but the most difficult thing will be in singing the extreme ends of the ranges without too much dynamic explosion. The intonation is another problem. This will be helped if the correct tempo and lightness is used. The accents are well-placed and are very effective to the whole when used correctly.
As to the harmonization, much of it is very different: parallel triads, parallel thirds, and parallel sixths. Time signatures range from 4/4 to 2/8 to 5/4.
TITLE  Ascendit-Deus

COMPOSER  Jacobus Gallus  ARRANGER  Franz Burkart

PUBLISHER  Associated Music Publ.  CATALOG NUMBER  A-83

VOICES  S.A.T.B.B.  METER SIGNATURE(S)  4/4

RANGES:

SOLOS  None

ACCOMPANIMENT  Piano for rehearsal only

GRADE LEVEL  Difficult

ANALYSIS

This jubilant anthem for five-part a cappella choir is canonistic and in ternary form. The ranges and the difficult parts make this a very difficult number to do; however, it has so much musical merit, that it would be worth working on for the values that would be gained from doing it. A good high school choir would handle this very nicely.

The vocal lines are extremely interesting, and each part is of great importance. All through the piece, the formal structure or design is growing into a sense of coherence.

Another important feature of this number is the intrinsic value of the musical ideas. There is a definite correlation between the music and the text. In short, the music exalts the text.
This composition is truly a masterpiece. Here is a number designed to challenge any choir. Filled with abrupt changes in dynamics, tempi, and modulations, this number probably has very few equals. Beginning in C major, it goes to E minor to E major to C major to E major to C-sharp major to B-flat major to G-flat major and finally back to C major. Although it is episodic, this piece is coherent in that the music fits the nature of the text. The transitions are difficult, but effective, the dynamics, rhythms, and tempi are meaningful, and the musical ideas are of intrinsic value and substance.

The greatest problem in attempting to do this number is intonation. For example: an abrupt change from a C major tonic chord to an E major tonic chord presents problems no matter how good a choir may be. Even if this number is too difficult to perform, it is good practice because of the time signature changes and technical problems in general.
This composition is a villanella for double chorus of mixed voices. A villanella is an Italian rustic dance, accompanied with singing, of lively character, and with well-marked rhythm. In doing this number the second chorus sings softly throughout, but must carefully echo the dynamic shading and accents of the first chorus. Where practicable, the second chorus may be placed off-stage. When so placed, it must observe the same dynamics of the first chorus.

The difficulty in doing this number is the fact that it is a double chorus number, which is in cut-time and goes at a lively tempo. Transitions from one key to another are also difficult, as they are abrupt, but effective. The composition begins and ends on the dominant chord of D major.

This is music of the highest caliber and should be attempted, if not perfected. It would be a challenge to a choir and a challenge to a director.
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TITLE  Hallelujah Chorus ("The Messiah")

COMPOSER  George F. Handel  ARRANGER  

PUBLISHER  B. F. Wood Music Co.  CATALOG NUMBER  395

VOICES  S.A.T.B.  METER SIGNATURE(S)  4/4

RANGES:

SOLOS  None

ACCOMPANIMENT  Piano (difficult)

GRADE LEVEL  Difficult

ANALYSIS

This thrilling chorus, from "The Messiah", is one of the most abused numbers to ever be performed, as everyone wants to sing it, whether they are capable of doing it or not. Certainly, it is not a question of whether the composition is good or not, as it is considered one of the best ever written for chorus. It does, however, create many problems for an average high school choir.

The ranges of the bass and tenor should be enough to discourage most groups, but girl tenors are used, which is a poor substitute in many cases. These ranges stay in the upper part of the tessitura most of the time and require well-matured, supported tones. The fugue and contrapuntal parts are difficult, but can be learned with patience. One thing that is usually taken for granted, but which is most important, is the piano accompaniment. Without a good accompanist this number should never be considered for a public performance, as a poor job of accompanying can ruin a good performance by a choir.
This Christmas song of the birth of Christ is one of the few Christmas numbers to be used for general use. This is probably because of its great musical value.

The words are from a Christmas antiphon and are in English and Latin, the latter being preferred and more widely used. An impression is made by the piece, as a whole, that communicates the sense of the text and the whole Christmas story.

The transitions are quite effective, going from B-flat major to G major to E major and back to B-flat major. Much use is made of parallel fourths and sixths, and is very effective. Various changes in tempo and style, also, help to increase interest in the number.

There is one section that creates difficulties, and that requires skill in transition. The ending is mixed with canonistic entrances and accents on unaccented beats to end with a flare.
TITLE: How Lovely Is Thy Dwelling-place

COMPOSER: Johannes Brahms  ARRANGER: 

PUBLISHER: G. Schirmer  CATALOG NUMBER: 5124

VOICES: S.A.T.B.  METER SIGNATURE(S): 3/4

RANGES:

SOLOS: None

ACCOMPANIMENT: Piano (moderately-difficult)

GRADE LEVEL: Difficult

ANALYSIS

This beautiful chorus, from the "German Requiem", is a perfect example of a variations form. Each part is distinct, although it is in chorale style in spots; unisons and octaves are also used; and contrapuntal and fugalistic styles are used. Basically, ternary form is used.

The text is excellent and the idiom is appropriate to the spirit of the text. Each voice part is a melodic curve and evokes many dynamic variations. The transitions are difficult, but are impressive when they are done right. The dynamics, rhythms, and tempi are meaningful, and the balance is good between the unexpected and the inevitable.

The many difficulties which surround this composition will vary with each choir, but the individualistic quality of each part, the high placements of the ranges, and the fugue will generally give everyone trouble. Another difficulty is that the accompaniment adds no help to any part. The dynamics are quite often marked piano or mezzo piano on high notes, which creates innumerable problems for immature
groups.

The accompaniment requires a good pianist, because of the value it should add to the composition. This accompaniment has a lot of life of its own and must be steady and musical
Here is a Russian anthem which deviates from the traditional stereotyped anthem, and requires technic, rather than solid fortissimos and block chords. Here is a fugue to rank with the best. Beginning as a recitative, all parts sing on the same note for twenty measures, only to swing into a syncopated section, followed by a fugal section. The tempo throughout the piece is allegro and very difficult.

The ranges are high and tiring to young voices, but are aided by the gusto of the music. The dynamics, rhythm, and tempo are meaningful, and the accents are vital and proper with respect to the text.

The text is not complex, using the title and "alleluia" throughout, the alleluia constituting the fugue.

The music is of the highest value and is thrilling to do, and is good practice for a choir.
This Russian anthem is another typical Russian number, as it bears all of the characteristics—eight parts, extremes in dynamics, ranges, and tempi, and much doubling of parts. The construction is solid and majestic, and is very episodic.

One big criticism of this composition is that it is over-done. "A mountain" has not been "made out of a molehill", but it is felt that more contrast would help. One gets tired of the same "bigness" of sound and tone. The transitions are not difficult, but are many; however, they do not add real variety to the score.

To capture the true style in this number may be next to impossible for some, as it requires an excellent job of interpretation to get the full value from this work. The ranges call for good singers, and the full sound demands mature tone.
This anthem, based on the seventeenth century German Chorale, is arranged for full chorus of eight voices. The extreme range of the soprano and bass parts, the unusual length, and the indicated rapid tempo combine to make this arrangement most trying.

The composition is divided into four sections. The first contains an accompaniment of twenty-one measures. The two soprano parts begin the melody in unison, followed by SSAA chorus. The tenors and basses then take the melody in unison, and the section closes with two-part counterpoint divided. The next section is repeated. The same harmonic structure prevails in this section as in the first, but the melody is mostly in the tenor and bass in unison, or in the octave, and the SSAA voices maintain a four-part counterpoint of eighth notes with the melody. The third section resembles the first section except for the text.

Little contrast is indicated for most of the work in dynamics, but this improves as progress is made throughout.
Here is a choir anthem that can be truly classified in the modern idiom. The important thing to note here is that this composition is very popular in the Midwest and has done much to bring about an understanding of modern music. A helping feature here is the remarkable attachment between the text and the music, the music actually having a cold, steel sound to match the words of the text; throughout the number the words are very descriptive.

The text is very widely accepted, being taught in high school English courses. The text centers around a modern prayer that has all of the flare of skyscrapers, rivets, girders, and building. It is quite convincing and traditionally Carl Sandburg.

Although no keys are evident, there are several patterns that serve to guide singers to replace key relationships. One of the big difficulties, which is due to the difficult, but effective, transitions, both in dynamics and rhythm and in keys, lies in the actual singing of the notes.
Although all voices sing at extreme ends of their ranges, the tessituras do not necessarily stay up high. Usually the highest notes come at fortes and fortissimos, which require almost strident tones. It must be watched that the tones never become hard to listen to, but rather cold and "steelish".

Again the biggest difficulty is intonation. This number should only be attempted by mature choirs, that can solve these problems and accurately interpret the thought of the music and the text.
This composition, part 3 of the motet "Celestial Spring", is divided into two main groups, which are primarily the same, with each part sub-divided into two parts. Beginning in the tenor with the leading-tone pickup, the introduction is gradually increased part by part until both alto parts and tenor parts are in. This is followed by a bass interlude and SSAA. The tempo is then changed rapidly to allegro, and is sempre allegro until it goes back to primo tempo. The second main section begins softer than the beginning, but continues in much the same way.

One of the very nice things about this number is that the ranges are moderate, with the exception of a high A-sharp in the soprano and a low D-sharp in the bass.

The musical ideas are of intrinsic value and all of them combine the structure to convey the message of the composer to the listener. Although sectionized, effective transitions in content bring about a coherent growth throughout the composition.
The parts are interesting and together make a fine-sounding ensemble. The parts are difficult and make for difficult intonation. The only requirements for doing this are a desire, a choir big enough for all the parts, and patience.
This contemporary composition is in six parts with a short codetta. Beginning with an introduction by the three male parts, a mystic declaration is made by the three female parts; further explanation follows this by the male parts; all of this is in D minor. This is answered by the soprano and alto, and answered to that by the tenor and bass in D major. In the sixth section all parts sing together in one big climactic surge, which is very beautiful. A soft, five measure codetta follows this and ends the number.

The text, from the poem by Laurence Housman, has no rhyme, but is poetic. The thoughts are expressive and are aptly drawn by the expressive music. Meter helps are included for helpful purposes, adding accented and unaccented markings. Syllable notation is also added.

A big difficulty confronting a choir and director here is in keeping interest going and growing until the climax. Unless careful note is taken of this, it will be episodic and rambling. Another difficulty is the high bass range.
This stirring sixteenth century chorale has been expertly arranged to become the most popular, or most-mentioned number in this study. The composition is divided into five main sections, classified ABA'B'C. After a phrase in unison, the number immediately goes into a contrapuntal style, which constitutes the first section. A soft repeat of the main theme begins the second section by TTBB, with the SSAA joining. This style changes shortly to a contrapuntal style with themes sung by all parts answering each other on different pitches, continuing after each other. The third section is short and contains a slight variation of the first section; that is true of section four in its connection with section two. The last section contains a fugalistic treatment in the women's parts, while the men's parts sing in unison a continuation of the melody.

The music is of the highest quality, and the text is appropriate for the music. All transitions are effective, well-prepared, and of easy to medium difficulty.
The anthem is sectionized, but not necessarily episodic. The biggest problem is keeping a good balance, as each part is very important. The ranges are difficult, and intonation suffers, as a rule, when done a cappella. The fugue is fast and difficult and the whole song is difficult, but excellent, work.
CHAPTER IV

SUMMARY AND RECOMMENDATIONS

In summarizing this study ten of the sixty compositions analyzed were classified easy, twenty-two were medium, fourteen were moderately-difficult, and fourteen were difficult. Fifty-two compositions were a cappella and eight required accompaniment. Accompaniments included piano, organ, and orchestra. F. Melius Christiansen led in the number of compositions composed or arranged with six, followed by Paul Tschesnokov with five. Johann Sebastian Bach was represented by four, Ralph E. Williams, Paul J. Christiansen, and Alexander Gretchaninoff, three compositions, and Peter Tschaikowsky and Tomas Luis de Vittoria with two compositions. Five Minnesota composers were represented, and they accounted for a total of fourteen of the numbers. They are: F. Melius, Olaf C., and Paul J. Christiansen, Ralph Williams, and Leland B. Sateren. The author observed that a fair representation of the various periods of music was present, with the exception of contemporary idioms. Only two compositions of the total number are definitely contemporary in style. The rest of the numbers by contemporary composers were written in earlier styles. Another observation by the author finds every composition sacred in style or character, save four.

Two needs and weaknesses were found in the study, and they are: (1) Not a sufficient number of contemporary
styles represented, and (2) Not a sufficient number of secular styles represented. Assuming that Minnesota adjudication festivals are typical of those in other states, the author recommends that further studies should be carried out to provide comprehensive lists of both contemporary and secular music for use in high school music festivals.

Five compositions proved to be more popular than the rest, as they were mentioned by several directors. "Wake, Awake" and "Salvation is Created" were mentioned by six directors and "Prayer to Jesus", "O Man, Thy Grief and Sin Bemoan", and "Hodie Christus natus est" were mentioned four times each.

The study has been very valuable to the author in many ways. The ways are: (1) The author has become familiar with many selections through performance and analysis of the compositions. (2) The author has become aware of the needs and weaknesses of the choral literature being used in Minnesota. (3) The author has learned more about analysis and how to select good choral music.
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APPENDIX A

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APPENDIX B

Glenwood, Minnesota

Dear Fellow-Musician,

To fulfill my requirement of a professional paper for a master's degree in music education, I have chosen to make a compilation and analyzation of selected mixed chorus numbers for adjudication in Minnesota.

Because national lists provide music for all schools in all situations, they are very bulky and complex. The individual director must seek from this large amount of music just that music which is suitable for him to use. It is hoped that a study of this kind will simplify this selective process for individual choral directors.

In order to compile a list which would be beneficial to all of us, I am asking you to list your ten (10) favorite mixed chorus numbers to be used at an adjudication festival. Please list the title, composer-arranger, publisher, catalog number, and the difficulty — easy, medium, difficult. I would also appreciate any remark, criticism, or opinion of the composition.

Thank you for your time and consideration in filling out this questionnaire. I will send you the list when completed in appreciation to your reply. Sign your name if you wish to receive the list.

Sincerely,

Robert Mix
Director of vocal music
Glenwood, Minnesota
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