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Introduction: Why Teach Global Music?

It is hoped that the following thoughts will stimulate users of this resource to formulate their own foundational principles for the inclusion of global music in the repertoire as well as in the technical development of treble choirs.

Why teach global music?

- Global music is truly music of the people.
- Through global music's simplicity and repetitive qualities individuals are often touched at a deep and soulful level.
- Through experiencing and singing pieces of various countries individuals come to know and appreciate the culture and language of peoples from around the world.
- Through singing global pieces individuals are united in praise, prayer, and thanksgiving with peoples from around the world.

Why use global music to develop skill and facility in part singing?

- The musical forms of call and response, echo, quodlibet (partner songs) and canon provide exceptional opportunities for initial, foundational experiences in part singing based on melody.
- The simple, yet incredibly beautiful, harmony and harmonic progressions of global pieces allow singers to develop fluency and skill in harmonizing in thirds and singing harmony created by traditional progressions using I/i, IV/iv, and V chords.

Instructor Materials

About the Text...

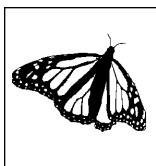
This section contains the following informational aids for scheduling global pieces in worship and for presenting the text of each piece:

- *Author/Source*
- *Scripture Text*
- *Theme*
- *Church Year*
- *Liturgy*
- *Pronunciation Guide (International Phonetic Alphabet [IPA] and Phonetic Spelling)*

About the Music...

This section contains the following informational aids for understanding and presenting the music of each piece:

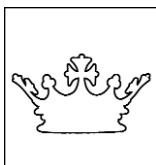
- *Form*
 - *Scale and Tonality*
 - *Range (the lowest pitch to the highest pitch) and Tessitura (where most of the pitches lie)*
 - *Melodic Movement*
 - *Meter*
1. Knowing and understanding the musical form of a piece allows for greater efficiency and effectiveness in presenting and teaching the material.
 2. Knowing and understanding the scale and tonality on which a piece is based as well as its Range, Tessitura, Melodic Movement, and Meter help determine the kinds and range of vocal warm-ups for rehearsals.



Easter/Easter Season



All Saints



Christ the King



Alabaré

Manuel José Alonso, José Pagán
 Music and Refrain text © 1979, Manuel José Alonso, José Pagán (admin. OCP Publications)
 Stanza 1 text, © Augsburg Fortress
 arr. Michael Burkhardt
 Study Guide by Michael Burkhardt
 Map courtesy of CountryReports.org

About the Text

1. Author/Source

Manuel José Alonso (Spain), English Text composite

2. Translation

Alabaré a mi Señor – I will praise my Lord.

3. Text

Based on Revelation 5:11-14

“Then I looked, and I heard the voice of many angels surrounding the throne and the living creatures and the elders; they numbered myriads of myriads and thousands of thousands, singing with full voice, ‘Worthy is the Lamb that was slaughtered to receive power and wealth and wisdom and might and honor and glory and blessing!’ Then I heard every creature in heaven and on earth and under the earth and in the sea, and all that is in them, singing, ‘To the one seated on the throne and to the Lamb be blessing and honor and glory and might forever and ever!’ And the four creatures said, ‘Amen!’ And the elders fell down and worshiped.” (NRSV)

4. Theme

Praise

5. Church Year

All Saints, Christ the King, Easter/Easter Season

6. Liturgy

Hymn of Praise (*This Is the Feast*)

7. Pronunciation Guide

a- la- ba- re a mi se - ñor
 ah- Lah- Bah- Reh ah Mee Seh- NyohR

About the Music

1. The form of the music is:

Refrain – Verse – Refrain (A B A)
 Refrain (A) = a b a b
 Verse (B) = c d e f

2. The music is based on the F Major scale.

3. Range

4. The melody is primarily made up of step-wise movement.

5. The following melodic patterns may be used as vocalizes and/or sightreading materials in preparation for the music:

a. sol, la, sol, do
5 6 5 1

b. do re do mi
1 2 1 3

c. mi re do ti, do
3 2 1 7 1

d. sol fa mi re mi
5 4 3 2 3

[Note: a. and b. are found in Parts I and II; c. in Part I; and d. in Part II]

6. The meter of the music is duple (2/4).

7. The following rhythm patterns may be clapped and/or read in preparation for the music:

a. ♩ ♩ ♩ | ♩ ♩ ♩ |

b. ♩ ♩ ♩ | ♩ ♩ ♩ |

c. ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

d. ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ |

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Easter/Easter Season
All Saints
Christ the King

Alabaré

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This arrangement available exclusively from Birnamwood Publications (ASCAP), a division of MorningStar Music Publishers, Inc., St. Louis, MO

MSM-50-9811A Map courtesy of CountryReports.org

3

21 *mf*
 1. John saw the num - ber of all those re - deemed, and
 2. Wor - thy is Christ, the Lamb who was slain, whose
 3. Sing with the peo - ple, the peo - ple of God, and

mp *Div.*
 Ah,

25
 all were sing - ing prais - es to the Lord.
 blood has set us free from ev - 'ry sin.
 join cre - a - tion in a joy - ful hymn.
 ah,

29
 Thou - sands were pray - ing, ten thou - sands re - joic - ing, and
 Pow - er and rich - es, and wis - dom and strength and
 Bless - ing and hon - or and glo - ry and might to
 a - men, a - men,

33 *mf*
 all were sing - ing prais - es to the Lord.
 hon - or and all bless - ing shall be his. A - la - ba -
 God and to the Lamb be with - out end.
 a - men.

Manuel José Alonso
 English Text composite

Michael Burkhardt
 Based on ALABARÉ
 by José Pagán, b.1916, Spain

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).

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

Alabaré

Alabaré

Manuel José Alonso
English text composite

Michael Burkhardt
Based on *ALABARÉ*
by José Pagán, b.1916, Spain

mf

I

II

Keyboard

mf

Shakers

Claves

5

mf

mf

5

mf

mf

A - la - ba -

ré, a - la - ba - ré, a -

A - la - ba - ré, a - la - ba - ré, a -

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