

(ear/brain/rhythm/melody/intervals/tonality/harmony)

There is no silver bullet when it comes to reading music. You must involve yourself with a process to make what you see translate into something you can reproduce with your voice. It is like a foreign language. Submerge. Hang out and sing with people who read well, or at least better than you. Have everyone in your group be a better reader than you and you will improve. Our job is to make notation mean something to our brain and ear. We need to translate what we see into repeatable patterns. Some of the very best music readers play a non-melody instrument because they don't rely on playing by ear and must make notation mean something. In addition I have noticed that being around your voice range on an instrument has carry over. So many female horn players sing with an alto voice. A weak point with singers has traditionally been a failure to count and subdivide. It's easier to just hear it once and remember that, something instrumentalists call an *approximatura*. A buddy of mine in the Phil played English horn (neither English nor a horn) and came up with this quote: "The conductor is up there painting pictures and I'm back here counting, one-e-and-a, two-e-and-a."

The best way is to divide and conquer. First we do rhythm.

Let's 'doot' thru this old favorite rhythm primer:

*THE FUSSELL, both pages. doot on a chord tone in A until you make a mistake; then drop out. May the best reader win. We do this a couple times to catch more rhythm reading. If you go thru this with some reading friends once a day, your rhythmic reading will markedly improve.

Second we work on scale degrees or intervals, the building blocks of melody or monody, the most familiar pattern for singers.

*sing Scale degrees sheet, top 2 lines only.

Much of the music for *Compline* I have done has been reduced from a 4-line, Gregorian Chant style notation into something we can get through at first reading.

Te Deum. orig. version for reference only and to point out the 'foreign language'-ness of Gregorian Chant notation.

Now the updated version of the same Te Deum in my 21st cent. chant notation.

*Sing Te Deum. Mostly scale-wise melody in certain vague patterns.

*Sing: 'An Evening Hymn' Henry Purcell, first do melody alone. Then once with bass.

This one becomes more adventurous with larger and more complex leaps and less scale-wise writing. Also note the increased complexity of the rhythmic counting.

Now we work on tonality. This is not a big deal for more modern western music with its mostly major/minor, but in doing chant we must have a basic idea of church modes and modality. It all has to do with where the half steps and the whole steps are in the scale. Some of the music we do is in the dorian mode. That's a scale in the key of C starting on the second degree; D, or any transposition of same

Modern Modes are:

Ionian: C major scale starting on C

dorian: C major scale starts on D

phrygian: starts on E

Lidian: starts on F

Mixolydian: starts on G

Aeolian: starts on A

Locrian: starts on B

*Sing bottom 3 lines of Scale degrees, Ionian mode, Modes sheet on “doo”.

*Sing Locrian Scramble, sleep in the 7th degree or Locrian mode.

Church Modes have different names yet. Greek Orthodox modes have a lot more options like 4th of 4 Plagal mode.

*Sing: Phos hilaron in the dorian mode (also called tone 1)

Next are the implications of harmony. Knowing how you fit has a big impact on how well you do your part. You can make any tune sound better by singing your major 3rds and 7ths a little lower, and your minor 3rds and perfect 5ths a bit higher.

*Sing: Chorale: Break forth O beauteous Heavenly Light-J.S. Bach. Eb major

*Sing the Farrant in the Ionian mode. Interesting harmony. Fine voice leading. Nice ranges for each voice part to sound well.

*Sing: Now I lay me- do top trio version of Antes. Dorian Mode (2015)

*Sing: Moravian Hymn #120; original hymn. (1791)

*Compline Lullaby for modern times Chris Holland (2015) Brand new piece.

*Hear my prayer, O lord. Henry Purcell (1688) 8-parts with grinding dissonance.

*As a flower of the Field Paul Christiansen (1939) Lots of grinding dissonance.

SECTION 9

Fundamental Rhythms

Percussion players see page 64

INSTRUCTIONS: Here are a series of 196 one measure rhythms. They may be used in different ways.

First Take any one measure and play it on each tone of any given scale. (See section 2).

Second Take any sixteen consecutive measures and play one of them on each tone of any given scale. Use a unison scale for all players. The ingenious director will find many other ways of using these rhythms to his advantage. The notes in this section indicate *Rhythm Only - Not Pitch*.

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

37 38 39 40 41 42

43 44 45 46 47 48

49 50 51 52 53 54

55 56 57 58 59 60

61 62 63 64 65 66

67 68 69 70 71 72

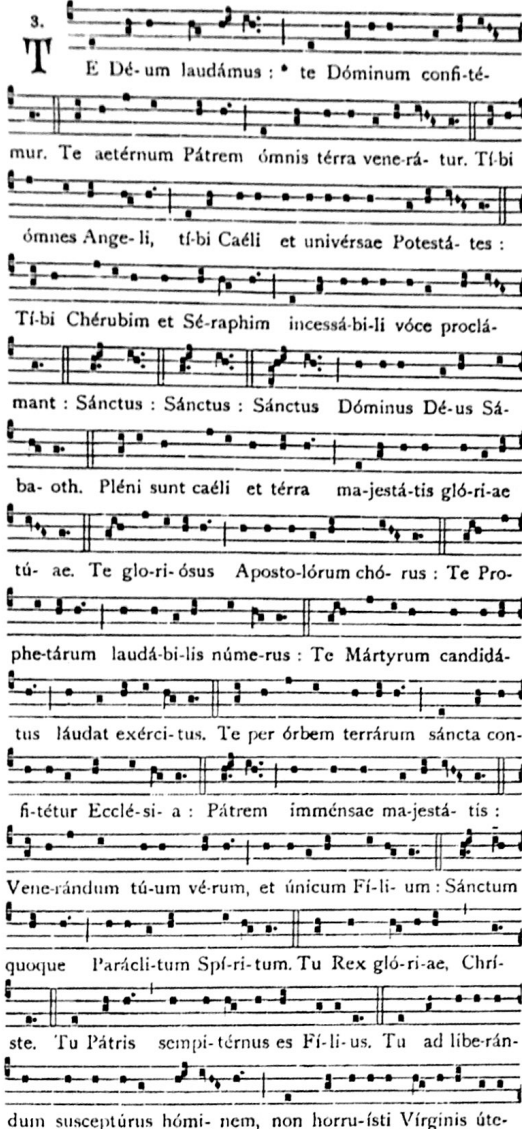
SECTION 9
Fundamental Rhythms

Musical notation for Section 9: Fundamental Rhythms, measures 73-156. The notation is organized into 13 rows, each containing six measures. The measures are numbered 73 through 156. The time signatures vary across the rows: Row 1 (measures 73-78) is common time (C); Row 2 (measures 79-84) is 3/4; Row 3 (measures 85-90) is 2/4; Row 4 (measures 91-96) is 2/4; Row 5 (measures 97-102) is 2/4; Row 6 (measures 103-108) is 2/4; Row 7 (measures 109-114) is 2/4; Row 8 (measures 115-120) is 2/4; Row 9 (measures 121-126) is 4/4; Row 10 (measures 127-132) is common time (C); Row 11 (measures 133-138) is 3/4; Row 12 (measures 139-144) is 6/8; Row 13 (measures 145-150) is 6/8; Row 14 (measures 151-156) is 12/8. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and dotted rhythms.

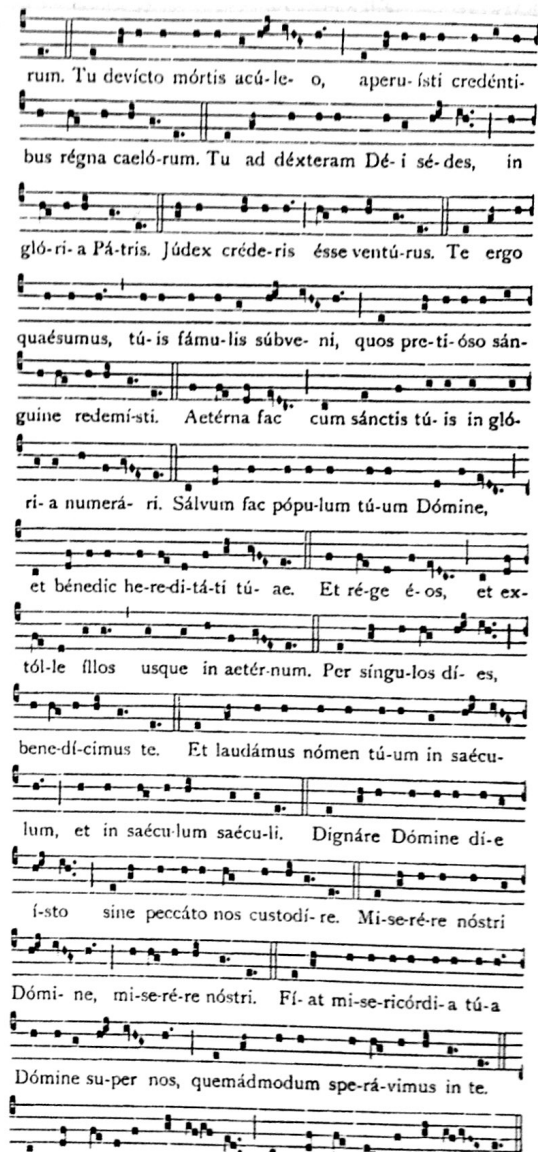
Hymne d'Action de grâces.

Ton solennel.

3.



E Dé-um laudámus : • te Dóminum confi-té-
mur. Te aetérnum Pátrém ómnis térra vene-rá- tur. Tí-bi
ómnés Ange- lí, tí-bi Caéli et univérsae Potestá- tes :
Tí-bi Chérubim et Sé-raphim incessá-bi-li vóce proclá-
mant : Sánctus : Sánctus : Sánctus Dóminus Dé-us Sá-
ba- oth. Pléni sunt caéli et térra ma-jestá-tis gló-ri-ae
tú- ae. Te glo-ri-ósus Aposto-lórum chó- rus : Te Pro-
phe-tárum laudá-bi-lis núme-rus : Te Mártyrum candidá-
tus láudat exérci-tus. Te per órbe-m terrárum sáncta con-
fi-tétur Ecclé-si- a : Pátrém imménsae ma-jestá- tis :
Vene-rándum tú-um vé-rum, et únícum Fí-li- um : Sánctum
quoque Parácli-tum Spí-ri-tum. Tu Rex gló-ri-ae, Chrí-
ste. Tu Pátris sempí-térnus es Fí-li-us. Tu ad libe-rán-
dum susceptúrus hómi- nem, non horru-ísti Vírginis úte-



rum. Tu devícto mórtis acú-le- o, aperu-ísti credénti-
bus régna caeló-rum. Tu ad déteram Dé- i sé-des, in
gló-ri- a Pá-tris. Júdex créde-ris ésse ventú-rus. Te ergo
quaésumus, tú- is fámu- lis súbve- ni, quos pre- ti- óso sán-
guine redemí- sti. Aetérna fac cum sánctis tú- is in gló-
ri- a numerá- ri. Sálvum fac pópu- lum tú- um Dómine,
et benedic he- re- di- tá- ti tú- ae. Et ré- ge é- os, et ex-
tól- le fillos usque in aetér- num. Per síngu- los dí- es,
bene- dí- cimus te. Et laudámus nómen tú- um in saécu-
lum, et in saécu- lum saécu- li. Dignáre Dómine dí- e
í- sto sine peccáto nos custodi- re. Mi- se- ré- re nóstri
Dómi- ne, mi- se- ré- re nóstri. Fí- at mi- se- ricórdi- a tú- a
Dómine su- per nos, quemádmódu- m spe- rá- vimus in te.

