1964

Study of contemporary American choral music for mixed choirs

Stanley J. Kindzerski

The University of Montana

Follow this and additional works at: http://scholarworks.umt.edu/etd

Recommended Citation

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Theses, Dissertations, Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mail.lib.umt.edu.
A STUDY OF CONTEMPORARY AMERICAN
CHORAL MUSIC FOR MIXED CHOIRS

by

STANLEY J. KINDZERSKI

B. A. Concordia College, 1960

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

MONTANA STATE UNIVERSITY
1964

Approved by:

Chairman, Board of Examiners

Dean, Graduate School

AUG 21 1964
Date
ACKNOWLEDGEMENTS

The author is indebted to Montana State University Professors Gerald Doty and J. A. Musselman, for their advice, criticism, and guidance in making this study.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. THE PROBLEM</td>
<td>1</td>
</tr>
<tr>
<td>Statement of the problem</td>
<td>1</td>
</tr>
<tr>
<td>Value of the study</td>
<td>1</td>
</tr>
<tr>
<td>Procedures</td>
<td>1</td>
</tr>
<tr>
<td>Definition of terms used</td>
<td>4</td>
</tr>
<tr>
<td>The Contemporary Period</td>
<td>4</td>
</tr>
<tr>
<td>Dissonance</td>
<td>6</td>
</tr>
<tr>
<td>Borrowed Chords</td>
<td>6</td>
</tr>
<tr>
<td>II. LIST OF COMPOSITIONS</td>
<td>7</td>
</tr>
<tr>
<td>III. SUMMARY AND CONCLUSIONS</td>
<td>57</td>
</tr>
<tr>
<td>Grouping of Contemporary Choral Composers According to Stylistic Traits</td>
<td>59</td>
</tr>
<tr>
<td>Specific Aspects of the Contemporary Style</td>
<td>61</td>
</tr>
<tr>
<td>Summary</td>
<td>68</td>
</tr>
<tr>
<td>Suggestions for further study</td>
<td>70</td>
</tr>
<tr>
<td>Musical Examples</td>
<td>71</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>82</td>
</tr>
<tr>
<td>APPENDIX A List of Composers</td>
<td>85</td>
</tr>
<tr>
<td>APPENDIX B Music Publishers</td>
<td>89</td>
</tr>
<tr>
<td>APPENDIX C Index By Title</td>
<td>92</td>
</tr>
</tbody>
</table>
LIST OF MUSICAL EXAMPLES

NUMBER
1. "neomodality", from "Keep Not Thou Silence", by Allan Hovhaness.. 71
2. "whole tone scale", from "Who Can Revoke" by Wallingford Riegger.. 71
3. "bitonality", from "Sixty-Seventh Psalm" by Charles Ives........... 71
4. "parallel 2nds", from "At The New Year" by Marion Bauer......... 72
5. "parallel 3rds", from "These are the Times" by Charles F. Bryan... 72
6. "parallel 4ths", from "Lord, Thou Hast Been Our Dwelling Place", by Osen Lekberg...... 72
7. "parallel 5ths", from "Laudate Dominum" by Joseph Goodman..... 73
8. "parallel 6ths", from "Come Thou Long-Expected Jesus", by Leland Sateren......... 73
9. "parallel 7ths", from "Prayers of Steel" by Paul Christiansen........ 73
10. "parallel octaves", from "Praise Ye The Lord", by Anthony Donato... 74
11. "7th, 9th, 11th, and 13th chords", from "Drop, Drop, Slow Tears", by Robert Elmore... 74
12. "interval of the 4th chords", from "Death Spreads His Gentle Wings", by Marion Bauer, and "Praise Ye The Lord" by Anthony Donato. 74
13. "open 5th chord", from "Sing Unto God", by Paul Fetler............. 75
14. "borrowed chord", from "Let down the bars, O Death", by Samuel Barber...... 75

- iv -
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>&quot;altered chords&quot;, from &quot;Here is thy footstool&quot;,</td>
<td>Paul Creston</td>
<td>75</td>
</tr>
<tr>
<td>16</td>
<td>&quot;fugue&quot; from &quot;Why Hast Thou Cast Off&quot; by Allan Hovhaness</td>
<td></td>
<td>76</td>
</tr>
<tr>
<td>17</td>
<td>&quot;canon&quot; from &quot;Crossing the Han River&quot;, by Peter Mennin</td>
<td></td>
<td>77</td>
</tr>
<tr>
<td>18</td>
<td>&quot;double canon&quot;, from Psalm 134&quot;, by Normand Lockwood</td>
<td></td>
<td>77</td>
</tr>
<tr>
<td>19</td>
<td>&quot;stretto&quot; from &quot;The Lamb&quot;, by Earl George</td>
<td></td>
<td>77</td>
</tr>
<tr>
<td>20</td>
<td>&quot;stretto&quot;, from &quot;How Excellent Thy Name&quot;, by Howard Hanson</td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>21</td>
<td>&quot;rhythmic motives&quot;, from &quot;Prayers of Steel&quot;, by Paul Christiansen</td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>22</td>
<td>&quot;triplets against duple rhythm&quot;, from &quot;This is the Gardan&quot;, by David Diamond</td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>23</td>
<td>&quot;triplets and ties&quot;, from &quot;Trumpets of Zion&quot;, by Olaf Christiansen</td>
<td></td>
<td>79</td>
</tr>
<tr>
<td>24</td>
<td>&quot;complex triplet patterns&quot;, from &quot;Harvest Home Chorales&quot;, by Charles Ives</td>
<td></td>
<td>79</td>
</tr>
<tr>
<td>25</td>
<td>&quot;minor 7th used in melodic line&quot;, from &quot;Lazy Afternoon&quot;, by Elie Siegmeister</td>
<td></td>
<td>79</td>
</tr>
<tr>
<td>26</td>
<td>&quot;chordal pedal point&quot;, from &quot;Dirge for two Veterans&quot;, by Normand Lockwood</td>
<td></td>
<td>80</td>
</tr>
<tr>
<td>27</td>
<td>&quot;modulating through many keys&quot;, from &quot;The Soule&quot;, by Ernst Bacon</td>
<td></td>
<td>80</td>
</tr>
<tr>
<td>28</td>
<td>&quot;chromatic modulation&quot;, from &quot;Praise Ye&quot;, by Paul Christiansen</td>
<td></td>
<td>81</td>
</tr>
<tr>
<td>29</td>
<td>&quot;II-I cadence&quot;, from &quot;A Spring Carol&quot;, by Robert Wetzler</td>
<td></td>
<td>81</td>
</tr>
<tr>
<td>30</td>
<td>&quot;suspensions&quot;, from &quot;The Last Words of David&quot; by Randall Thompson</td>
<td></td>
<td>81</td>
</tr>
</tbody>
</table>
CHAPTER I

I. THE PROBLEM

Since the turn of the century there has been an abundant amount of sacred and secular choral music written by American composers. Much of this music is unfamiliar to directors of church choirs and high school choirs, and as a result only a small amount of this music is being performed by these groups today. The unfamiliarity of contemporary music is due in part to a prejudice which has been set up against it. Many directors assume that all contemporary music is too difficult and thus avoid it.

Statement of the Problem. The purpose of this study was: (1) to disprove, through the analyses, the fallacy that all contemporary music is too difficult and, (2) to show some of the styles and trends of the contemporary choral composers.

Value of the Study. The list of compositions, each one giving the nature and character of the piece, will give the director a good catalog of sacred and secular works.

Procedures. A list of choral composers was compiled from the book, Composers in America, by Claire R. Reis. This list was amplified with a group of composers found in
other books on American composers. Only American-born composers who have done the majority or all of their writing in the twentieth century were selected. The length of the list made it imperative to eliminate a portion of these composers. The following criteria were used: (1) Composers of cantatas and other large choral works, who had few or no compositions in the smaller media, were eliminated. Although cantatas are occasionally used in church and school, the major demand is for smaller works. (2) Certain composers' music was felt to be too dissonant or rhythmically complex to be practical in a church or school music program. Music referred to as "too dissonant" has an excess of these qualities: (a) dissonant linear motion to dissonant vertical intervals such as d in the bass opposed to the interval b' to c' in the soprano, (b) an abundant use of chords involving half steps between voice parts and, (c) frequent modulation requiring the use of many altered chords. In general the music has little feeling of rest and fulfillment but rather of tension and incompleteness. Music referred to as "rhythmically complex" has overlapping triplet patterns and triplets against duple time. Thus, the following composers' music was selected for this study:

\[1\] See Appendix A.
The compositions were obtained primarily by ordering catalogs from all the major music publishing houses, and selecting all the sacred and secular compositions for mixed voices by the composers listed. Titles of compositions were also found in the books *Contemporary Music*, published by the Music Educators National Conference, and *Composers in America*, written by Claire R. Reis.

One composition representing each composer was chosen after a thorough study of representative compositions by each composer. This composition was chosen for one of the following reasons: (1) It was within the capacity of most high school groups. (2) It showed stylistic characteristics found in most of that composer's works. (3) It revealed common stylistic traits of the twentieth century.

---

2See Appendix 2.
Each composition selected for this paper was given careful analysis, and from this and research into the trends and styles of composition of the contemporary period the conclusions reached were set forth in the final summary chapter of this paper.

II. DEFINITIONS OF TERMS USED

The Contemporary Period. It is quite impossible to give a birth date to the contemporary period. However, at the beginning of the twentieth century composers turned away from the subjective and the grandiose; from pathos and heaven-storming passion; from landscape painting and the quest for sensuous beauty. "The rising generation regarded the romantic agony as Wagnerian histrionics and considered itself made of sterner stuff." Composers turned from the problem of expression to the problem of formal organization.

Music began to show signs of primitivism, as apposed to the over-refinement of such artists as Debussy and Ravel. Composers favored simple clear cut tunes of folk character that revolved around a central note and moved within a narrow compass; massive harmonies based on block-like chords moving in parallel formation with harsh percussive effect; ostinato rhythms obsessively repeated; rugged orchestration featuring massed sonorities; and a strong

impulsion to a tonal center. The new dissonant harmony lends itself admirably to satire, irony, and humor.

Later in the period tonality gave way to a new type of writing, atonality, introduced in the works of Arnold Schönberg (1874-1951) and his followers, Berg, Webern, and Kräneek. The term atonality was applied to music having an absence of key feeling. Schönberg and others believed that music should express the inner self, and thus the title "Expressionism" was applied to their music. Expressionism first became apparent about 1910. It soon gave way to another movement, "Neo-Classicism".

Neo-Classicism, the term applied to the works of Stravinsky, Hindemith, and others, is misleading. Historically it is inaccurate, as these composers were influenced by the contrapuntal writing of the early eighteenth century, and not the Classical era proper. Neo-Baroque would be far more accurate in describing their style. The first composition manifesting the Neo-Classic style was "Octuor for Wind Instruments", written by Igor Stravinsky in 1923. The work shows a general simplification

4Machlis, op. cit., p. 154.
6Machlis, op. cit., p. 160.
7Howerton, op. cit., p. 170.
of material, form and medium, to the point of severity.

As the century has progressed there is evidence of romantic and impressionistic styles along with expressionistic and neo-classic styles. The contemporary period as used in this paper will refer to the period of time beginning at 1900 and ending at the present, 1964.

**DISSONANCE.** "Dissonance is the element that supplies dynamic tension, the forward impulsion that expends itself and comes to rest in consonance."\(^8\) There is a misconception amongst musicians and music lovers that what is consonant is pleasant to the ear and what is dissonant is unpleasant. On the contrary, a chord that sounds dissonant in one environment may sound consonant in another; thus pleasure is a relative factor. This is the definition which will be used throughout this paper, providing other definitions do not appear with the word.

**BORROWED CHORDS.** Borrowed chords are altered chords which are taken from a parallel key, either major or minor. As an example, a borrowed I chord in D minor, would have the notes D, F sharp, A.

---

\(^8\)Machlis, *op. cit.*, p. 23.
CHAPTER II

LIST OF COMPOSITIONS AND ANALYSES

The music in this chapter was chosen from approximately 300 compositions of the composers listed on page two. The analysis sheet was designed to give the maximum pertinent information in as brief a manner as possible.9

In making the analyses of these compositions it was intended that these points be brought out: (1) the voicing SATB to SSAATTBB, and the presence of solo passages; (2) the function of accompaniment, as an integral part of the selection or a means of learning the work; (3) the main tonality of the piece; (4) the text, including author or source and description or sample; (5) the range of each part; (6) constancy or variation of meter; (7) importance of rhythm and rhythmic patterns used; (8) the characteristics of the melodic line; (9) the types of chords, progressions, and importance of harmony in relation to the text; (10) the types of modulation and the keys modulated to within the song; (11) the texture, whether homophonic or polyphonic, and whether the voice parts are conjunct or disjunct; (12) the use of rests for dramatic purposes; (13) the use of intervalic and harmonic parallelism; (14) dynamic range,

---

9See pages 9-56
if unusually extreme, or important in dramatizing the words; (15) special devices used to portray phrases or certain words; (16) general observations concerning other works of each composer or his style.
The text is by Robert Herrick. (When once the soule has lost her way, 0 then how restless does she stray. And having not her God for light, how does she erre in endless night.)

The most interesting features of this piece are, the constant modulating, and the way the modulating is done. Bacon starts in A flat, modulates to A, then D, D minor, C major, A flat, A, D flat, and finally ends on the tonic in D major. The piece begins and ends with the same series of modulatory chords, but in different keys each time. The harmony in this song is quite simple being composed of some 7th chords. Two other features which make this piece so interesting are Bacon's use of passing tones, resembling the manner in which Bach used passing tones in his chorales, and his treatment of the 4-3 suspension, which is to resolve it in the following chord.

Bacon is a master at modulation, and does much of it in all his works. He uses parallel movement occasionally, especially 4ths, 6ths, and octaves. His harmony is usually not too dissonant. He writes in both the sacred and the secular veins.
COMPOSER  Samuel Barber

TITLE  Let down the bars, O Death

PUBLISHER AND NUMBER  G. Schirmer, Inc.  # 8907

PRICE  20¢  VOICING  SATB

ACCOMPANIMENT  None

KEY  G minor

TEXT (author, source, description, and sample)

The words were taken from a poem by Emily Dickinson.

(Let down the bars, O Death! The tired flocks come in, whose
bleating ceases to repeat, whose wandering is done. Thine is
the stilllest night, Thine the securest fold; Too near thou art
for seeking thee, Too tender to be told.)

RANGE

[Music notation diagram]

ANALYSIS AND COMMENTS

This is an extremely short piece being only 30 measures
long. A most striking effect is produced at bar 12, when Barber
goes directly from G minor to E minor. The piece is written
homophonically, each part having the same rhythm. The meter
changes constantly to fit the text. Barber uses the borrowed
I chord frequently, but 7th chords sparingly in this song.

Barber is a versatile composer who changes his style
somewhat in each choral piece he writes. This changing style
can be seen in his 3 selections from the "Reincarnations",
also published by G. Schirmer.
The text comes from a poem by Eunice Prossor Crain. (Death spreads his gentle wings And over the passing soul as it takes flight He gently flings the darkness As a cloak And peace descends And night.)

RANGE

Soprano       Alto  Tenor  Bass

ANALYSIS AND COMMENTS

This piece is written homophonically with simple rhythm. The harmony has 7th, 9th, borrowed, and altered chords. The most dramatic point in the song is on the last page. Bauer modulates for effect on the text, "A spirit wings its way into eternity and light". The text is done twice. The first time Bauer modulates into F sharp major on the word eternity. The last time she goes to D major, dramatizing the work immensely at this point.

In another work, "At the New Year", Bauer's dramatic writing is shown a little more clearly. On such a text as "In the hush of the country" she uses open fifth chords, but in the next phrase, "in the ugly noise of our cities", she uses parallel 9ths to picture the noise of the cities.

All of Bauer's songs are appealing and are not too difficult for most choirs.
COMPOSER  William Bergsma

TITLE  Praise

PUBLISHER AND NUMBER  Galaxy Music Corp. #2165

PRICE  25¢  VOICING  SATB

ACCOMPANIMENT  Organ

KEY  E flat Major

TEXT (author, source, description, and sample)

The text was taken from George Herbert (1593-1633). (King of glory, King of Peace, I will love Thee, and that love may never cease, I will move Thee. Thou hast granted my request, Thou hast heard me. Thou didst note my working breast, Thou hast spared me.) There are two other verses to this song.

RANGE

Joprano  Alto  Tenor  Bass

This is a modern chorale. It is written in block rhythm, with an alternating meter, from 2 to 3. The melody is very singable, and is equally distributed between the men and women. The harmony is quite simple in this song with a spattering of 7th chords.

In his other works, Bergsma tends to be quite dissonant and very rhythmic. A very descriptive piece of music by him is "In a Glass of Water Before Retiring". This song however, is too difficult for most high school groups. Bergsma tends to use rhythm or note motives in his works, and also uses counterpoint, with sustained notes on two voice lines, and rather rhythmic movement on the other voice parts.
COMPOSER__Charles F. Bryan

TITLE__These are the Times, from (The Textbooks)

PUBLISHER AND NUMBER__J. Fischer & Bro. #8558

PRICE__30¢  VOICING__SATB and Snare Drum

ACCOMPANIMENT__Piano for rehearsal only. (snare drum)

KEY__E minor

TEXT (author, source, description, and sample)

The text was taken from "The American Crisis", by Thomas Paine. (These are the times that try men's souls. What we obtain too cheap we esteem too lightly. It is dearness only that gives everything its value. The summer soldier and the sunshine patriot will in this crisis shrink from the service of his country. He that stands it now deserves the love and praise of man, deserves the thanks of man.)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENTS

This song is written in polyphony. The first two pages are in A minor, and the remainder of the song is in E minor. The form is ABB'. The harmony is composed of 7th-13th chords along with altered chords and borrowed chords. The meter is a steady 3. The short motive of the A section and the melody of the B section are equally distributed in the choir parts. The snare drum accompaniment begins at the B section.

Bryan uses several devices rather effectively in this piece; the pedal point in the bass in section A, the staccato, open fifth interval in the male voices at section P which depicts a bass drum, along with the parallel third duet in the female voices, later taken up by the men, and the strict canon for 8 measures in section B'. The dynamic range, as well as the voice ranges are not too great in this piece. The song is simply written, but cleverly done, and would appeal to a high school group.

Bryan also has 3 other songs from "The Textbooks", which are as good as this selection.
COMPOSER  Paul Christiansen

TITLE  Prayers of Steel

PUBLISHER AND NUMBER  Augsburg Pub. House  # 1079

PRICE  25¢  VOICING  SATB

ACCOMPANIMENT  Piano for rehearsal only

KEY  A Major

TEXT (author, source, description, and sample)

The text is from the poem "Prayers of Steel", by Carl Sandburg. (Lay me on an anvil, O God. Beat me and hammer me into a crowbar. Let me pry loose old walls. Let me lift and loosen old foundations.)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENTS

This piece is written in dissonant counterpoint. Its form is ABG(coda). In the A section, Christiansen uses two motives together at times, or alone, and in different voices. In the B section he has a strict, dissonant canon between the tenor and soprano, closing with a rhythmic, syncopated passage. In the C section the basses have a lovely solo with the sopranos taking up the melody just before the coda. In the coda there is a short return to the themes of the A section, and then a series of block chords to end the work. Christiansen is fond of parallel movement, having parallel 4ths, 5ths, 7ths, and octaves, in this piece. This song is quite difficult for the average high school choir, but two selections which would be within the grasp of the average group are "Time and Space" and "Invocation and Chorale".

All of Christiansen's works possess a strong rhythmic drive. He utilizes the entire range of the human voice, and sometimes exceeds the accepted, high range limit of the voice.
The words are by Lillian Atcherson. The text is a very fitting one for our time, and is general enough to make the song fitting any time of the year. (The heavens opened wide one night, to let the angels through, Who sang for men, the Song of Peace that only heaven knew. Though centuries have measured time, with each unfolding year, the song still lives in human hearts to bring new hope, new cheer.)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENTS

The most striking feature of this song is in the harmony. Christiansen uses 7th chords throughout the piece, and nearly always in their root position. Primarily the minor 7th and major 7th chords are used. The most interesting part of the song is in the middle section, where he leaves the strict homophonic style for a little while and has the men come in on the text a beat after the women. This produces an echo effect which is quite fitting at this point. Rhythmically and dynamically it is within the range of most choirs.

Christiansen, in his other works, is much more rhythmic, using triplets and dotted rhythms. He writes only for unaccompanied voices and only in the sacred vein.
COMPOSER  Joseph W. Clokey

TITLE  O Make Our Hearts to Blossom

PUBLISHER AND NUMBER  Jummie-Birchard Company  # B-2065

PRICE  30¢  VOICING  SSHAATBB

ACCOMPANIMENT  Piano or Organ for rehearsal only

KEY  G Major

TEXT (author, source, description, and sample)

The text is by Robert Hillyer. This song would be most effective if done on Easter day. (O make our hearts to blossom Lord, for they are Thine to save. Thou risest with Thy flaming sword, from darkness and the grave! Almighty victor on thy face the smile of peace, the pledge of grace, and under Thine abiding wings how fair the fadeless blossom springs.)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENTS

The beauty of this piece lies in the rich, somber harmony. Clokey produces a striking effect on the text "From darkness and the grave" by going to F sharp minor. He modulates several other times in the selection, producing nice effects. The harmony is simple as he uses 7th chords, borrowed chords, and altered chords.

Clokey is a conservative in choral writing, as his selections reveal an aversion to dissonance.
The words are by Horace Everett. (Stomp your foot upon the floor. Throw the windows open. Take a breath of fresh June air, and dance around the room.)

This song would be extremely appealing to a high school group. The octave interval in the melody is a little awkward, but is in character with the text of the song. The piece is written in ABA form and in homophonic texture. There is great variety in this piece, with unison singing; along with male chorus, girls chorus, and the full ensemble. Copland modulates many times in the piece to the following keys; E flat major, F sharp minor, B flat minor, and finally E major. The deceptive cadence is used several times in this song. Rhythmically it is very interesting with some syncopated sections towards the end of the song. His harmony is varied, with some chords only having the root and third and others going up to the 7th. There is a great amount of parallel movement in the piece. The voice ranges are quite demanding for high school students.

Copland's music in general is very rhythmic and very descriptive of the text, often showing subtle humor.
TEXT (author, source, description, and sample)

(I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh from the Lord, which made heaven and earth.)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENTS

This piece begins on a V chord in D major. There are some extreme dynamic contrasts in the song which enhance the drama. The meter remains stationary, but the rhythm from measure to measure is exceedingly free, with many triplets and rests. There are several rather short solos for soprano and tenor in the middle section. Cowell uses chromatic harmony very beautifully on the text, "The Lord is thy keeper, the Lord is thy shade." Parallel movement is quite common, especially in 3rds and octaves. The harmony has mainly 7th chords and altered chords. This song is not too difficult, and would be a good selection for church or school.

In other works by Cowell parallel harmony is found in abundance. A changing meter is used extensively, as is dotted rhythm. In one of his Christmas songs, "Sweet was the Song the Virgin Sung", Cowell uses both the mixolydian, and transposed Dorian modes. Cowell's works are generally not too dissonant sounding.
The text was written by the composer. (Here is thy footstool and there rest thy feet where live the poorest, and lowliest, and lost. When I try to bow to thee my obeisance cannot reach down to the depth where thy feet rest among the poorest, and lowliest, and lost.) There are four stanzas to the selection.

RANGE

Soprano          Alto          Tenor          Bass

ANALYSIS AND COMMENTS

The harmony in this selection is quite remarkable. Creston has the ability of arranging the tones in chords in such a manner as to produce extremely appealing sounds. 7th-13th chords, and the Neapolitan II, are found in profusion, and in all their inversions. The feature which sets Creston's harmony apart from others is his use of accidentals in the chords, on any note, and combining sharps with flats. The meter is constant in the piece. Rhythmically it is interesting but not difficult. The piece is written in homophonic style with very singable voice lines. The intervals might give the high school singers trouble at the start. Creston shows concern for the phrase, "among the poorest, the lowliest, and the lost", as he uses the same melody and harmony on this phrase each time it is sung. The other parts of the song are through-composed.

In his other works, Creston tends to be a little more descriptive, using a variety of rhythms, and parallel movement, especially in 3rds.
COMPOSER  Bainbridge Crist

TITLE  St. Francis' Prayer

PUBLISHER AND NUMBER  Carl Fischer, Inc.  # 6544

PRICE  20c  VOICING  SSAATTBB

ACCOMPANIMENT  Piano for rehearsal only

KEY  G Major

TEXT  (author, source, description, and sample)

(Lord make me an instrument, of Thy peace. Where there is hatred let me sow love.)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENT

Crist makes good use of 8 part chords in this piece. The harmony is exceedingly rich, and has many altered chords. Crist begins modulating in the song 16 bars from the beginning. He goes to F major, F sharp, B minor, B major, and then back to G major, all within 13 bars. Crist uses the male voices very effectively to portray the text in several short sections. The last two pages resemble a hymn, as the harmony is quite simple, very seldom going beyond the 7th, and it is written in block rhythm. In the last 5 measures the bass has a pedal point on G which greatly increases the dramatic effect of the cadence. The piece is homophonically written with easy rhythm throughout.
The words are by Barbara Anderson. (Shine down Sweet Sunny, shine down on my soul, Sunny. Oh the big house sits up high with the trees, Small house it sits down in the low. Sun draws water till the creeks run dry and everywhere you go, Sweet Sunny's in the sky, it's shining time now.)

This piece sounds like a Southern folk song. Much of the singing is in unison or octaves, as the melody is equally divided between the boys and girls. The chromatic harmony adds to the interest of the piece. Dello Joio does use 7th and 9th chords as well as altered chords, but the dissonance is not sharp like it is in some of his other works.

"Somebody's Coming", another selection from the Tall Kentuckian, is rhythmically much stronger than "Sweet Sunny", but it still retains the folksy character of "Sweet Sunny". Dello Joio's strong points seem to be in rhythm and melodic line. He writes in both the polyphonic and homophonic styles, using the one which fits a particular text best.
COMPOSER  Anthony Donato

TITLE  Praise Ye The Lord

PUBLISHER AND NUMBER  Boosey & Hawkes # 5035

PRICE  20¢  VOICING  SATB

ACCOMPANIMENT  Piano for rehearsal only

KEY

TEXT (author, source, description, and sample)

The words are from Psalm 150. (Praise ye the Lord. Praise God in His sanctuary; Praise Him in the firmament of His power. Praise Him for His mighty acts; Praise Him according to His excellent greatness. Praise Him with the sound of the trumpet.)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENTS

Donato's compositions cover a wide range, from sacred to secular. He seems at home writing in either of these fields.

The one feature which makes this piece so interesting is the constantly changing tonal center. At various times within the composition these tonal centers are implied: D minor, B minor, C sharp minor, E minor, A minor, and finally B major. Other points of interest are: parallel movement in octaves and fifths, unison singing, scale passages, the use of chords built with the interval of the 4th, and changing rhythm from measure to measure. The harmony does have 7th-11th chords, but it is not sharply dissonant.
COMPOSER Garth Edmundson

TITLE Go to Dark Gethsemane

PUBLISHER AND NUMBER J. Fischer & Bro. # 8968

PRICE 20¢ VOICING SATB (SATB)

ACCOMPANIMENT Organ (optional)

KEY D minor

TEXT (author, source, description, and sample)

The text came from James Montgomery, 1825. This is a Passiontide carol. (Go to dark Gethsemane. Ye that feel the tempters power. Your Redeemer's conflict see. Watch with Him one bitter hour; Turn not from His griefs away; Learn of Jesus Christ to pray.) There are two other verses to the song.

RANGE

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
</table>

ANALYSIS AND COMMENTS

This strophic song could be very moving if done with an extremely dark tone color. The voice lines are very singable and interesting even though it is written in block rhythm. The division of parts only occurs on a few chords in the piece. Edmundson is quite conservative in this selection, as he is in most of his others, in that there are no sharp dissonances, and 7th chords are used sparingly. The alternating meter gives a nice effect in the song. There are no difficulties in this piece and it could easily be learned for a Sunday anthem.
The words are by Phineas Fletcher, 1633. The text is such that the song could be used any time of the year. (Drop, drop slow tears, and bathe those beauteous feet, which brought from heav'n the news and Prince of Peace. Cease not, wet eyes, His mercies to entreat, to cry for vengeance, for sin doth never cease. In your deep floods drown all my faults and fears; Nor let His eye see sin, but through my tears, Amen.)

This song, as most of Elmore's selections, is exceedingly dramatic. He uses almost the same harmony to end the song as he did to begin it, so the form is ABA'. Nearly every chord in the song is a 7th, 9th, 11th, or 13th. The middle section lends itself beautifully to Elmore's dramatic writing, as the text here is, "To cry for vengeance sin doth never cease". This is a beautifully composed song on this text and it should not be too difficult for the average choir. Elmore's "Three Exhortations" are also within the limits of an average high school group.
The text is based on Psalm 68; verses 32-34. (Sing unto God ye kingdoms of the earth; O sing praises unto the Lord; Sing to Him that rideth, upon the heavens which are of old;Lo, he uttereth His voice, and that a mighty voice. Ascribe ye strength unto God; His excellency is over Israel, and His strength is in the skies.)

The most striking features of this piece are; Fetler's use of open chords, and the very syncopated rhythm. He also uses a changing meter, pedal point on an open chord, and unison and octave singing. The syncopation is enhanced by the soprano singing a different rhythm from the other voices. The use of chords without the third, produces a dramatic effect on the text. These chords are not used throughout the piece, but are scattered within the piece. The parts divide for only several short segments of the composition.

Fetler uses dissonances more effectively in other selections, particularly "Wild Swans". In this selection the parallel 4th movement in the male voices is quite dramatic. Fetler has no exact style, but like many contemporaries, changes his style to fit the text of a particular song.
The text comes from Psalm 95, via the "Ainsworth Psalter", 1612.

The two most interesting points in this song are; Finney's effective modulation into G minor and out again to F, and the subject-answer between the female and male voices. The changing meter gives a little added drive to the piece. Harmonically it is quite simple, as Finney uses 7th, 9th, and borrowed chords only sparingly. There are no apparent difficulties in the piece and it could be easily learned by any choir.

In all of his choral works Finney shows a great interest in keeping the rhythmic vitality very strong. He does this by using a changing meter and changing tempo.
COMPOSER    Samuel Richard Gaines

TITLE    Salutation (Choral Prologue)

PUBLISHER AND NUMBER    J. Fischer & Bro. # 5365

PRICE    20¢    VOICING    SATB (SSAATTBB)

ACCOMPANIMENT    Piano

KEY    D Major

TEXT (author, source, description, and sample)

The poem is by the composer. This is meant to be used as an opening number to a choral concert. (Music it was we brought from heav'n, on an angel's breath so pure, and it alone may we carry back, as a thing which shall endure. And thus uplifted do we mount, like some celestial throng, to realms of world forgotten joy, on wings of living song.)

RANGE

Soprano    Alto    Tenor    Bass

ANALYSIS AND COMMENTS

The most interesting feature of this song is Gaines' use of chromatic harmony. The piece is written in homophonic style, but the voice lines are not stagnant because of it. Besides chromatic harmony Gaines uses 7th and 9th chords, as well as altered chords. The piano part gives majesty and power to the piece through the eighth note rhythm pattern. This would make a fine festival number for a massed chorus.
The text was taken from Washington's Sunday morning prayer. (Hear me calling upon Thee in my prayer, so give me grace to hear Thee calling me. Bless my family, Bless my kindred, Bless my friends and bless my country.)

Gaul has a special like for the 4-3 suspension and at least one will be found in any of his choral works. He also uses other suspensions such as the 2-1. His harmony is not very dissonant, but is rich sounding. The parts often divide in his works, to create a special effect at that point in the song. His works are written in free rhythm with a changing meter. He has a fascination for the triplet and uses it quite often in his songs.

In this song there is a long introduction in A minor which sets the mood. Gaul uses the choir in two ways in this work. Mainly the choir is used on short fragments of 1-3 notes and in an imploring manner, while the solo has the long melodic line. However, the opposite is the case immediately after the introduction and at the end of the song. The form of this piece is introduction, ABA, coda.
COMPOSER Earl George

TITLE The Lamb from "Songs of Innocence"

PUBLISHER AND NUMBER Summy-Birchard Pub. Co. #2254

PRICE 25¢ VOICING SATB

ACCOMPANIMENT Piano (optional)

KEY G Major

TEXT (author, source, description, and sample)

The text was taken from a poem by William Blake. This piece would be most appropriate if done in the Advent season. (Little lamb, who made thee? Dost thou know who made thee? Gave thee life and bid thee feed by the stream and o'er the mead: Gave thee such a tender voice making all the vales rejoice! Little lamb who made thee? Little lamb, I'll tell thee, He is called by thy name, for He calls Himself a Lamb.)

RANGE

Soprano Alto Tenor Bass

ANALYSIS AND COMMENTS

This selection is not as dissonant as the others which are included in the "Songs of Innocence". George seems to be involved in this song and uses a variety of devices to best portray the words. He uses a changing meter, 7th, 9th, and 11th chords, as well as altered chords, and homophonic and polphonic writing. George has an echo effect similar to that found in the "Song of Peace" by O.C. Christiansen. The interval of the minor 7th in the soprano creates a stunning effect on the text each time it is used. As a whole the piece is a lovely bit of writing, and could be impressively done by any choir.

The "Infant Joy", from the "Songs of Innocence", would also be a good selection for high school singers.
COMPOSER: Joseph Goodman

TITLE: Laudate Dominum

PUBLISHER AND NUMBER: Associated Music Pub., Inc. # A-298

PRICE: 25¢  VOICING: SATB with Soprano solo

ACCOMPANIMENT: Piano for rehearsal only.

KEY: B flat minor

TEXT (author, source, description, and sample):

The text was taken from Psalm 116 in the "Liber Usualis". (We bless Thee, Lord)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENTS

Goodman writes in a polyphonic style in most of his works, mainly in free counterpoint with little strict imitation. Parallel 5ths and 4ths are quite common in his songs. The counterpoint is very dissonant most of the time. In much of his work he tries to keep one or two voices moving on quarter notes while the other voices are moving on half or whole notes.

This piece is in an ABA form. The return to A is more of a coda, with just a brief repetition of the introductory A section. This song is quite lovely with the voice parts flowing nicely. It is very dissonant at times however, and might not appeal at the outset to high school students.
The text is from Psalms VIII, Verses 1, and 3-6.
(O Lord our Lord, how excellent Thy name in all the earth.
Who hast set Thy glory above the heavens.)

The tonal center is constantly changing in this piece. On the last four pages Hanson switches from D minor to D major and ends in the Dorian mode. He uses pedal point throughout the song. The meter is constantly changing and the rhythm varies greatly with triplets and syncopation. The harmony is rather dissonant at times with many altered chords and 9th chords. There is a beautiful contrast between the first and last parts of the song. The first section is extremely dissonant and complex while the closing is written in a prayerlike style. The last 16 measures become dramatic with the bass singing a pedal point and the other parts moving in parallel motion. The texture is a combination of homophony and polyphony.

All of Hanson's music possesses great beauty, but is quite difficult for most high school choirs.
COMPOSER  Charles Haublel

TITLE  Father Abraham

PUBLISHER AND NUMBER  Composers Press Inc.  # 24

PRICE  20c  VOICING SATB with S, A, T, and B solos and narrator

ACCOMPANIMENT  Piano

KEY  D Major

TEXT  (author, source, description, and sample)

The verse is by Emily Nichols Hatch. (Hendin' en swayin' we pick de cotton boll, Chilluns en mammys, de darkies young en ole.)

RANGE

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ANALYSIS AND COMMENTS

This is a very programmatic song depicting the feeling of the Southern Negro during the Civil War. Towards the middle of the selection the music becomes very dynamic as a battle scene is described. Immediately after this the narrator speaks above the humming in the choir and a resemblance of taps on the piano. The song ends as it began with a short catchy tune which sounds like a negro work song. Harmonically and rhythmically it is within the range of most high school groups. The battle scene would be quite difficult for the sopranos as it stays around a high A for several measures. Haublel modulates several times in the song, going to G in the battle scene, and A in the section following the battle scene.

Other music by Haublel tends to be very dissonant with more complex structure of chords.
The text is from Psalm 83, verse 1. (Keep not Thou silence, 0 God. Hold not Thy peace, and be not still, 0 God.)

The music of Hovhaness sounds refreshingly clean and pure. He gets this result by, writing much of his music in A minor, C major, or the Dorian, or other modes, and by having at least one voice part flowing up or down on a scale passage, on eighth or quarter notes while the rest of the choir is singing half notes or quarter notes. His music is almost always contrapuntal, with strict imitation going two to four measures. The 7th chords in his harmony are a result of passing tones in the scale passages. The majority of the chords in his songs are triads.

In this selection Hovhaness goes into imitative polyphonic writing after a few bars of block chord introduction. He leaves this motive, and goes to a new one on the last two pages. The piece ends on a major chord.

Rhythmically, Hovhaness's music is very flowing, with few triplets or dotted rhythms. The counterpoint often overlaps one part with another, such as the tenor singing above the alto.
COMPOSER  Mary Howe

TITLE  Williamsburg Sunday

PUBLISHER AND TITLE  Carl Fischer, Inc. # CM 6788

PRICE  25¢  VOICING  SATB

ACCOMPANIMENT  Piano for rehearsal only

KEY  G Major

TEXT (author, source, description, and sample)

The text was taken from a poem by Katherine Garrison Chapin. (Come down the Duke of Gloucester Street this April morning early. The lilac buds are tight and sweet. The maple buds are curly. The good people all are rallying, so rise my dear, and greet the morn. This is no time for dallying.)

RANGE

Soprano     Alto     Tenor     Bass

ANALYSIS AND COMMENTS

This is a lovely piece in which Howe uses a variety of techniques to portray the text. Some of these are; parallel fifths in the women's voices giving the effect of ringing church bells, modulating to dull E minor and to bright B major, the use of 7th, 9th, borrowed, and altered chords, the large intervalic jump on, "So rise my dear", and the subtle changes in dynamics and tempo, as well as the different rhythmic patterns. Howe has drawn a painting here using notes instead of a brush. This is frequently called word painting by the contemporaries.

In her other works Howe tends to be more dissonant, but still shows a great flare for making her songs very pictorial.
COMPOSER  Charles E. Ives

TITLE  Sixty-Seventh Psalm

PUBLISHER AND NUMBER  Associated Music Pub., Inc.  # A-274

PRICE  20¢  VOICING  SSAATTBB

ACCOMPANIMENT  None

KEY  G minor and C major

TEXT (author, source, description, and sample)

(God be merciful unto us, and bless us; And cause his face to shine upon us; That Thy way may be known upon earth. Thy saving health among all nations. Let the people praise thee, O God; O let the nations be glad and sing for joy; For Thou shalt judge the people righteously, and govern the nations upon the earth.)

RANGE

Soprano  Alto  Tenor  Bass

\[ \begin{align*}
\text{C} & \quad \text{F} & \quad \text{B} & \quad \text{D} \\
\text{E} & \quad \text{G} & \quad \text{C} & \quad \text{F#} \\
\text{A} & \quad \text{D} & \quad \text{G} & \quad \text{C#} \\
\text{E} & \quad \text{G} & \quad \text{C} & \quad \text{F} \\
\end{align*} \]

ANALYSIS AND COMMENTS

Obviously the most notable feature of this piece is its bitonality. Ives rather blithely writes the male parts in G minor, and the female parts in C major. If you were to analyse the chords, most of them would have to be classified as 13th chords. Ives combines both polyphonic and homophonic styles in this work. In the middle section there is a very strict cannon for several measures, between the female and male voices.

In the Harvest Home Chorales, Ives uses the interval of the 7th, and the semitone throughout these pieces. The 2nd chorale is the most difficult rhythmically, as there is a constant overlapping of triplets in opposite parts. Parallel movement can be found in these works. In fact in the first chorale there are several examples of real parallel harmony, in the organ part. There are several examples of tone clusters in these works. All of the songs are beyond the high school level.
COMPOSER Ivan Langstroth Edited by Lewis Roth

TITLE Angels Are Singing (A Little Christmas Song)

PUBLISHER AND NUMBER Skidmore Music Co., Inc. # 2034

PRICE 25¢ VOICING SATB with Soprano solo

ACCOMPANIMENT Piano for rehearsal only

KEY E flat Major

TEXT (author, source, description, and sample)

The words are by Ivan Langstroth. (Angels are singing the star's in the East, moving and bringing three Kings to the feast. Kneeling before Thee, they bring from afar, Gifts and presents, gold, incense, and myrrh. Angels are singing, the heavens are bright, Christ in the manger was born on this night.) There are two other verses to the song.

RANGE

Soprano Alto Tenor Bass

ANALYSIS AND COMMENTS

This lovely song has a light, lilting melody, and simple harmonic progressions. The rhythm almost gives the effect of a rocking cradle; a dotted eighth note followed by a sixteenth, and an eighth. The harmony is also quite simple, composed of 7th, and altered chords. Verse two can be done as a soprano solo or as a section, with the choir accompanying on a hum. The rhythm, dynamics, and range of this song are within the capabilities of any high school group. Langstroth is not as demanding in this song as he is in some of his other compositions, but if he were the whole effect would be for naught.
COMPOSER  William Latham

TITLE  Gloria

PUBLISHER AND NUMBER  Dunmy-Birchard Pub. Co. # 1577

PRICE  25¢  VOICING  SATB

ACCOMPANIMENT  Piano for rehearsal only

KEY  B Major

TEXT  (author, source, description, and sample)

(Gloria in excelsis Deo) from the Gloria of the Ordinary of the Mass.

RANGE

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ANALYSIS AND COMMENTS

This song is in ABA form with the A section being homophonic while the B section is polyphonic. The beauty of this piece lies in the smooth modulations, syncopated rhythm, and very flowing voice parts in the B section which contrast with the block chords of the A section. The harmony is relatively simple with only 7th and altered chords. Latham modulates to C sharp and immediately goes to the enharmonic key of D flat. Later he modulates to B flat and G flat going to the enharmonic key of F sharp, and finally finishes in B major. The rhythm, besides being syncopated, is very free, with an ever-changing meter. This would be a fine opening number in a concert.
COMPOSER        Sven Lekberg

TITLE        Lord, Thou Hast Been Our Dwelling Place

PUBLISHER AND NUMBER    Neil A. Kjos Music Co. # 5174

PRICE  25c  VOICING    SATB (33AATBB)

ACCOMPANIMENT    Piano for rehearsal only

KEY        A Major

TEXT        (author, source, description, and sample)

The text is from Psalm 90. (Lord, Thou hast been our
dwelling place in all generations. Before the mountains
were brought forth or ever Thou hadst formed the earth and the
world, even from everlasting Thou art God.)

RANGE

Soprano    Alto    Tenor    Bass

\[ \begin{array}{c}
\text{C} \\
\text{D} \\
\text{E} \\
\text{F} \\
\end{array} \]

\[ \begin{array}{c}
\text{C} \\
\text{D} \\
\text{E} \\
\text{F} \\
\end{array} \]

ANALYSIS AND COMMENTS

Lekberg is a conservative in choral writing. His
harmony contains many 7th, 9th, and altered chords, but
sharp dissonances are seen infrequently in his works. Mod­
ulations occur often. The time meter is almost always constant
in Lekberg's songs. Also, the majority of his works are writ­
ten in a homophonic manner. Lekberg seems to be more concerned
with his harmony than the melodic line. His harmony is often
very rich sounding, as the parts divide frequently. His songs
show sharp dynamic contrasts. Parallel movement is frequent,
especially the intervals of the 3rd and 4th. Repetition of
chords is also a frequent device in his songs.

In this selection the keys which Lekberg modulates to
are B flat, C major, and finally D major. The most interesting
features of the song are, the rich harmony, and repetition of
chords, almost resembling a chant at times. The parts divide
only a few times in the song.
COMPOSER     Normand Lockwood
TITLE         Dirge For Two Veterans
PUBLISHER AND NUMBER     M. Witmark & Sons     # 5-W2926
PRICE     25¢        VOICING     SSAAATTBB with Soprano solo
ACCOMPANIMENT     Piano for rehearsal only
KEY     A minor

TEXT (author, source, description, and sample)

The text is taken from a poem by Walt Whitman. (The last sunbeam lightly falls from the finished Sabbath, on the pavement here, and there beyond it is looking, Down a new-made double grave. Up from the East silv’ry round moon, Beautiful over the housetops, ghastly, phantom, Immense and silent Moon.)

RANGE

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ANALYSIS AND COMMENTS

The form of this piece is ABA'coda. In the A section the tonality is A minor. In the B section it is F, C minor, and C major. In the A' and coda it is a combination of these. The soprano solo is discordant with the chorus except for her last note, where the dramatic effect is astounding. There is great rhythmic freedom in this piece, with an ever changing meter. The more subtle rhythmic freedom can be found in looking at each measure, as there are not two alike in the song. The harmony is typical, being composed of 7th-13th chords. A chordal pedal point is used several times, producing a very striking effect, each time it is used. There is a considerable amount of parallel movement in the piece, even to the extent of parallel harmony. Several times in the piece there can be found successions of major triads, producing an atonal effect. At one point the sopranos and altos sing a section that gives the effect of the whole tone scale. This is a declamatory piece of music, and is quite difficult.

Another selection, more applicable to the high school situation, is Psalm 34. This is a round, with the voices singing in parallel octaves.
The text was taken from the Bible, the book of Revelations, chapter 22. It was adapted by Paul Manz. This would be a fitting anthem for the Easter season, but could be used at other times during the year also. (Peace be to you and grace from Him who freed us from our sins, Who loved us all and shed His blood, that we might saved be. Sing Holy, Holy to our Lord, the Lord, Almighty God. Who was and is, and is to come:)

This lovely piece is written in ternary form. It is written in a polyphonic style with very singable voice lines. Manz uses 7th, 9th, and 11th chords, as well as a changing meter, deceptive cadence, and modulations. The piece ends in D flat major, giving a very reassuring effect to the text, "For Christ will be their All". The ranges of the voices might be too great for some high school groups, but otherwise it is not a difficult piece. Manz has great talent for writing for mixed voices.
COMPOSER  George Fredrick McKay

TITLE  A Prayer in Spring

PUBLISHER AND NUMBER  J. Fischer & Bro. # 8551

PRICE  18¢  VOICING  SATB (SSAATTBB) Soprano solo

ACCOMPANIMENT  Piano for rehearsal only

KEY  G Major

TEXT  (author, source, description, and sample)

The text is taken from a poem by Robert Frost. The words are quite enchanting. (Oh give us pleasure in the flow'r's today; And give us not to think so far away as the uncertain harvest. Keep us here all simply in the springing of the year. Ah, give us pleasure in the orchard white, like nothing else by day, like ghosts at night, and make us happy in the happy bees, the warm dilating round the perfect trees;)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENTS

This piece requires a very mature girl to sing the soprano solo part. The difficulty does not lie in the range, dynamics, or rhythm, but rather in putting the words across. It must be sung as simply and directly as possible. In the middle of the piece the tenor and bass have the melody for a short time, singing in parallel thirds. The division of the choir into eight parts occurs only for a few measures on the last two pages of the piece. The meter changes often to fit the flowing text, but it should not be a problem to either soloist or choir. The harmony is quite simple, with 7th chords being used sparingly.

Another song written in a similar vein is entitled "Morning Prayer".)
COMPOSER Peter Mennin

TITLE Crossing the Han River

PUBLISHER AND NUMBER Carl Fischer, Inc. # CM 6416

PRICE 25¢ VOICING SATB

ACCOMPANIMENT Piano for rehearsal only

KEY B minor

TEXT (author, source, description, and sample)

The text is from the poem "The Jade Mountain", by Kiang Kang-Hu. The translation of the poem is by Witter Bynner. (Away from home, I was longing for news. Now nearing my village, meeting people, I dare not ask a single question.)

RANGE

Soprano Alto Tenor Bass

ANALYSIS AND COMMENTS

Mennin uses a great deal of parallel movement in his compositions. In this particular piece he uses parallel 4ths and octaves. This piece is very descriptive. The 5 meter immediately gives the effect of a wounded soldier trudging homeward. He writes in a polyphonic manner with different motives in the voice parts. Later he changes the motives around in the voicing. In the middle of the piece Mennin has the women singing in octaves and the men in unison imitating at the interval of the fifth. The piece becomes very dramatic at this point.

Mennin's harmony is quite dissonant as a rule. His chords are 11th or 13th chords, with 2 or 3 notes missing. He arranges his notes in chords, in such a manner that he may have 3 intervals of the 4th piled on one another, or intervals of the 4th, 5th, and 4th in that order. His cadences are unusual, as in the "song of the Palace" three of the voice parts move in step motion to the final chord, but there is no feeling of V-I, IV-I, II-I, or VII-I.
The text is taken from Matthew 28, verses 18-20, and the anthem is to be used for Trinity Sunday. (And Jesus came and said to them, "All authority in heaven and on earth has been giv'n me. Go therefore, and make disciples of all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Spirit, teaching them to observe all that I have commanded you, and lo, I am with you always."

Moe combines polyphony and homophony in this composition. This is a declamatory work, such as "Dirge for two Veterans", by Lockwood. The piece is very disjunct, with a rest following every phrase and emphatic remark. Towards the close of the song the choir becomes an accompaniment to the soprano line. It is as if Moe is trying to depict Christ speaking, through the sopranos, with the choir echoing the words of the Master. Harmonically it is quite dissonant with 7th-13th chords, as well as altered chords. The majority of the chords in the progressions, are either I, VI, or VII. The II and V are used less frequently, and the IV sparingly. The piece ends on a VI chord with a sharp.

All of Moe's songs are very dissonant, he often writes in free rhythm, with a changing meter, and uses triplets, dotted rhythm, and rests throughout his works. Unison singing and parallel movement are found only sparingly in his compositions.
The text was written by the composer. This is a Christmas lullaby. (Sleep little one dream so softly, Sleep little one dream of good things, Snow flakes are gently falling and angels calling so softly, Rest now for mother's near you watching softly.)

RANGE

Soprano | Alto | Tenor | Bass

ANALYSIS AND COMMENTS

The beauty of this piece lies in the lush harmony, and the lilting rhythm, giving the effect of a rocking cradle. Nelson's harmony is similar to that of Creston's in "Here is thy Footstool". Nelson also has the ability to combine the tones in a chord in such a manner as to produce some very lovely sounds. The choir begins and ends this number by singing a passage on the syllable "lu".

In Nelson's other works there is parallel singing in octaves and repetition of chords for dramatic effect. He shows a real flare for writing singable melodies. Another lovely Christmas number is "He Came Here For Me".
COMPOSER    Vincent Persichetti

TITLE    Agnus Dei from (Mass for Mixed Chorus)

PUBLISHER AND NUMBER    Elkan-Vogel Co., Inc. #1173

PRICE    30c    VOICING    SATB

ACCOMPANIMENT    none

KEY    none

TEXT (author, source, description, and sample)

(Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem, nobis pacem.)

RANGE

Soprano    Alto    Tenor    Bass

ANALYSIS AND COMMENTS

Persichetti writes in dissonant polyphony much of the time. He may use three tones such as, C, D, and E flat, but not in that order, to make up a chord. Sometimes he prolongs the agony of a very dissonant passage, by writing a rest after the last chord. He may partially resolve the chord preceding the rest, but more often he will start the next phrase with a completely unrelated, and dissonant chord. It is often very difficult to say that a particular selection of his is definitely in a certain key, as the tonal center is constantly changing.

This piece could be classified as cerebral music, and sounds relaxed only at the final chord, where there is a root and fifth sounding. The harmony could be analysed by saying that it is composed of 7th, 9th, 11th, and 13th, chords, and when it is composed of 11th and 13th chords the least dissonant notes are left out of the chord. In this piece the key center is mainly D major.
COMPOSER Gardner Read

TITLE The Lamb

PUBLISHER AND NUMBER J. Fischer & Bro. #3245

PRICE 20c VOICING SATB (SSAATTBB)

ACCOMPANIMENT Piano

KEY F sharp minor

TEXT (author, source, description, and sample)

The text is by William Blake. (The words are the same as those used by Earl George in his composition, "The Lamb").

RANGE

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ANALYSIS AND COMMENTS

Read treats this text quite differently from George. The two most interesting features of this selection are; Read's use of a repeating rhythmic motive, which is 5 eighth notes followed by a dotted quarter and an eighth rest, and the beautifully weaving counterpoint of the middle section. Read uses one or more voices on slurred half and dotted half notes along with the rhythmic motive, thus creating a dramatic effect. The harmony is interesting but is secondary to the counterpoint. There is a short soprano solo in the middle section, above the counterpoint. This is quite a lovely piece, well within the range of any high school group.
The words are by Catherine R. Harris. (Who can revoke the axe's stroke, That split the heart of living oak? Who can unloose a fatal noose, Or cancel out a past abuse? Who can borrow a bright tomorrow, For those whose lives were spent in sorrow? Who can save the young and brave, Who went so early to the grave? Nothing to do but plant anew, A tree where once that other grew.)

RANGE

Soprano    Alto     Tenor  Bass

ANALYSIS AND COMMENTS

The most interesting feature of this song is Riegger's use of a whole tone scale in the voice parts at the beginning of the selection. Other features are; the free rhythm throughout the piece with a constantly changing meter, unison and parallel singing, the accompaniment, having tone clusters and a very strong syncopated, driving rhythm, and the implication of D, D minor, G, and finally E major. This is a very dramatic work, that is well written for this text. It would be a difficult piece for adolescent voices. Rhythmically it is very difficult, and in range and dynamics it is far above the adolescent level.

A selection which would be far less difficult for a high school group is entitled, "A Shakespeare Sonnet". This song has the voicing SSAB, with Baritone solo.
COMPOSER  Ned Rorem

TITLE  Flowers for the Graces, from (Four Madrigals)

PUBLISHER AND NUMBER  Music Press, Inc.  #118

PRICE  30¢  VOICING  SATB

ACCOMPANIMENT  Piano for rehearsal only

KEY  C Major

TEXT (author, source, description, and sample)

The text is by Sappho. The English version is by C. M. Bowra. (Weave garlands, maiden, from the strands of dill, and with soft gentle hands, set the delicious leafage round your head. Goddess and the happy Graces, love to look on flow'rf-crowned faces, but turn aside from the ungarlanded.)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENTS

The beauty of this piece lies in the very flowing and singable voice parts. The harmony has a combination of 7th, 9th, 11th, altered, and borrowed chords. The rhythm is constant throughout with each voice line composed mainly of eighth notes.

The 3rd selection from the Four Madrigals, "Love," is also a fine song for high school singers. Rorem writes in more of a polyphonic style in this piece. The rhythm is also less stable in this song, as there is a changing meter. The tonal center is E minor, but Rorem has many altered chords in this piece implying several other keys.

Rorem uses parallel movement, but sparingly. He uses parallel movement in all intervals except the 2nd and 7th. In all of his works Rorem shows a real knowledge for composing for the human voice, as the voice lines are extremely singable and the parts are in a comfortable range for most singers.

Another fine collection of Madrigals is entitled "From an Unknown Past," published by Southern Music.
COME, THOU LONG-EXPECTED JESUS

TEXT (author, source, description, and sample)

The text is by Charles Wesley. There are two verses to the song, the following being the first verse. (Come thou long expected Jesus, born to set thy people free; From our fears and sins release us, Let us find our rest in thee. Israel's strength and consolation, Hope of all the earth thou art; Dear desire of ev'ry nation, Joy of ev'ry longing heart.)

RANGE

Soprano Alto Tenor Bass

ANALYSIS AND COMMENTS

The melody resembles a Gregorian chant, and is to be sung in the manner of a chant. The piece begins and ends with an unaccompanied solo. The harmony is quite simple with only a spattering of 7th and 9th chords. This piece is not as dissonant as some of Sateren's music. It is a very lovely song within the capabilities of any high school group. Each voice line is very singable, the song being written in polyphony.

Sateren's harmony tends to become stagnant in some of his works, as there is a great deal of duplication in harmonic progressions. His songs do possess beautiful melodic lines.
The text is by Langston Hughes. The words are such that the song can be used any time during the year. (The Lord has a child. That child I know is me. Even when I'm not all I ought to be His loving care guides me on my way, ev'ry place, ev'ry-where, ev'ry day. Sometimes I'm lost, sometimes I'm lone; sometimes there's no one to call my own.) There is one other verse and a short coda.

Another piece by Schuman showing an entirely different style is, "Prelude for Voices". He uses an abundance of open chords, and parallel 3rd, 4th, 5th, 6th, and octave movement. Another striking feature of this song is the chant accompanying the soprano solo.

Schuman is an extremely versatile composer, who shows a great deal of originality in his compositions.
COMPOSER  Elie Siegmeister

TITLE  Lazy Afternoon, from (Ozark Set)

PUBLISHER AND NUMBER  Edward B. Marks Music Corp. #56

PRICE  25c  VOICING  SATB

ACCOMPANIMENT  Piano

KEY  D Major

TEXT (author, source, description, and sample)

The words are by Leo Paris. This would be very appealing to high school students. (It's a lazy afternoon, Feel like singing a lazy tune, With the grass for my bed, And a plum tree shady overhead. But the barley's not yet in; I hear tell it should've been. And I've no call to lie here dreaming on a lazy afternoon.)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENTS

This piece would be, from the start, a pleasing number for a high school group. The melody is very catchy, having a minor seventh interval in it, and is shared equally between the male and female sections. Much of the time it is sung in unison. The dynamic range is between pianissimo and forte. Siegmeister uses a few 7th and 9th chords, but the harmony is quite simple, keeping in line with the text. Even though this is a composed song it gives the illusion of being a folk song.
The text is by the composer, and is such that the piece should be used in the Epiphany season. (Now there lightens upon us a holy daybreak. Alleluia, Come all good people, and praise the Lord with gladness. For the star which we have looked for shines forth a sign to all men. Alleluia.)

This song is written in ternary form. It is a very difficult piece, in which Sowerby has used many facets of composition including, modulating, unison writing, canonic writing, polyphonic and homophonic writing, full dimension of dynamics, changing tempo, 7th, 9th, and 11th chords, borrowed chords, altered chords, and deceptive cadences. Each of the parts divides on occasion in the song. The ending is very stirring as he goes to E major. It would take a mature group to sing this number, as the difficulties are numerous.

Sowerby's works usually contain a great deal of dynamic contrast, and thus often becomes overly dramatic.
COMPOSER  Halsey Stevens

TITLE     Like as the Culver on the Barèd Bough

PUBLISHER AND NUMBER Associated Music Pub., Inc. # A-218

PRICE 20%       VOICING       SSATB

ACCOMPANIMENT Piano for rehearsal only

KEY D minor

TEXT (author, source, description, and sample)

The text is by Edmund Spenser, 1552-1599. (Like as a culver on the bare'd bough sits mourning, mourning for the absence of her mate, And in her moan sends many a wishful vow for his return, that seems to linger late; So I alone, now left disconsolate, mourn to myself the absence of my love.)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENTS

Stevens uses dissonance, but in a very effective manner. On the passage, "So I alone now left disconsolate, mourn to myself", the dissonance is perfectly in tune with the words. Another pictorial bit of writing can be found on the passage, "And wand'ring here and there", where he writes an alternating F-E on eighth notes in the bass, and later an alternating C-B and E-D in the tenor and alto. The modulating in this piece is very dramatic, as when he goes to C minor on the passage "all desolate". Stevens uses parallel 3rds and octaves in this song. The harmony does have 7th-13th chords, but these chords are only used for effect. This piece has a perfect marriage between text and notes.

In his other works Stevens is still a very pictorial writer who manipulates the different styles of writing to fit a particular text.
COMPOSER Randall Thompson

TITLE Ye shall have a song, from (The Peaceable Kingdom)

PUBLISHER AND NUMBER E. C. Schirmer Music Co. #1753

PRICE 50¢ VOICING SSAATTBB

ACCOMPANIMENT Piano for rehearsal only

KEY C Major

TEXT (author, source, description, and sample)

The text was taken from Isaiah, Chapter 30, verse 29. (Ye shall have a song as in the night when a holy solemnity is kept, ye shall have a song and gladness of heart, as when one goeth with a pipe, to come into the mountain of the Lord.)

RANGE

Soprano Alto Tenor Bass

ANALYSIS AND COMMENTS

The beauty of this piece lies in the alternating sections for the male and female ensembles, and the simple chord progressions. The I-IV and I-V are used often in the chord progressions. Thompson modulates several times in this song to the following keys, G minor, and G major. It is almost entirely homophonically conceived, except for the final section, where he uses a descending scale pattern in polyphonic style. Thompson’s harmony, in this piece, does not go much beyond the 7th.

In another selection, "The Last Words of David", Thompson uses more dissonant chords, but the texture is the same, being a combination of homophonic and polyphonic. An unusual and beautiful use of suspensions occurs in the final two pages of the work.

Thompson shows a real ability for writing for voices, and uses dissonances sparingly in all of his works. His harmonic chordal structure and progressions are similar in several songs.
COMPOSER  Virgil Thomson  

TITLE  Joseph and the Angel from (Scenes from the Holy Infancy)

PUBLISHER AND NUMBER  Mercury Music Corp. #129

PRICE  25¢  VOICING  SATB and baritone solos

ACCOMPANIMENT  None

KEY  F Major

TEXT (author, source, description, and sample)

The text is taken from the book of Saint Matthew.  
(Now the birth of Christ was in this wise; When as his mother Mary was espoused to Joseph, before they came together; she was found with child of the Holy Ghost. Then Joseph her husband, being a just man, and not willing to make her a publick example, was minded to put her away privily.)

RANGE

Soprano  Alto  Tenor  Bass

ANALYSIS AND COMMENT

The most interesting characteristics of this piece are, the quasi narrated baritone solos, and the repetition of chords in the choir to the point of sounding like a chant. There are some very difficult triplets in the rhythm. 7th and 9th chords are used in the harmony, but the majority of the chords go up to the 5th only. The piece is homophonically written and is quite disjunct. Rests are used frequently and produce some dramatic effects in the song. The tenor part is extremely difficult, ranging around a high F much of the time.

The second song from the "Scenes" also features two soloists, a tenor and baritone. The most interesting feature of this song is the modulations. The last work from the "Scenes" is quite difficult rhythmically. It features two bass soloists.

Thomson writes in both the sacred and secular idioms. He uses rhythm patterns effectively in his works. There is a good balance between melody and harmony in his songs.
COMPOSER  Robert Wetzler

TITLE  A Spring Carol

PUBLISHER AND NUMBER  Art Masters Studios  #1001

PRICE  22¢  VOICING  SATB

ACCOMPANIMENT  None

KEY  B Flat Major

TEXT  (author, source, description, and sample)

The text is from the Oxford Book of Carols. (Now the spring has come again, joy and warmth will follow; Cold and wet are quite forgot, northward flies the swallow; Over sea and land and air, Spring's soft touch is everywhere, All the world looks cleaner; And our spirits feel so young, Youthful zests are keener.) This is the first of three verses.

RANGE

Soprano  Alto  Tenor  Bass

Note: The range is shown with various musical symbols.

ANALYSIS AND COMMENTS

All of Wetzler's works possess delightful melodies, and in fact the beauty of his songs lies in the melody. The harmony and rhythm are interesting, but are subordinate to the melody. Wetzler does not modulate in his songs, but does use altered chords and borrowed chords to flavor the harmony. He also uses 7th, 9th, and 11th chords in his harmony. Nearly all of Wetzler's songs are written homophonically, and in strophic form. Pedal point and unison singing are two other features which are found in profusion in his songs.

The tune in "A Spring Carol" is very singable, and fits the text perfectly. It is equally shared between the boys and girls. The rhythm adds a lot to the zest of this piece. This song would be very appealing to high school students.
CHAPTER III

SUMMARY AND CONCLUSIONS

The twentieth century is seeing a renewed interest in choral music. Composers are being inspired by such poets as Walt Whitman, Carl Sandburg, Emily Dickinson, Robert Frost, and William Blake. Also the gradual and steady improvement of college and high school choirs as well as church choirs has made contemporary composers aware of the large number of performing groups needing this type of music.

Such professional groups as the Roger Wagner Chorale and the Robert Shaw Chorale have done much to promote contemporary choral music. In 1948 Robert Shaw, directing the Collegiate Chorale, gave a successful performance of the Sixty-Seventh Psalm and the Harvest Home Chorales of Charles Ives, in Carnegie Hall. Just recently the Harvest Home Chorales have been recorded for RCA Victor by the Robert Shaw Chorale.

There are also a large number of college choirs which make annual trips touring the United States, giving concerts largely composed of contemporary music. A few of these groups are the St. Olaf Choir, Concordia Choir, and the Westminster Choir.

---


So it is that the interest in choral music is not being overlooked by the contemporary composer, but more and more contemporary songs are finding their way to the publishers every day.
I. GROUPING OF CONTEMPORARY CHORAL COMPOSERS
ACCORDING TO STYLISTIC TRAITS

In the book *Introduction to Contemporary Music* by Joseph Machlis, the author divides American composers into five groups: impressionists, nationalists, classicists, romanticists, and new expressionists.¹²

Impressionism is characterized by reserve and restraint. There is a vague indefiniteness in the rhythmic motion and dynamic contrasts are smooth and subtle. Some of the works of Virgil Thomson and Paul Creston reveal impressionistic traits.

Nationalism in music is shown by the use of indigenous materials. Charles Ives was one of the most nationalistic composers of our time in that his compositions reflect the music he heard in his childhood; hymn tunes, sentimental parlor ballads, medleys at county fairs, patriotic songs, and fiddlers at Saturday night dances.¹³ Randall Thompson is American in that his melodies are rooted in the inflections and rhythms of American popular songs. Aaron Copland is American in his use of the elements of jazz and folklore. Ernst Bacon shows a keen sensitivity to the inflections of American speech in his songs. Elie Siegmeister shows a deep preoccupation with American folklore in many of his works.

In classicism the emphasis is placed on solving the problem of form. William Schuman's music reveals a synthesis of formal and expressive elements. There is also a somber intensity beneath the bright surface of his music. Peter Mennin's music possesses a relentless forward drive. He is a master at counterpoint and the form of his music unfolds in broad outlines without fussy emphasis on detail.¹⁴

Virgil Thomson is one of the most articulate proponents of the new romanticism. In fact, Thomson says:

The new romanticism strives neither to unify mass audiences nor to impress the specialists of intellectual objectivity. Its guiding motive is the wish to express sincere personal sentiments with a maximum of directness and of spontaneity. It tends consequently to avoid impersonal oratory; and it is wary about the convention-alistic tendencies bound up with consistent and obligatory dissonance.¹⁵

In his music Thomson tries to recapture the lyric tradition in twentieth century terms. Howard Hanson's music is traditional and eclectic. Samuel Barber is inclined towards lyricism in his music. Norman Dello Joio combines a romantic need to project emotion with a classical sense of design. Allan Hovhaness's music is contemplative and often takes on the character of mystic incantation.

Expressionism in music expresses the working of the inner consciousness of the composer. Roger Sessions is an expressionist in that he has gravitated toward an atonal chromaticism and a preoccupation with the expressive capacity of his art.

¹⁴Ibid., p. 528.
¹⁵Ibid., p. 539.
II. SPECIFIC ASPECTS OF
THE CONTEMPORARY STYLE

TONALITY. In analyzing the music for this paper
the following aspects of tonality were found: "neomodality", the
use of medieval church modes;\textsuperscript{16} "whole tone scales", the
use of scales of six tones within an octave, each tone
separated by a whole step;\textsuperscript{17} "bitonality", the use of two
different keys in two different voice parts simultaneously.\textsuperscript{18}
Two other common twentieth-century devices which were not
found in this study are: "multitonality", the use of numerous
remotely related keys introduced one after another with daring
modulations or even without modulating and, "atonality", the
complete negation of key feeling.

INTERVALIC PARALLELISM. Examples of parallelism, with
respect to all intervals, were found in this study.\textsuperscript{19}

HARMONY. Modern harmony in general makes use of chords
of the 7th, 9th, 11th, and 13th.\textsuperscript{20} The use of chords built with
the interval of the 4th were found in several works.\textsuperscript{21} Chords
built on seconds (a group of adjacent notes), which sound

\textsuperscript{16}See Example 1.
\textsuperscript{17}See Example 2.
\textsuperscript{18}See Example 3.
\textsuperscript{19}See Example 4-10.
\textsuperscript{20}See Example 11.
\textsuperscript{21}See Example 12.
simultaneously are called tone clusters. The only examples of tone clusters were found in the accompaniment to Norman Dello Joio's "Song of the Open Road". Chords without the third (open fifth and octave) are used primarily for archaic effects. Contemporary composers use this type of chord often in their songs.22 "Borrowed Chords" are chords which are taken from parallel keys, either major or minor.23 As an example, a borrowed I chord in D minor would be D, F sharp, A, or the borrowed V chord would be A, C sharp, E. "Altered Chords" contain accidentals which are not given in the key signature of the composition.24 The "Neapolitan II Chord" is classified as an altered chord, and it may be found in the example of altered chords. "Chord Streams" consist of triads, 7th chords, or 9th chords moving in parallel motion. The only examples of "streaming" were found in the accompaniment to the "Harvest Home Chorales" by Charles Ives.

MODERN COUNTERPOINT. One of the most significant developments of the twentieth-century is the revival of interest in linear writing, an attribute of the neoclassical tendencies of the present. This new writing is known as "linear" or "dissonant" counterpoint. The contrapuntal lines operate without reference to exact rules of counterpoint,

22See Example 13.  
23See Example 14.  
24See Example 15.
thus frequently producing dissonant clashes. Baroque contrapuntal devices such as the fugue and canon are being used. Greater attention is being given to melodic contour of lines, rather than to harmonic effects. Examples of the piling up of fugual material in stretto can be found.

METER AND RHYTHM. Contemporary composers have expanded the field of rhythm and meter. In general the characteristics of modern rhythm are directed towards natural speech rhythms and are maintained through: (1) the use of frequent changes of time signatures associated with Renaissance music 3/2, 4/2, 2/1, and 4/1; (2) manipulation of syncopations and rests within the existing time signatures; (3) irregular subdivisions of the beat such as triple; (4) use of dotted bar lines within a regular meter to indicate accents other than those which are common to that meter and, (5) frequent use of rallentando and rubato markings. Many contemporary composers have revolted against the monotony of incessantly recurrent measures of equal length and in their place are to be found changes of time signatures from one measure to the next.

---

25 Ralph Dan Manzo, A Study of Selected Choral Works by American Contemporary Composers (Greeley: Colorado State College 1961, p. 246. (Microfilmed.)

26 See Example 16.

27 See Example 17 and 18.

28 See Example 19 and 20.


30 See Example 20.
Time signatures such as 5/8, 7/8, and 10/8 are to be found in contemporary music. The combining of two separate rhythmic motives is used especially in polyphonic writing.\textsuperscript{31} Examples of triplets against duple rhythm are common.\textsuperscript{32} A triplet and tie across a bar line is another frequent device.\textsuperscript{33} Complex triplet figures can be found in such works as the "Harvest Home Chorales" by Charles Ives.\textsuperscript{34} Accent marks are used in abundance, along with syncopation.\textsuperscript{35}

\textbf{MELODY.} On the whole, melodic style has undergone less radical change than that occurring in the other elements. Probably the most notable feature of modern melodic style is a tendency towards more extreme angularity. The interval of the minor 7th is very appealing to many composers.\textsuperscript{36} It was not unusual to find two intervals used together in an ascending or descending line. Short melodic motives were encountered, but they usually gave way to a longer melodic line. Several composers wrote melodic lines which resembled folk tunes. Three such composers are Norman Dello Joio, Elie Siegmeister, and Aaron Copland. The melodic line

\begin{footnotesize}
\begin{enumerate}
\item See Example 21.
\item See Example 22.
\item See Example 23.
\item See Example 24.
\item See Examples 13 and 18.
\item See Example 25.
\end{enumerate}
\end{footnotesize}
is often influenced by other factors such as harmony and rhythm.

**PEDAL POINT.** Pedal point, in its many forms, was used extensively by a majority of the composers in this study. An unusual form of pedal point was encountered in "Dirge for two Veterans" by Normand Lockwood.\(^{37}\) This was the only example of this type of chordal pedal point found in this study.

**DRAMATIC DEVICES.** By far the use of extreme dynamic changes was the most frequently encountered dramatic device. Sudden dynamic changes were not uncommon. Many of the selections in this study require the full dimension of dynamics (fff-ppp). Contemporary composers have also exploited the singing range of the human voice for dramatic purposes.\(^{38}\) A completely different compositional technique is employed by William Schuman in "Prelude for Voices", which is referred to as "sprechgesang" (speech song). This stylized musical declamation partakes of the character of speaking, however, rhythm is notated strictly. This rhythmic pattern becomes the underlying and unifying medium for the soprano solo. By combining the two techniques of vocal expression the singers have an added opportunity to unfold the drama of the text.\(^{39}\)

---

\(^{37}\) See Example 26.


\(^{39}\) Ibid. P. 218.
MODULATION. This is a device which is used by a majority of the contemporary composers and in different ways. It is used to enhance the text at a particular spot or to create a different mood. Sometimes the modulation is quite drawn out with the composer moving through many keys before arriving at his destination. An example of this type of modulation can be found in "The Soule", by Ernst Bacon.40 There were some instances when composers moved directly from one key to the next, without modulating. Chromatic modulating was found in the song "Praise Ye", written by Paul Christiansen.41

CADENCES. Very few contemporary songs end with an "authentic" (V-I), or "plagel" (IV-I) cadence, but rather III-I, II-I, or VII-I.42 This is due to the increased use of polyphonic texture in writing. The deceptive cadence is often used.43

SUSPENSIONS. Examples of the 7-6, 4-3, and 2-1 suspensions were found in the material analyzed, but the use of these suspensions is quite rare.44 Contemporary composers create tension through other means, such as the 7th-13th chords.

40 See Example 27.
41 See Example 28.
42 See Example 29.
43 See Example 27.
44 See Example 30.
FORM. The structural forms used by the composers in this study were either sectional, ternary, strophic, or through composed. Randall Thompson achieves unity in his sectional music by returning to the same thematic material.\textsuperscript{45} Ternary form (ABA) frequently follows the pattern of slow, fast, slow. Strophic forms are commonly used for works based on folk songs. Through composed form is used when the poetry does not fit any of the other forms.

\footnotesize{\textsuperscript{45}Brookhart, op. cit., p. 276.}
SUMMARY. Twentieth century tonality features the use of neomodality, whole tone scales, bitonality, multitonality, and atonality. Intervalic parallelism is used frequently with respect to all intervals. Modern harmony makes use of 7th-13th chords, intervalic chords, open chords, altered chords, and borrowed chords. Chord streams can be found on occasion. Modulation is common and often occurs to unrelated keys. Rhythmic freedom is typical, with ever-changing meters and great variety of rhythmic patterns. Phrases are generally angular in contour, and are not restricted to four-and-eight-measure length. Cadences show the effect of the contemporary composer's interest in polyphonic writing, as cadences other than the plagal and authentic, such as II-I and VI-I, are used more frequently. It has been shown in the analyses that contemporary composers have employed these devices, as well as numerous others, principally with the aim of enhancing their chosen texts.

Through the use of the numerous devices cited above in the styles of impressionism, classicism, romanticism, nationalism, and new expressionism, which exist side by side, contemporary composers have given today's choir director an unlimited variety of music from which to choose. In the analyses of selected compositions it was shown that
there is much contemporary music that is well within the 
capabilities of most amateur groups. Some of the music 
is quite difficult, but the difficulty does not decrease 
its effectiveness as a teaching device. As more choir 
directors familiarize themselves with contemporary music 
and learn to understand it, they will perform more of it.
SUGGESTIONS FOR FURTHER STUDY. There would be real merit in pursuing such a study as the one completed, but in the following areas; (1) contemporary vocal music for women's choruses, (SSA or SSAA) and (2) contemporary music for male choruses, (TTBB). Work in either of these areas should probably cover not just American music, but contemporary music throughout the world. A third area of study, which is definitely needed, is a research into contemporary European vocal music for mixed choruses. Gathering material for this type of study might be difficult, but the diligent student could overcome these difficulties.
Example 1. "neomodality" from "Keep Not Thou Silence" by Alan Hovhaness. Measures 12-16.

Example 2. "whole tone scale" from "Who Can Revoke" by Wallingford Riegger. Measures 4-7.

Example 4. "parallel 2nds" from "At The New Year" by Marion Bauer. Measures 14-17.

Example 5. "parallel 3rds" from "These are the Times" by Charles F. Bryan. Measures 28-31.


Greatness
Praise Him with the Praises and

Greatness Praise him with the Sound of the Trumpet

Example 11. "7th, 9th, 11th, and 13th chords" from "Drop, Drop, Slow Tears" by Robert Elmore. Measures 28-33.

Fears, nor let His eye see sin, but Through my Tears,

Fears, nor let His eye see sin, but Through my Tears.

Example 12. "interval of the 4th chords" from "Death Spreads his Gentle Wings" by Marion Bauer, and "Praise Ye the Lord" by Anthony Donato.

(Measure 6) (The cadence)


Example 15. "altered chords" from "Here is thy footstool" by Paul Creston. Measures 18-21.
Example 16. "fugue" from "Why Hast Thou Cast Off"
by Alan Hovhaness. Measures 32-55.
Example 17. "canon" from "Crossing the Han River" by Peter Mennin. Measures 23-26.

Example 18. "double canon" from "Psalm 134" by Normand Lockwood. Measures 1-5.

Example 20. "stretto" from "How Excellent Thy Name" by Howard Hanson. Measures 20-22.

Example 21. "rhythmic motives" from "Prayers of Steel" by Paul Christiansen. Measures 16 and 17.

Example 22. "triplets against duple rhythm" from "This is the Garden" by David Diamond. Measures 17 and 18.
Example 23. "triplets and ties" from "Trumpets of Zion" by Olaf Christiansen. Measures 12-15.


Example 25. "minor 7th used in melodic line" from "Lazy Afternoon" by Elie Siegmeister. Measures 6-9.
Example 26. "chordal pedal point" from "Dirge for two Veterans" by Normand Lockwood. Measures 1 and 2.

Example 27. "modulating through many keys" from "The Soule" by Ernst Bacon. Measures 12-23.

Example 29. "II-I cadence" from "A Spring Carol" by Robert Wetzler.

BIBLIOGRAPHY

A. BOOKS


- 83 -


B. DICTIONARY REFERENCES


C. UNPUBLISHED REFERENCES


### APPENDIX A

**LIST OF COMPOSERS FROM WHICH WAS CHOSEN THE LIST FOR SPECIAL CONSIDERATION**

<table>
<thead>
<tr>
<th>NAME</th>
<th>BIRTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bacon, Ernst</td>
<td>1898</td>
</tr>
<tr>
<td>Barber, Samuel</td>
<td>1910</td>
</tr>
<tr>
<td>Barlow, Wayne</td>
<td>1912</td>
</tr>
<tr>
<td>Bauer, Marion E.</td>
<td>1887-1955</td>
</tr>
<tr>
<td>Beach, Mrs. H. H. A.</td>
<td>1867-1944</td>
</tr>
<tr>
<td>Bergsma, William</td>
<td>1912</td>
</tr>
<tr>
<td>Bernstein, Leonard</td>
<td>1918</td>
</tr>
<tr>
<td>Bingham, Seth</td>
<td>1882</td>
</tr>
<tr>
<td>Britain, Radie</td>
<td>1903</td>
</tr>
<tr>
<td>Bryan, Charles F.</td>
<td>1911</td>
</tr>
<tr>
<td>Carpenter, John</td>
<td>1867-1951</td>
</tr>
<tr>
<td>Carter, Elliot</td>
<td>1908</td>
</tr>
<tr>
<td>Christiansen, Paul J.</td>
<td>1909</td>
</tr>
<tr>
<td>Christiansen, Olaf C.</td>
<td>1901</td>
</tr>
<tr>
<td>Clokey, Joseph</td>
<td>1890</td>
</tr>
<tr>
<td>Copland, Aaron</td>
<td>1900</td>
</tr>
<tr>
<td>Cowell, Henry</td>
<td>1897</td>
</tr>
<tr>
<td>Creston, Paul</td>
<td>1906</td>
</tr>
<tr>
<td>Crist, Bainbridge</td>
<td>1883</td>
</tr>
<tr>
<td>Dawson, William</td>
<td>1899</td>
</tr>
<tr>
<td>Name</td>
<td>Years</td>
</tr>
<tr>
<td>----------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Delamarter, Eric</td>
<td>1880-1953</td>
</tr>
<tr>
<td>Delaney, Robert</td>
<td>1903</td>
</tr>
<tr>
<td>Dello Joio, Norman</td>
<td>1913</td>
</tr>
<tr>
<td>Diamond, David</td>
<td>1915</td>
</tr>
<tr>
<td>Donato, Anthony</td>
<td>1909</td>
</tr>
<tr>
<td>Donovan, Richard</td>
<td>1891</td>
</tr>
<tr>
<td>Edmondson, Garth</td>
<td>1895</td>
</tr>
<tr>
<td>Elmore, Robert</td>
<td>1913</td>
</tr>
<tr>
<td>Engel, Lehmen</td>
<td>1910</td>
</tr>
<tr>
<td>Farwell, Arthur</td>
<td>1872-1952</td>
</tr>
<tr>
<td>Fetler, Paul</td>
<td>1920</td>
</tr>
<tr>
<td>Fickenscher, Arthur</td>
<td>1871-1954</td>
</tr>
<tr>
<td>Fine, Irving</td>
<td>1914</td>
</tr>
<tr>
<td>Finney, Ross Lee</td>
<td>1906</td>
</tr>
<tr>
<td>Gaines, Samuel</td>
<td>1869-1945</td>
</tr>
<tr>
<td>Gaul, Harvey</td>
<td>1881-1945</td>
</tr>
<tr>
<td>George, Earl</td>
<td>1924</td>
</tr>
<tr>
<td>Goodman, Joseph</td>
<td>1918</td>
</tr>
<tr>
<td>Hanson, Howard</td>
<td>1906</td>
</tr>
<tr>
<td>Harris, Roy</td>
<td>1898</td>
</tr>
<tr>
<td>Haubiel, Charles</td>
<td>1894</td>
</tr>
<tr>
<td>Helfer, Walter</td>
<td>1896</td>
</tr>
<tr>
<td>Hovhaness, Allan</td>
<td>1911</td>
</tr>
<tr>
<td>Howe, Mary</td>
<td>1882</td>
</tr>
<tr>
<td>Ives, Charles</td>
<td>1874-1954</td>
</tr>
<tr>
<td>Name</td>
<td>Year</td>
</tr>
<tr>
<td>-----------------------</td>
<td>------</td>
</tr>
<tr>
<td>Jacobi, Frederick</td>
<td>1891</td>
</tr>
<tr>
<td>James, Dorthy</td>
<td>1901</td>
</tr>
<tr>
<td>James, Phillip</td>
<td>1890</td>
</tr>
<tr>
<td>Kay, Ulysses</td>
<td>1917</td>
</tr>
<tr>
<td>Kubik, Gail</td>
<td>1914</td>
</tr>
<tr>
<td>Langstroth, Ivan</td>
<td>1887</td>
</tr>
<tr>
<td>Latham, William</td>
<td>1917</td>
</tr>
<tr>
<td>Lekberg, Sven</td>
<td>1899</td>
</tr>
<tr>
<td>Lockwood, Normand</td>
<td>1906</td>
</tr>
<tr>
<td>McDonald, Harl</td>
<td>1899</td>
</tr>
<tr>
<td>McKay, George</td>
<td>1899</td>
</tr>
<tr>
<td>Manz, Paul</td>
<td>1919</td>
</tr>
<tr>
<td>Mennin, Peter</td>
<td>1923</td>
</tr>
<tr>
<td>Moe, Daniel</td>
<td>1926</td>
</tr>
<tr>
<td>Moore, Doug</td>
<td>1893</td>
</tr>
<tr>
<td>Nelson, Ron</td>
<td>1929</td>
</tr>
<tr>
<td>Persichetti, Vincent</td>
<td>1915</td>
</tr>
<tr>
<td>Phillips, Burril</td>
<td>1907</td>
</tr>
<tr>
<td>Piston, Walter</td>
<td>1894</td>
</tr>
<tr>
<td>Powell, John</td>
<td>1882</td>
</tr>
<tr>
<td>Read, Gardner</td>
<td>1913</td>
</tr>
<tr>
<td>Reed, Owen H.</td>
<td>1910</td>
</tr>
<tr>
<td>Riegger, Wallingford</td>
<td>1885</td>
</tr>
<tr>
<td>Robinson, Earl</td>
<td>1910</td>
</tr>
<tr>
<td>Rorem, Ned</td>
<td>1923</td>
</tr>
<tr>
<td>Name</td>
<td>Year</td>
</tr>
<tr>
<td>-----------------------</td>
<td>------</td>
</tr>
<tr>
<td>Sanders, Robert</td>
<td>1906</td>
</tr>
<tr>
<td>Sateren, Leland</td>
<td>1913</td>
</tr>
<tr>
<td>Schuman, William</td>
<td>1910</td>
</tr>
<tr>
<td>Scott, Tom</td>
<td>1912</td>
</tr>
<tr>
<td>Sessions, Roger</td>
<td>1896</td>
</tr>
<tr>
<td>Shepherd, Arthur</td>
<td>1880-1958</td>
</tr>
<tr>
<td>Siegmeister, Elie</td>
<td>1909</td>
</tr>
<tr>
<td>Sowerby, Leo</td>
<td>1895</td>
</tr>
<tr>
<td>Stevens, Halsey</td>
<td>1908</td>
</tr>
<tr>
<td>Still, William Grant</td>
<td>1895</td>
</tr>
<tr>
<td>Taylor, Deems</td>
<td>1885</td>
</tr>
<tr>
<td>Thompson, Randall</td>
<td>1899</td>
</tr>
<tr>
<td>Thomson, Virgil</td>
<td>1896</td>
</tr>
<tr>
<td>Tuthill, Burnett</td>
<td>1888</td>
</tr>
<tr>
<td>Wagner, Joseph</td>
<td>1900</td>
</tr>
<tr>
<td>Wetzler, Robert</td>
<td>1932</td>
</tr>
</tbody>
</table>
APPENDIX B

MUSIC PUBLISHERS


Art-Masters Studios, 20 West 26th Street, Minneapolis 4, Minnesota.


Augsburg Publishing House, 425 South 4th Street, Minneapolis 15, Minnesota.

Belwin, Inc., 250 Maple Avenue, Rockville Centre, New York.

Birchard-Boston University Series, Boston, Massachusetts.

Boosey and Hawkes, Inc., P. O. Box 418, Lynbrook, L. I., New York.

Boston Music Co., 116 Boylston Street, Boston 16, Mass.

Bourne Inc., 136 West 52nd Street, New York 19, New York.

Brown University Choral Series, from (Boosey and Hawkes).

Robert B. Browning Music Co., 1815 North Kinmore Avenue, Hollywood, California.


Composer's Press, from (Robert B. Browning Music Co.).

Concordia Publishing House, Saint Louis 18, Missouri.


Elkan-Vogel Co. Inc., 1716 Sanson Street, Philadelphia 3, Pennsylvania.


- 89 -


Harms, Inc., a part of (M. Witmark & Sons).


Edward B. Marks Music Corporation, 136 West 52nd Street, New York 19, New York.

Mercury Music Corp., 47 West 63rd Street, New York 23, New York.


Modern Choral Music, from (Carl Fischer, Inc.).


Remick Music Corp., a part of (M. Witmark & Sons).

Sacred Design Associates, Inc., P. O. Box 5452, Minneapolis 8, Minnesota.

E. C. Schirmer Music Co., 221 Columbus Avenue, Boston, Mass.


Schmitt, Hall, & McCreary Co., 527 Park Avenue, Minneapolis, Minnesota.


Walton Music Corp., 3223 Berry Drive, North Hollywood, California.

Willis Music Co., 124 East 4th Street, Cincinnati 1, Ohio.

M. Witmark & Sons, 619 West 54th Street, New York 19, New York.

# APPENDIX C

## INDEX BY TITLE

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;AGNUS DEI&quot;, from &quot;Mass for Mixed Chorus&quot;; Vincent Persichetti</td>
<td>45</td>
</tr>
<tr>
<td>&quot;ANGELS ARE SINGING&quot;, by Ivan Langstroth</td>
<td>36</td>
</tr>
<tr>
<td>&quot;A PRAYER IN SPRING&quot;, by George Fredrick McKay</td>
<td>41</td>
</tr>
<tr>
<td>&quot;A SPRING CAROL&quot;, by Robert Wetzler</td>
<td>56</td>
</tr>
<tr>
<td>&quot;COME, THOU LONG-EXPECTED JESUS&quot;, by Leland B. Sateren</td>
<td>49</td>
</tr>
<tr>
<td>&quot;CROSSING THE HAN RIVER&quot;, by Peter Mennin</td>
<td>42</td>
</tr>
<tr>
<td>&quot;DEATH SPREADS HIS GENTLE WINGS&quot;, by Marion Bauer</td>
<td>11</td>
</tr>
<tr>
<td>&quot;DIRGE FOR TWO VETERANS&quot;, by Normand Lockwood</td>
<td>39</td>
</tr>
<tr>
<td>&quot;DROP, DROP, SLOW TEARS&quot;, by Robert Elmore</td>
<td>24</td>
</tr>
<tr>
<td>&quot;EVEN SO, LORD JESUS, QUICKLY COME&quot;, by Paul C. Manz</td>
<td>40</td>
</tr>
<tr>
<td>&quot;FATHER ABRAHAM&quot;, by Charles Haubiel</td>
<td>32</td>
</tr>
<tr>
<td>&quot;FLOWERS FOR THE GRACES&quot;, from &quot;Four Madrigals&quot;, by Ned Rorem</td>
<td>48</td>
</tr>
<tr>
<td>&quot;GLORIA&quot;, by William Latham</td>
<td>37</td>
</tr>
<tr>
<td>&quot;GO TO DARK GETHSEMANE&quot;, by Garth Edmundson</td>
<td>23</td>
</tr>
<tr>
<td>&quot;HERE IS THY FOOTSTOOL&quot;, from &quot;Three Chorales from Tagore&quot;, by Paul Creston</td>
<td>19</td>
</tr>
<tr>
<td>&quot;HOW EXCELLENT THY NAME&quot;, by Howard Hanson</td>
<td>31</td>
</tr>
<tr>
<td>&quot;JOSEPH AND THE ANGEL&quot;, from &quot;Scenes from the Holy Infancy&quot;, by Virgil Thomson</td>
<td>55</td>
</tr>
<tr>
<td>&quot;KEEP NOT THOU SILENCE&quot;, by Allan Hovhaness</td>
<td>33</td>
</tr>
</tbody>
</table>
"LAUDATE DOMINUM", by Joseph Goodman............. 30
"LAZY AFTERNOON", from "Ozark Set", by Elie Siegmeister................................. 51
"LET DOWN THE BARS, O DEATH", by Samuel Barber... 10
"LIKE AS THE CULVER ON THE BARED BOUGH", by Halsey Stevens.............................. 53
"LO I AM WITH YOU", by Daniel Moe...................... 43
"LORD THOU HAST BEEN OUR DWELLING PLACE", by Sven Lekberg.............................. 38
"NOW THERE LIGHTENS UPON US", by Leo Sowerby..... 52
"O MAKE OUR HEARTS TO BLOSSOM", by Joseph W. Clokey.................................... 16
"PRAISE", by William Bergsma.......................... 12
"PRAISE YE THE LORD", by Anthony Donato.......... 22
"PRAYERS OF STEEL", by Paul Christiansen.......... 14
"PSALM XC", by Ross Lee Finney....................... 26
"PSALM 121", by Henry Cowell.......................... 18
"SAINT FRANCIS' PRAYER", Bainbridge Crist........... 20
"SALUTATION", by Samuel Richard Gaines............... 27
"SING UNTO GOD", by Paul Fetler....................... 25
"SIXTY-SIXTH PSALM", by Charles E. Ives............. 35
"SLEEP LITTLE ONE", by Ron Nelson..................... 44
"STOMP YOUR FOOT", from "The Tender Land", by Aaron Copland............................... 17
"SWEET SUNNY", from "The Tall Kentuckian", by Norman Dello Joio.......................... 21
"THE LAMB", from "Songs of Innocence", by Earl George....................................... 29
"THE LAMB", by Gardner Read................................ 46
"THE LORD HAS A CHILD", by William Schuman........ 50
"THE SONG OF PEACE", by Olaf C. Christiansen...... 15
"THE SOULE", from "Five Hymns", by Ernst Bacon.... 9
"THese ARE THE TIMES", from "The Textbooks", by Charles F. Bryan................................. 13
"WASHINGTON'S PRAYER FOR HIS FAMILY", by Harvey Gaul.............................................. 28
"WHO CAN REVOKE", by Wallingford Riegger.............. 47
"WILLIAMSBURG SUNDAY", by Mary Howe...................... 34
"YE SHALL HAVE A SONG", from "The Peaceable Kingdom", by Randall Thompson...................... 54