

**2019 TCDA Summer Conference – Man-scaping Repertoire
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Repertoire Notes

Cover Me with the Night TTB (piano and djembe) Andrea Ramsey III

Key: B Major

Meter: 6/8 with just a pinch of 3/4 and 7/8 for flavor

Range: very accessible. T1 never goes above E, T2 is perfect for limited range/voice change singers (F# to C#), B has lingers around B3 to E3.

Form:

- A (8-measure, singe-line phrase that can employ solo/soli)
- A' (same 8-measure phrase in 3 part homophonic harmony)
- B (melody in the Bass, 2&3 part homophonic singing)
- A (same as the first)
- A' (same as the second - hurrah for repetition!)
- B' (melody in Bass, simple polyphony using repeated phrases)

Language: English

Features: Homophonic A and B sections. Simple introduction to polyphony in the return of the B section which makes use of repeated phrases in each voice part being layered on top of one another. Optional solo and soli in the A section gives you a chance to feature any “ringers” or a chance to just develop some solid unison singing. The djembe is always fun to sing with and djembe players are usually very cool cats. Some wear stylish beanies. Just being around them makes me feel cooler.

Things to look out for: Like many three-part homophonic pieces, the middle voice part is harder for some young singers to hear than the outer parts. The last section requires counting rests and knowing when to enter and release.

Rise Up, My Love, My Fair One TBB (piano and flute) James McCray III

Key: E Major

Meter: 6/8 with just a pinch of 3/4 and 7/8 for flavor

Range: moderate (not low for the Bases, Tenor's never go above an E)

Form: This piece is built around the unison 4-measure phrase the men sing at measure 5. Each time this phrase is repeated, there is some kind of variance (rhythm and text, harmonization, etc.). The B section (ms. 22 to 37) is almost entirely unison singing but there are a few open harmonic intervals that can prove tricky (m7 in ms. 28 and octave at ms. 35)

Language: English

Features: Lots of unison. I love unison for 9th grade guys. Guys don't sing very much unison in middle school as the presence of changed and unchanged singers naturally pushes everything towards two parts. Singing in unison really helps me focus on resonance and tone with my guys. These lines also afford them a wonderful chance to explore word stress and phrase shape and create something beautiful.

Things to look out for: The various treatment the composer gives that main motif can really be confusing if these variations are not taught with intention.

The Lord's Prayer TBB (piano and flute)**David Childs****Not on PML**Key: B MajorMeter: 4/4Range: moderateForm: Prayer Text (prose) settingLanguage: English

Features: This piece begins with a lovely unison section that promotes unification of legato tone and ample opportunities to work phrasing and word stress. After the flute interlude, Childs employs accessible part singing to approach the piece's climax.

Things to look out for: The final section has some tricky movement from parts to open octaves (on F#), to true unison. This is a good opportunity to keep tone, intonation and balance consistent while working through changing vocal textures. The work around F# 4 demands some intentional passagio work with your tenors (so! Focus on warm-ups and vocalise that work through that area. Be prepared for some crickin', crackin', and cryin'). As far as instrumentalists, the flute part requires sensitivity and expression, so if you do use a student, make sure they are capable of this level of musicality. If you sell enough wrapping paper and summer sausage, hire a pro.

The Boar's Head Carol TTBB (a capella) English Carol/arr. Shaw & Parker IIIKey: C MajorMeter: 4/4Range: T1 – C2-A4; T2 – C2-E4; B1 – C2-E4; B2 – G2-C4

Form: Strophic with a recurring refrain. This concise arrangement contains two verses with refrains.

Language: English and Latin

Features: This is a great "take of the training wheels" piece when you are sculpting your tenor/bass ensemble. It contains unison and two-part verses with a TTBB refrain. If you are trying to get your men more comfortable with extended range and four-part texture, this piece offers them an opportunity to tackle the challenge in short bursts.

Things to look out for: The homophonic four-part singing requires careful attention to balance and tuning. Tenor 1 part does have a bit of work above the staff, however, if it proves too high, you can move the piece down a step or two as Basses only have to sing G2. Bass 2 part moves more by interval than by step, so make sure you have basses who are up to the task. As with so much TTBB literature, there are a few moments of voice crossing.

Tshotsholoza- TTBB, Tenor Solo, Congas & Djembe adapted by Jeffrey Ames Grade III on PML

Key: Ab Major

Meter: 4/4

Range: very accessible. **T1-** C4-F4 optional A4 at end, **T2-** Ab3-D4, **B1-** Eb3-Bb3, **B2-** Ab2-Ab3

Form: ABACA

- A (4-measure, call and response with a repeat)
- B (4-measure, call and response with a repeat)
- A (4-measure, call and response with a repeat)
- C (4-measure, bass led call and response with 2 repeats)
- A (4-measure, call and response with a repeat—on final run there is big chord finale)

Language: South African (text pronunciation provided in score)

Features: Homophonic/ call and response. The song gives multiple opportunities to feature tenor solos, features repeat signs with 1st, 2nd ending readings, 4-5 vocal lines for finding the perfect range for singers, could be performed with slight movements, and should be performed with percussive instruments (rhythms provided but could also allow for some improvisation).

This piece is known as the unofficial anthem of South Africa. The song was sung at the release of Nelson Mandela with its 'freedom' theme and was featured at the end of the Oscar-nominated movie, "Invictus".

Things to look out for: Balance and tuning acapella songs with a 4/5 part splits. Making sure the solo line is heard (may need a mic depending on performance venue). Watching the road map of all of the repeats and dynamic changes.

Si Iniquitates Observaveris TBB a capella by Samuel Wesley Grade IV on PML

Key: G Major

Meter: 4/4

Range: medium-advanced **T-** F#3- A4, **B1-** D3-E4, **B2-** F#2-D4

Form: AA'BA''

- A- 12 measure in length
- A'- 13 measures in length (starts like A with a different ending- more polyphony than A)
- B - 6 measures (starts on V chord instead of I chord with different part writing techniques)
- A''- 7 measures (starts back on I chord with different rhythms at beginning, you here the Tenor 1 motif at m. 33-34 and has a Tag feel at the end)

Language: Latin

Features: The range is more for your guys choir that has more high-end notes rather than the low-end. The piece exposes the choir to some melismatic passages, polyphony, accidentals, and a fermata. The piece has well shaped lines with beautiful harmonic phrasings.

Things to look out for: A capella singing is tricky and some areas are hard to tune. Be careful that the choir does not over sing the highness of the song and phrase endings. They should really enjoy syllabic stress and avoid stressing the final notes in a phrase. Make sure that the melismatic passages have meaning and life to their movement. They can sing the piece with a nice light timbre and not belt the high range sections. The men can really create a nice warm resonance with this piece.

Die Minnesanger TTBB a capella by Robert Schumann ed. Oltman Grade IV on PML

Key: C Major

Meter: 2/4 and 3/4

Range: medium-advanced, **T1-** B3-A4, **T2-** E3-E4, **B1-** D3-D4, **B2-** F2-B3

Form: ABA'B'ACD

Language: German

Features: I highly recommend a German piece for all men's choirs. The rich darkness that you can create with the German diction is amazing and the boys really love to create that tone color. This has a lot of words so you will want to solfege and use neutral syllables until the diction is able to be spoken in time without pitches. Lots of musical things happening in this piece. Rhythms include dotted values, triplets, fast straight eighth notes, and some fun eighth rests. Harmonic structure is created by accidentals that gives you lots of fun chords to talk about with your choir. EX.. V/G, V/D to a G, V/e, vii/D Exposes the choir to *sf* as well as *pp* to *f* dynamics. This piece is loaded with cool musical things to talk about with your choir

Things to look out for: A capella piece so you are going to want to always think about tuning and balance. Careful that the piece doesn't go too fast or too slow. It has to groove but groove with meaning and purpose. Each phrase has a slight variance in some of the rhythms/notes, careful when you teach to really talk about those instances, so that when you are coming close to performance you don't realize that they have been singing them all the same and you just didn't catch the slight changes. Watch clipping of phrases (extremely easy to do at the brisk tempo). Careful with the diction and the diphthongs. Piece requires uber attention to detail and a high level of alertness from your singer.

Be Thou My Vision TTBB (guitar/piano and oboe/flute) arr. Moyer Grade V on PML

Key: F Major into C major

Meter: 3/4

Range: Advanced **T1-** C3-A4, **T2-** C3-F4, **B1-** B2-D4, **B2-** E2- D4

Form: Modified strophic (piece has 3- 16 measure phrases with the same harmonic patterns-melody jumps parts but is still present with some altering rhythms)

Language: English

Features: Great piece for a somewhat easy grade V piece for UIL. Feature a combination of men with guitar and oboe or you can vary the guitar with piano and vary the oboe with flute. If not performing for UIL, violin is a nice addition to the piano accompaniment as well. Beautiful melodic singing with great 4-part texture/harmonies creates a lush wall of man sound on the 2nd verse. Shows the softer side of your male chorus!!

Things to look out for: Range is aggressive. You will need meaty basses with great lyrical tenors on their high notes. The diphthongs throughout the piece can create a nightmare in tuning (start day one on unison vowel colors). Careful to not sing too aggressively on the page turn after the key change. Octave leap at the end for the basses can sometimes be a tricky situation.