

Global Music and the Singer

Augsburg Fortress Workshop – Summer 2009
Michael Burkhardt, Presenter



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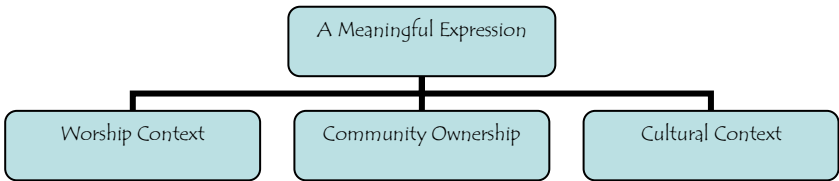
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Global Music

What do we need to know about this music to be able to sing it, play it, lead it?

The Goal: not an authentic recreation of the music, but rather



Experiences

Chant

Genevan Psalter/Chorale

Revival

Early American

Contemporary

African

Asian

Latino

Native American

Resources

compiled by Michael Burkhardt

Augsburg Fortress

*** *Musicians Guide to Evangelical Worship***

Compiled and edited by Jennifer Baker-Trinity, Scott Weidler, Robert Buckley Farlee

ISBN 978-0-8066-5389-1

- includes introduction to global music
- includes performance suggestions for instruments and rhythmic patterning associated with global music

Let the Peoples Sing, Volume 1: Sacred Choral Music of the Caribbean

Compiled and edited by Marian Dolan

AF Worldsong ISBN 0-8006-7539-8

- includes background of texts and music as well as ideas for use in worship by Marian Dolan
- includes percussion performance notes by Bob Adney

Let the Peoples Sing, Volume 2: Sacred Choral Music of the Baltics: Estonia, Latvia, and Lithuania

Compiled and edited by Marian Dolan

AF Worldsong ISBN 0-8006-7601-7

- includes background of texts and music as well as ideas for use in worship by Marian Dolan

Choristers Guild

Halle, Halle: We Sing the World Round

Compiled and written by Michael Hawn

Teacher's Edition CGC 41

Singer's Edition CGC 42

Cassette Recording CGCT 35

- includes songs from Latin America, Asia, India, and New Zealand
- includes cultural context, performance practice, and worship suggestions for each of the songs

Concordia Publishing House

Global Choral Sounds

Compiled and arranged by Mark Sedio

CPH 98-3610

- includes songs from Africa, Europe, Asia, and the Americas
- includes translations and percussion suggestions by Mark Sedio

MorningStar Music

Part Singing – Global Style (see workshop handout pages 5-7)

Compiled, arranged, and written by Michael Burkhardt

Teacher Edition MSM-50-9811

Singer Edition MSM-50-9811A

- initial experiences in part-singing through choral settings of global songs that are reflective of the style and culture of each song's origin
- choral settings may be used as anthems and as part of the liturgy
- songs from Spain, Lithuania, Argentina, Peru, France, Tanzania, Russia, Korea, China, Slovakia, United Kingdom, United States and Mexico
- Teacher Edition includes accompaniment and optional instrumentation for each song, a copy of the music as it appears in the Student Edition, sequential teaching instructions for each song, vocalizes and rhythm charts based on each song, reproducible accompaniment and instrumental pages and pronunciation guides (IPA and Phonetic), country maps, and background information

Gloria

Gloria (Sosa – Argentina) + Sussex Carol (English), + Angels We Have Heard on High (French),

arr. Michael Burkhardt

Three-part Treble Voices (SSA), SATB Voices, Keyboard, and Opt. Handbells

MSM-50-7071

As though the whole creation cried . . . Fifty Hymn Harmonizations for Organ (Vol. 1)

Michael Burkhardt

MSM-10-555

- settings of traditional hymns, carols, ethnic folksongs, and hymns/songs of our time for all seasons of the Church Year
- designed to help enrich and assist congregational singing, be reflective of the hymn texts, present hymns in manners indicative of the styles/periods in which the hymns have their origins, and provide models for organists to use for creating their own hymn accompaniments

As though the whole creation cried . . . Fifty Hymn Harmonizations for Organ (Vol. 2)

Michael Burkhardt

MSM-10-606

- second volume in series

From a Distant Home

Michael Burkhardt

MSM-10-171

- six global hymn introductions and accompaniments for organ and optional percussion for Advent, Christmas and Epiphany

Hymnal Music Resources

Hymnal: Accompaniment Handbook

ed. Kenneth Nafziger

Brethren Press, Elgin, IL

Library of Congress Card Number 92-75267

Music Supplement: The United Methodist Hymnal

ed. Gary Alan Smith

Abingdon Press

ISBN 0-687-43147-6

Wonder Love and Praise: A Supplement to The Hymnal 1982

Leader's Guide

ed. John L. Hooker

Church Publishing Incorporated, New York, NY

ISBN 0-89869-268-7

PART-SINGING GLOBAL STYLE

MICHAEL BURKHARDT

A SAMPLER

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Augsburg Fortress Clinics Summer 2009

Pentecost/Pentecost Season
Baptism/Confirmation

Gracious Spirit,
Heed Our Pleading



Call

Musical notation for the Call part, consisting of two measures on a single staff. The notes are quarter notes with a dotted half note value. The lyrics are: Njo - a, njo come - a.

(Come, _____ njo come, _____ a.)

Response

Musical notation for the Response part, consisting of three staves (I, II, III) with lyrics in Swahili and English. The notes are quarter notes with a dotted half note value. The lyrics are: njo - a, Ro - ho mwe - ma. Come, Ho - ly Spir - it, come.)

I
njo - a, Ro - ho mwe - ma.
Come, Ho - ly Spir - it, come.)

II
njo - a, Ro - ho mwe - ma.
(Come, Ho - ly Spir - it, come.)

III
njo - a, Ro - ho mwe - ma.
(Come, Ho - ly Spir - it, come.)

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1. Alab - ara los re - ños - sos de los que re - dondean... and
 2. Woe - thy is Christ... the Lamb who was slain... and
 3. Sing with the ju - ves - pits, the ju - ves - pits of God... and

all were sing - ing praise - us to the Lord.
 and full - er, and wis - dom and strength...
 and low - er, and glo - ry and might... to

Thou - sands were praise - ing, ten thou - sands re - joice - ing, and
 Thou - sands were praise - ing, ten thou - sands re - joice - ing, and
 Thou - sands were praise - ing, ten thou - sands re - joice - ing, and

all were sing - ing praise - us to the Lord.
 and full - er, and wis - dom and strength...
 and low - er, and glo - ry and might... to

Michael Isaac Alcorn
 English Text composed

Michael Burkhardt
 Based on EL-AB-056
 by José Pagés, in 1916, Spain

Part-Singing Experiences

Beginning

mm. 4-7, 12-15

Two-part: Parts I and II Overlapping Echo

Intermediate

mm. 4-7, 12-15

Two-part: Parts I and II Overlapping Echo

mm. 21-35

Two-part: Part I Melody + Part II Sustained "ah" Harmony

Advanced

mm. 4-7, 12-15

Two-part: Parts I and II Overlapping Echo

mm. 21-35

Two-part: Part I Melody + Part II Sustained "ah" Harmony

mm. 8-11, 16-20

Two-part: Part I Melody + Part II Harmony
 in Thirds above Melody

Introducing the Parts

The Refrain (mm. 5-20)

1. Have all singers learn the melody (Part I) of the refrain.
2. Have all singers sing the melody (Part I) of the refrain while the instructor sings an echo to the word, "Alabaré."
3. Divide singers into two groups. Have Group 1 sing the melody of the refrain while Group 2 sings an echo to the word, "Alabaré."
4. Have all singers learn Part II to measures 8-11 (mm. 16-20) of the refrain. Divide singers into two groups; have Group 1 sing the melody (Part I) and Group 2 Part II of the refrain.
5. Reverse group assignments and sing.

The Verse (mm. 21-35)

1. Have all singers learn the melody (Part I).
2. Have all singers learn the top voice of the harmony (Part II) while keeping a steady pulse on their persons (tap, pat, etc.).
3. Have all singers sing the top voice of the harmony (Part II) while keeping a steady pulse on their persons and while the instructor sings the melody (Part I).
4. Have all singers sing the melody (Part I) while the instructor sings the top voice of the harmony (Part II).
5. Divide singers into two groups. Have Group 1 sing Part I and Group 2 Part II top voice.
6. Reverse group assignments and sing.
7. Eventually learn and add the bottom voice of the harmony (Part II).