

THE MADRIGAL PROJECT:

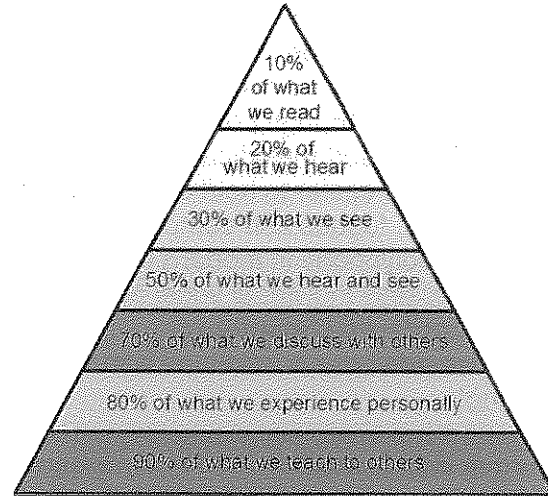
Using a chamber ensemble approach to make Renaissance music a core part of your choral curriculum

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We learn:

Gartner, Amy. (1998). Mutual tutoring: Embedding and extending peer-assisted learning. K. Topping & S. Ehly (Eds.), *Peer-Assisted Learning*, 281-289. Hillsdale, NJ: Erlbaum.



Objectives:

- Create independent, mindful musicians who are more engaged and motivated in their own learning
- Boost problem solving and transfer of knowledge
- Increase creative problem solving and critical thinking skills
- Develop peer leadership and peer-assisted learning
- Create a culture where each student is important and no one is following all the time
- Make our lives easier and our classrooms more student-centered!

Observations:

- Group vs. individual sight-reading
- Singers and the piano
- Singers within a section
- Highest form of learning and comprehension comes from teaching others
- Mastery of polyphony vs. choral homophony
- Modal sight-reading vs. major/minor
- Independent musicianship, sense of rhythm, intonation, etc.

Madrigal/Early Music Project

- Divide Concert Choir into small ensembles of 1-2 on each part
- One Music Education Student facilitates
- No pianist provided!
- Start with chants, rounds and unison melodies to establish procedure
- Move to choral homophony and chorales/hymns
- Move to 2 & 3 part polyphony
- Eventually working 4-6 part polyphony

Develop Individual, Mindful Musicians

- Catches students up in solfeggio, sight-reading, and rhythm reading skills
- Develops part independence necessary for polyphony
- Develops audiation & sight-reading through modes vs. major/minor keys
 - Mixolydian vs. Major
 - Dorian vs. minor
- Each student is responsible for pitch and rhythmic error recognition
- Each student needs to be mindful of individual, internal vowels and rhythmic pronunciation
- Each student needs to be mindful of musicianship
- Part independence through polyphony
 - Each part composed melodically
 - Polyphony often easier to hold onto than homophonic harmony parts
 - Makes learning fugues and complicated polyphony easier
 - Not enough polyphony in modern choral music!
- Easy way to assess individual vocal and musical growth
 - Easy to record using SmartMusic, etc
- Great concert additions or combine with a script to create madrigal dinners
- Fun To sing!

Going Further into Context:

- Students divide up responsibility to research translation, context of text, composer background, historical context, etc.
 - Courtly poetry and mythology connection
- Connect to history with original notation
 - Learn piece by passing out individual part lines and see if they can put it together
- Discuss compositional and improvisation styles
 - Counterpoint, Musica ficta, fugue, etc.

Transferring back to large ensemble

- Stay in small ensemble for one or two on a part repertoire assessment
- Section leaders assist with solfeggio, count-singing, text pronunciation, etc. in other repertoire
- Boardwork & Sight-Reading
 - Name That Tune - SDMDMRDLSSDMDMRSS
- Section/Group led sight-reading

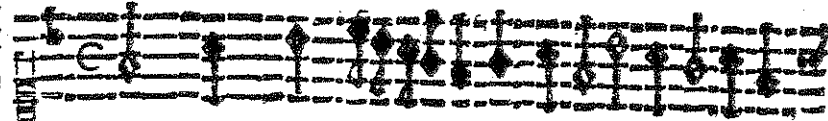
Connect with Educational Effectiveness

The power of peer-assisted learning, however, becomes most apparent when students struggle through road blocks in their own understanding, even if that means that they do not always arrive at a 100% correct solution or answer. ~ Erik Johnson

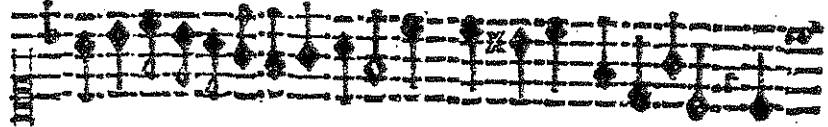
Lev Vygotsky's *zone of proximal development* – the distance between what an individual can achieve through independent problem solving versus what is possible when engaging in mutual goal-directed activity with a more advanced individual.

Jean Piaget's *cognitive conflict* – a process where students wrestle with concepts that are confusing in an effort to ultimately achieve understanding

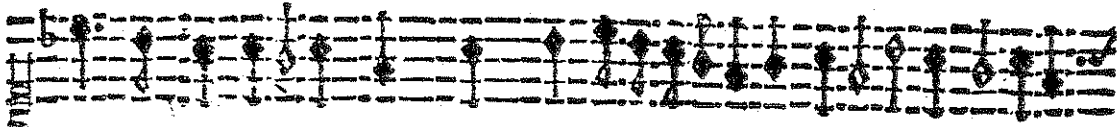
21st Century Skill concept of Grit



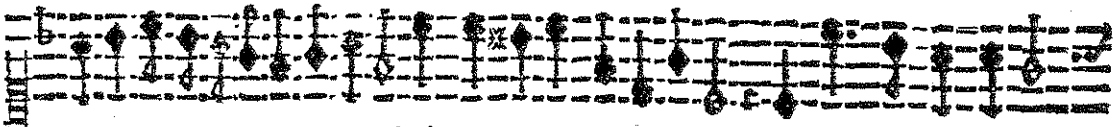
Wett Nimphe come to thy louer, to thy louer, ij.



Loe heere alone ij. our



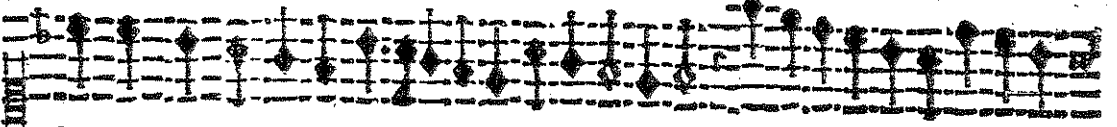
loues wee may discouer, sweet Nimphe come to thy louer, to thy louer, ij.



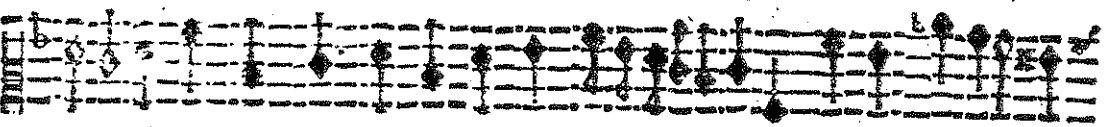
lo here alone ij. our loues wee may disco-



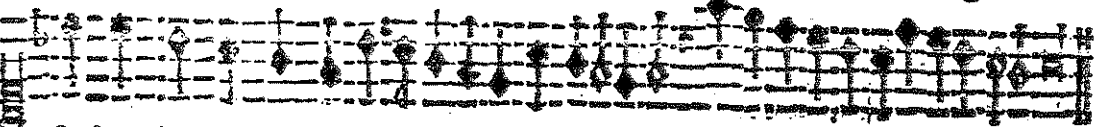
uer, Where the sweet Nightringale with wan- ton, with wanton glo-



ses, hark hir loue to disclo- ses, to disclo- ses, ij.



where the sweet Nightringale with wan- ton, with wanton glo-



ses, hark hir loue to disclo- ses, to disclofes. ij.

Sweet nymph come to thy lover

Part I

(♩ = 116)

Part

Sweet nymph come to thy lover,

6
Pt. sweet nymph come to thy lover, Lo here a - lone our loves we may dis -

11
Pt. cov - er. Sweet nymph come - er. Where the sweet

16
Pt. night - in - gale - with wan - ton, with wan - ton gloss - es, hark her love too dis -

21
Pt. clos - es, hark her love too dis - clos - es, too dis - clos -

26
Pt. - es. - es.

Sweet nymph come to thy lover

Part 2

(♩ = 116)

Part

Sweet nymph come to thy lov - er, to thy lov - er, sweet nymph come

6

Pt.

to thy lov - er, Lo, here a - lone, lo here a - lone our lives we

11

Pt.

may dis - cov - er. Sweet nymph come to thy -er. Where the sweet

15

Pt.

night - in - gale with wan - ton, with wan - ton gloss -

19

Pt.

es, hark her love too dis - clos - es, too dis - clos - es, hark

24

Pt.

her love too dis - clos - es, too dis - clos - es. Where the sweet -es.

Of 3 voices.

VII.

CANTUS.



Whether aware to fall to fall tell mee my deereft deere dar-

ling: whether away to fall alone to fall away whether away to fall

from mee your true love, your true love ap- pro- ued- approved what

hall I say, what hall, in myne or- ne best dashing deere befo-

ueft, deere befo- ueft Then lo I come, difparted thee I come I come I

come I come I come fo I come difparted thee I come hence I say away, a-

way hence away away away away or I catch I catch or I catch thee

Think I think not thus away to scape all alone with out mee no, think not

Of 3 voices.

VII.

CANTUS.

thus away to scape without mee, no think not thus away to scape,

to scape without mee but remaine, you neede not doubt mee: What

now what faint you of your sweet feet forsa- ken O well I

see you meane to nook mee, run, I say or else I catch you what you halts

O do you forlack y while what are you downpity maid, wel ouer a- ke,

what now what faint you of your sweet of your sweet feet forsa- ken for-

sa- ken O well see you mean to nook mee, run I say or else I catch

you what you halts do you forlack y while what are you downpity maid, wel ouer taken

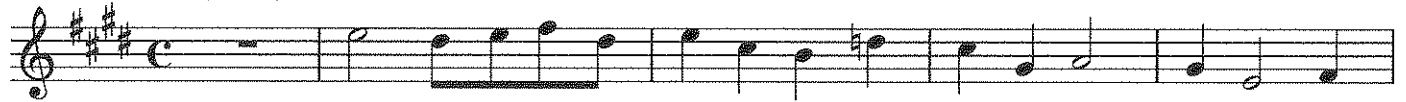
Can.

THO. MORLEY.

Whither away so fast

Part I

(♩ = 66)



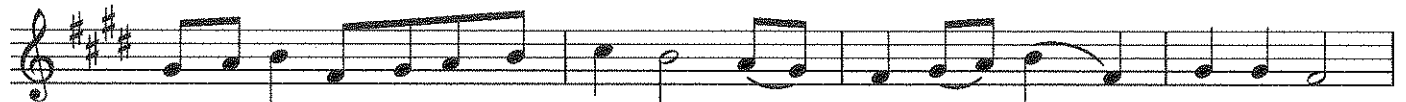
Whi - ther a - way so fast, so fast, tell me my dear - est, dear dar -

6



ling? Whi - ther a - way so fast a - lone _____ so fast a - way? Whi - ther a -

10



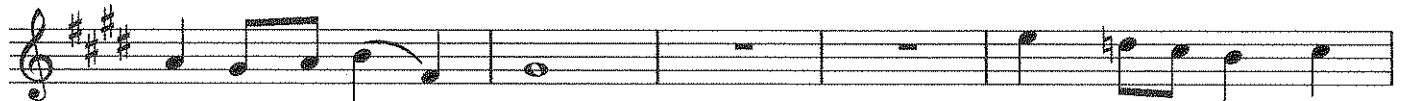
way so fast from me your true love, your true _____ love ap - prov - ed, ap - prov -

14



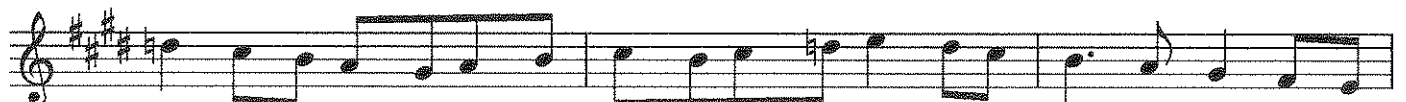
ed? What haste, I say, what haste, what haste, I say, what haste, mine own best dar - ling, dear be - lov -

18



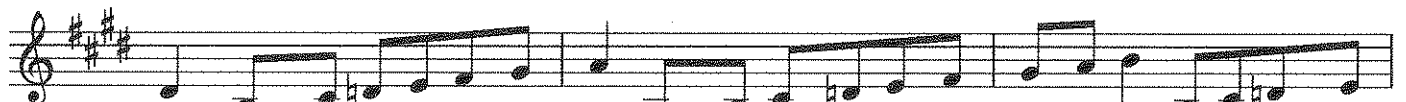
ed, dear be - lov - ed? Then lo, I come! Dis -

23



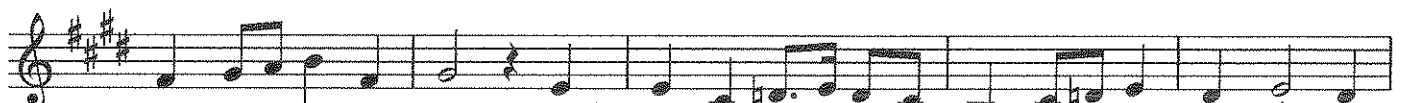
patch thee! I come, I come, I come, I come, I come, lo I come! Dis - patch thee! I

26



come! Hence I say, a - way, a - way, hence, a - way, a - way, a - way, a - way, or I catch, I

29



catch, or I catch _____ thee. Think, think not thus a - way to 'scape all a - lone with - out _____

34
me; no, think not thus a - way to 'scape with - out _____ me, no think not

39
thus a - way to 'scape, to 'scape with - out _____ me. But run! You need _____ not doubt.

44
me. What now? What feign you, of _____ your sweet feet for - sak - - -

50
- - - en? O well, I see you mean to mock me. Run, I say, or

55
else I catch _____ you. What, you halt? O do you so? A - lack, the while, what, are you down -

60
pret - ty maid, well ov - er - tak - - - en? What now, what feign you, of your

66
sweet, of your sweet feet for - sak - - - en, for - sak - - - - en? O

71
well, I see you mean to mock me. Run, I say, or else I catch _____ you. What, you halt?

76
O do you so? A - lack the while! What are you down, _____ pret - ty maid, well o - ver - tak -

81
- - - en?

Whither away so fast

Part 2

(♩ = 66)

Whi - ther a - way so fast? Tell me my dear, whi - ther a - way so fast my dear, my

6
dear? Whi - ther a - way so fast? Tell me whi - ther a - way so fast? Tell me, ah my

10
dear, whi - ther now a - way so fast from your true love ap - prov - ed? O say


15
sweet, what haste a - way, what haste? Tell me my dar - ling, dear be - lov - ed?

20
Then will we try who best runs, thou or I. Now, now I come! Dis -

24
patch thee! I come, I come, I come, a - way, a - way, lo I come! Hence a - way, I

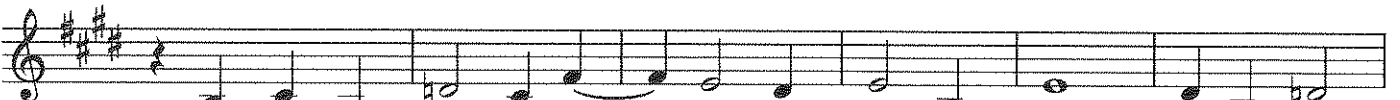
27
come, I come! Haste thee, hence a - way or else I catch thee. Think, think not


31
thus a - way to 'scape, to 'scape my dear, with - out me, with - out me. No think not


36

thus a - way to 'scape with - out me. No, think not thus a - way to 'scape, to

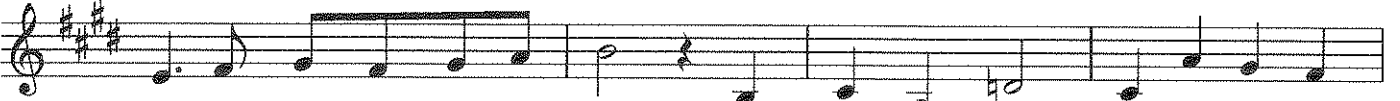
40


'scape with - out me. But run! You need not doubt me.


46

What now? What feign you of your sweet feet for - sak - en, for - sak -

52

en? O well, I see you mean to mock me. Run or else I catch you. What, you

57

halt? O do you so? A - lack the while, what are you down? Fair maid, then well ov - er - ta - -

63

ken. What now? What now fair maid, what now? What feign you, of your sweet

67

feet for - sak - - en, for - sak - en, for - sak - en? O well, I see you

73

mean to mock me. Run, or else I catch you! What, you halt, O do you so? a - lack the

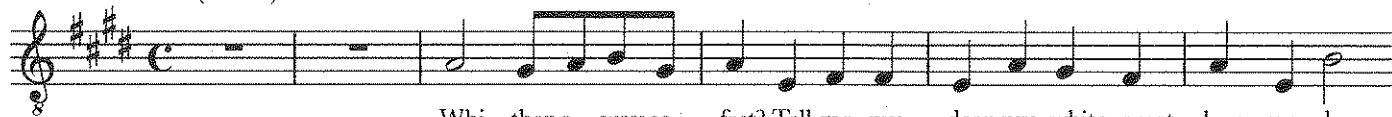
78

while, what are you down, fair maid, then well o - ver - tak - en?

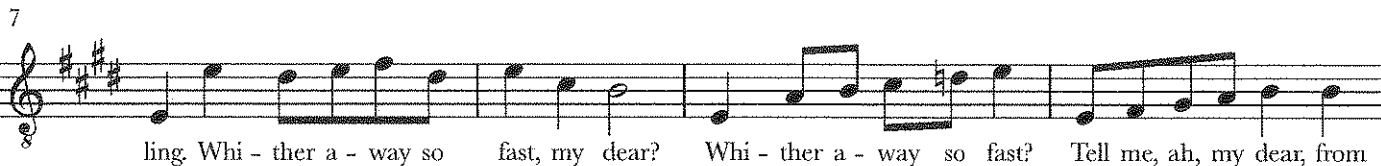
Whither away so fast

Part 3

(♩ = 66)



Whi - ther a - way so fast? Tell me my dear, my white, sweet bon - ny dar -



ling. Whi - ther a - way so fast, my dear? Whi - ther a - way so fast? Tell me, ah, my dear, from



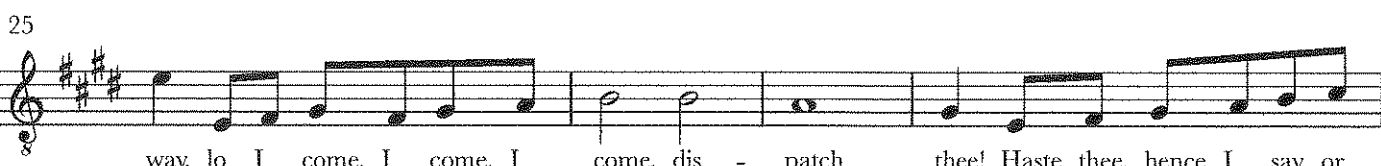
your love ap- prov - ed? What haste, I say, what haste, tell me, what haste, what haste,



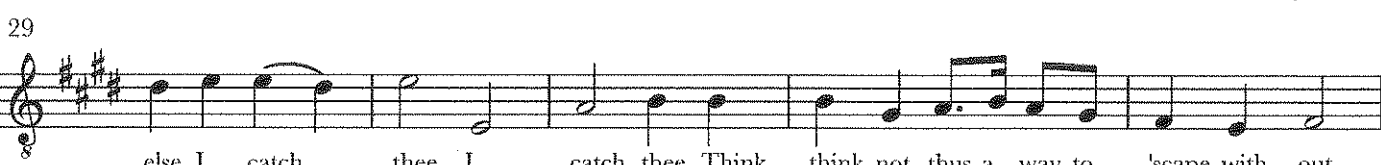
tell me my dar - ling, dear be - lov - ed? Then will we try who fast - er



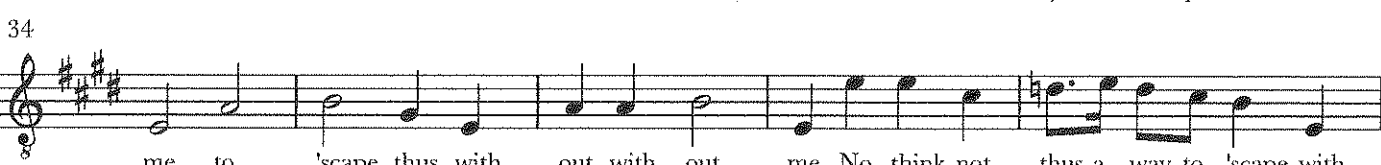
runs, thou or I. See then I come! Dis - patch thee! I come, a - way, a - way, a - way, a -



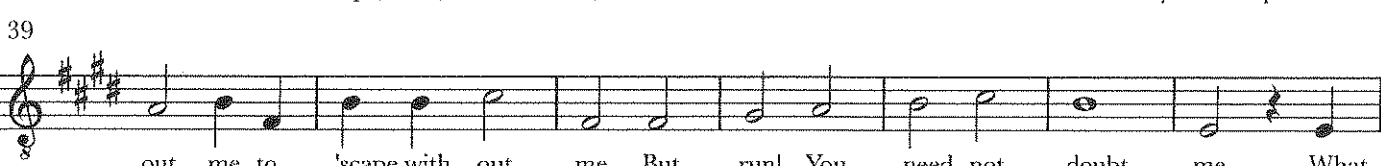
way, lo I come, I come, I come, dis - patch thee! Haste thee, hence I say, or



else I catch thee, I catch thee. Think, think not thus a - way to 'scape with - out



me, to 'scape, thus, with - out, with - out me. No think not thus a - way to 'scape with -



out me, to 'scape with - out me. But run! You need not doubt me. What

46

now? What feign you, feign you of your sweet feet for - sak - en, for - - sak - en?

52

O well, I see you mean to mock me. Run, or else I catch you. What, you

57

haste? O do you so? A - lack the while, what are you down? Pret - ty maid, well ov - er -

62

tak - en? What now? What feign you, feign you of your sweet feet for - sak -

68

en, of your sweet feet for - sak - en? O well, I see you mean to mock me. Run, or

74

else I catch you! What you halt, O do you so? A - lack the while, what are you

79

down, pret - ty maid, well ov - er - tak - en?

Ave Maria

(♩ = 90)

Soprano

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

6

S.

te - cum, A - - ve Ma - ri - a. Be - ne - di - cta tu, be - ne - di - cta

12

S.

tu in mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu -

17

S.

- i - Je - sus. San - cta Ma - ri - a, o - ra, o - ra pro -

23

S.

no - bis. San - cta Ma - ri - a, o - ra, o - ra pro - no - bis. San -

29

S.

cta Ma - ri - a, o - ra, o - ra pro - no - bis. A - men.

Ave Maria

(♩ = 90)

Alto

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

7

A.

A - - ve Ma - ri - a. Be - ne - di - cta tu, be - ne - di - cta tu in mu - li -

13

A.

e - ri - bus, et be - ne - di - - ctus fru - ctus ven - tris tu - - i Je - sus.

19

A.

San - cta Ma - ri - a, o - ra, o - ra pro no - bis. San - cta Ma -

25

A.

ri - a, o - ra, o - ra pro no - bis. San - - cta Ma - ri - a, o - ra, o -

31

A.

ra pro no - bis. A - - men.

Ave Maria

(♩ = 90)

Tenor

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

6

T.

te - cum, A - ve Ma - ri - a. Be - ne - di - cta tu, be - ne - di - cta

12

T.

tu in mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu -

17

T.

i Je - sus. San - cta Ma - ri - a, o - ra, o - ra pro no - bis.

24

T.

San - cta Ma - ri - a, o - ra, o - ra pro no - bis. San - cta Ma - ri - a,

30

T.

o - ra, o - ra pro no - bis. A - men.

Ave Maria

(♩ = 90)

Bass

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

6

B.

te - cum, A - ve Ma - ri - a. Be - ne - di - cta tu, be - ne - di - cta

12

B.

tu in mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus ve - tris tu -

17

B.

i - Je - sus. San - cta Ma - ri - a, o - ra, o - ra pro no - bis.

24

B.

San - cta Ma - ri - a, o - ra, o - ra pro no - bis. San - cta Ma - ri - a,

30

B.

o - ra, o - ra pro no - bis. A - men.

Sweet nymph come to thy lover

Canzonets for Two Voices (1595)

Thomas Morley (1557-1602)

(♩ = 116)

Part 1
Sweet nymph come to thy lover,

Part 2
Sweet nymph come to thy lover, to thy lover, sweet nymph come

6
Pt. 1
sweet nymph come to thy lover, Lo here alone our loves we may dis -

Pt. 2
to thy lover, Lo, here alone, lo here alone our lives we

11
Pt. 1
cov - er. Sweet nymph come -er.

Pt. 2
may dis - cov - er. Sweet nymph come to thy -er. Where the sweet

15
Pt. 1
Where the sweet night - in - gale - with wan - ton, with wan - ton gloss - es, hark

Pt. 2
night - in - gale with wan - ton, with wan - ton gloss - es, hark her love

20
Pt. 1
her love too dis - clos - es, hark her love too dis - clos - es,

Pt. 2
too dis - clos - es, too dis - clos - es, hark her love too dis -

25
Pt. 1
too dis - clos - es.

Pt. 2
clos - es, too dis - clos - es. Where the sweet

Whither away so fast

Thomas Morley(1557-1603)

from Canzonets to Three Voices (1593)

(♩ = 66)

Part
Whi - ther a - way so fast, so fast, tell me my dear - est, dear dar -

Part
Whi - ther a - way so fast? Tell me my dear, whi - ther a - way so fast my dear, my

Part
Whi - ther a - way so fast? Tell me my dear, my white, sweet

6

Pt.
ling? Whi - ther a - way so fast a - lone so fast a - way? Whi - ther a -

Pt.
dear? Whi - ther a - way so fast? Tell me whi - ther a - way so fast? Tell me, ah my

Pt.
bon - ny dar - ling Whi - ther a - way so fast, my dear? Whi - ther a - way so fast?

10

Pt.
way so fast from me your true love, your true love ap - prov - ed, ap - prov -

Pt.
dear, whi - ther now a - way so fast from your true love ap - prov - ed?

Pt.
Tell me, ah, my dear, from your love ap - prov - ed? What haste, I say, what

14

Pt.
ed? What haste, I say, what haste, what haste, I say, what haste, mine own best dar - ling, dear be - lov -

Pt.
O say sweet, what haste a - way, what haste? Tell me my dar - ling,

Pt.
haste, tell me, what haste, what haste, tell me my dar - ling,

18

Pt. ed, dear be-lov- ed? Then lo, I come! Dis -
 Pt. dear be-lov - - ed? Then will we try who best runs, thou — or I.
 Pt. dear be-lov - - ed? Then will we try who fast - er runs, thou or I. See then I

23

Pt. patch thee! I come, I come, I come, I come, I come, lo I come! Dis - patch thee! I
 Pt. Now, now I come! Dis - patch thee! I come, I come, I come, a - way, a - way, lo I
 Pt. come! Dis - patch thee! I come, a - way, a - way, a - way, a - way, lo I come, I come, I

26

Pt. come! Hence I say, a - way, a - way, hence, a - way, a - way, a - way, a - way, or I catch, I
 Pt. come! Hence a - way, I come, I come! Haste thee, hence a - way or else I catch
 Pt. come, dis - patch thee! Haste thee, hence I say, or

29

Pt. catch, or I catch — thee. Think, think not thus a - way to 'scape all a - lone with - out
 Pt. thee. Think, think not thus a - way to 'scape, ——— to 'scape my dear, with - out
 Pt. else I catch — thee, I catch thee. Think, think not thus a - way to 'scape with - out

34

Pt. me; no, think not thus a-way to 'scape with - out me,

Pt. me, with - out me. No think not thus a-way to 'scape with - out me. No

Pt. me, to 'scape, thus, with - out, with - out me. No think not

38

Pt. no think not thus a-way to 'scape, to 'scape with - out me. But run! You need

Pt. think not thus a-way to 'scape, to 'scape with - out me. But run! You need

Pt. thus a-way to 'scape with - out me, to 'scape with - out me. But run! You

43

Pt. not doubt me. What now? What feign you, of your sweet feet for -

Pt. not doubt me. What now? What feign you of your sweet

Pt. need not doubt me. What now? What feign you, feign you of your sweet feet

49

Pt. sak - - - - - en? O well, I see you mean to mock me.

Pt. feet for - sak - - - - - en, for - sak - - - - - en? O well, I see you

Pt. for - sak - - - - - en, for - - - - - sak - - - - - en? O well, I see you mean to

54

Pt. Run, I say, or else I catch you. What, you halt? O do you so? A-lack, the while,

Pt. mean to mock me. Run or else I catch you. What, you halt? O do you so? A-lack the

Pt. mock me. Run, or else I catch you. What, you haste? O do you so? A-lack the

59

Pt. what, are you down, pret - ty maid, well ov - er - tak - en? What
 Pt. while, what are you down? Fair maid, then well ov - er - ta - en. What now? What now fair
 Pt. while, what are you down? Pret - ty maid, well ov - er - tak - en?

64

Pt. now, what feign you, of your sweet, of your sweet feet for - sak - en, for - sak -
 Pt. maid, what now? What feign you, of your sweet feet for - sak - en, for -
 Pt. What now? What feign you, feign you of your sweet feet for - sak - en, of your sweet

69

Pt. - en? O well, I see you mean to mock me. Run, I say, or
 Pt. sak - en, for - sak - en? O well, I see you mean to mock me.
 Pt. feet for - sak - en? O well, I see you mean to mock me. Run, or

74

Pt. else I catch you. What, you halt? O do you so? A - lack the while! What are you down,
 Pt. Run, or else I catch you! What, you halt, O do you so? a - lack the while, what are you
 Pt. else I catch you! What you halt, O do you so? A - lack the while, what are you

79

Pt. pret - ty maid, well o - ver - tak - en?
 Pt. down, fair maid, then well o - ver - tak - en?
 Pt. down, pret - ty maid, well ov - er - tak - en?

Ave Maria

arr. Pierre-Louis Dietsch (1808-1865)

Based on *Nous voyons que les hommes* by Jacques Arcadelt (often misattributed)

(♩ = 90)

Soprano
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

Alto
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

Tenor
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

Bass
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

7

S.
A - - ve Ma - ri - a. Be - ne - di - cta tu, be - ne - di - cta tu in mu - li - e - ri - bus, et

A.
A - - ve Ma - ri - a. Be - ne - di - cta tu, be - ne - di - cta tu in mu - li - e - ri - bus, et

T.
A - - ve Ma - ri - a. Be - ne - di - cta tu, be - ne - di - cta tu in mu - li - e - ri - bus, et

B.
A - - ve Ma - ri - a. Be - ne - di - cta tu, be - ne - di - cta tu in mu - li - e - ri - bus, et

14

S.
be - ne - di - ctus fru - ctus ven - tris tu - i Je - sus.

A.
be - ne - di - ctus fru - ctus ven - tris tu - i Je - sus.

T.
be - ne - di - ctus fru - ctus ven - tris tu - i Je - sus.

B.
be - ne - di - ctus fru - ctus ve - tris tu - i Je - sus.

19

S. San-cta Ma-ri-a, o-ra, o-ra pro-no-bis. San-cta Ma-ri-a, o-ra, o-

A. San-cta Ma-ri-a, o-ra, o-ra pro no-bis. San-cta Ma-ri-a, o-ra, o-

T. San-cta Ma-ri-a, o-ra, o-ra pro no-bis. San-cta Ma-ri-a, o-ra, o-

B. San-cta Ma-ri-a, o-ra, o-ra pro no-bis. San-cta Ma-ri-a, o-ra, o-

27

S. ra pro no-bis. San-cta Ma-ri-a, o-ra, o-ra pro no-bis.

A. ra pro no-bis. San-cta Ma-ri-a, o-ra, o-ra pro no-bis.

T. ra pro no-bis. San-cta Ma-ri-a, o-ra, o-ra pro no-bis.

B. ra pro no-bis. San-cta Ma-ri-a, o-ra, o-ra pro no-bis.

33

S. A - men.

A. A - men.

T. A - men.

B. A - men.