

Preface

Conducting Choirs, Volume 2: Music for Classroom Use is a compilation of musical examples for use in a sequential two-semester undergraduate conducting class. While it has been designed as a companion tool to *Conducting Choirs, Volume 1: The Promising Conductor*, it does not necessarily need to be used with that textbook. The examples chosen here have been selected to provide music for developing gestural fluency for emerging conductors, and some general parameters guided my choices.

The length of each selection is limited, which allows for every student in a class of between twelve and twenty to conduct any given example within a reasonable amount of class time. I also tried to choose literature from each style period, including easier examples and some more difficult. I also wanted to include both sacred and secular pieces, and music from various genres (motet, madrigal, part song, mass movements). The selection was further dependent upon being culled largely from public domain pieces, the arrangements of which are mine, and from composers who gratefully allowed me to use their work. Finally, I limited the size of the book in order to make it as affordable as possible without sacrificing its usefulness.

An enhanced CD with recordings of all of these examples as well as orchestra scores for several of the selections is included. The parts for the orchestral examples may be found on the companion website for this text series, www.conductingchoirs.com, as well as on the included Enhanced CD. Some instructors may prefer that their students learn a score without listening to a recording of it; others may not hold that preference. The CD can thus be a tool for student practice at the discretion of the instructor.

Jane Wyss, Robert Molison, and William Weinert all made suggestions as to the content of this volume. I am grateful for their help and insights. Thanks go to my conducting students who used these editions in class as a way of helping find errors in them, and to the West Chester University Concert Choir, who recorded all of them on the accompanying CD. Finally, thanks go to my friends who offered encouragement and support for this long project, especially David DeCooman and Kelly Martin. Finally, my sincere thanks to Scott Foss and Kris Kropff from Roger Dean Publishing Company for their expert guidance and help with these textbooks.

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The enhanced CD content is provided as data files on the included CD. You will need the free Adobe Reader to open these files. You may download it from www.adobe.com/downloads/. All computers will behave differently depending on their individual settings. PC users who are not using iTunes as their default media player will likely get a pop-up with several options, including Open Folder to View Files. Selecting that option will display a list of all the files on the CD; you can open or print the pages you need from this list, or save them to your local drive. PC users with iTunes will need to open Windows Explorer and click on the CD drive under “My Computer.” Mac users will likely get two CD icons on the desktop—one for the audio files and one for the data files. Clicking on the data files icon will display a list of the files on the CD.

Visit www.conductingchoirs.com for additional content, free video demonstration clips, and exclusive bonus materials, including the parts for the orchestral accompaniments.

No. 8 Regina caeli

Giovanni Pierluigi da Palestrina

Composer

Palestrina (ca. 1524–1594) was one of the greatest late Renaissance composers. His works represent the pinnacle of imitative counterpoint in vocal composition. One of the primary reasons for his influence and fame was the fact that he worked at the Papal court in Rome for many years. His famous *Missa Papae Marcelli* was probably written to reflect the new musical requirements issued by the Council of Trent. He was also asked (in 1577) to rewrite the church's plainchant music.

Text and Translation

<i>Regina caeli laetare, alleluia.</i>	Queen of Heaven rejoice,
<i>Quia quem meruisti portare, alleluia:</i>	For he whom you were worthy to bear,
<i>Resurrexit, sicut dixit, alleluia:</i>	Has risen as he said.
<i>Ora pro nobis Deum, alleluia.</i>	Pray for us to God.

Questions to Guide Analysis

This motet is more active than the pieces by Josquin and Victoria, using more imitative polyphony and fewer passages of homorhythmic movement. Is this a reflection of the text, and if so, in what way? The perceived tempo slows at mm. 39–40 (the tactus stays the same, but the note values are longer). You should determine Palestrina's reasons for doing this, for example, for text-painting purposes.

Conducting Considerations

The tactus remains steady here without changing meters, but Palestrina uses borrowed groupings of three that you should locate. You also need to conceive a convincing dynamic scheme for the motet. As a guide, note Palestrina's use of forces, as well as text meaning, rhythmic drive, and other factors when determining appropriate dynamic levels.

Regina caeli

SATB, a cappella

G. P. da Palestrina

(ca. 1524–1594)

S
Re - gi - na cae - li lae - ta - re, al - le - lu -

A
Re - gi - na cae - li lae - ta - re, al - le - lu -

T
Re - gi - na cae - li lae - ta - re al -

B
Re - gi - na cae - li lae -

PIANO
for rehearsal only

7
ia, lae - ta - re, al - le - lu - ia. Qui - a

ia, lae - ta - re, al - le - lu - ia. Qui - a

le - lu - ia, lae - ta - re, al - le - lu - ia. Qui - a

ta - re, al - le - lu - ia.

13

quem me - ru - i - sti por - ta - re,
 quem me - ru - i - sti por - ta - re,
 quem me - ru - i - sti por - ta -
 Qui - a quem me - ru - i - sti por -

19

al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia,
 - re, al - le - lu - ia, al -
 - ta - re, al -