Sacred Rounds

Singing rounds is fun, easy, educational and can be done anywhere! Rounds introduce choirs to ensemble singing in harmony, while keeping to their own lines. Most of these rounds will sound well with an adult choir or a children's choir. They can be used as warm-up exercises or to focus on a particular musical idea. They range from "easy" through "medium difficulty" to "challenging" and vary from two to six parts. Use them to focus on a varial or musical element: intervals, rhythm, articulation, expression, legato, etc.

REHEARSAL TECHNIQUES

Begin by singing a round many times and when it sounds secure, add the other parts. Go back to unison singing and add the dynamics and other musical features. Then sing again in parts, aiming for accuracy of timing, pitch, diction, and expression. Sing the rounds unaccompanied. This helps choir sing in tune, hear other singers and gain confidence, rather than relying on the accompaniment for support.

You may alter the speed and dynamics across wish. Change the starting pitch if it feels too high or low.

These rounds can also be played on instruments with or without the singers. Percussion, finger snaps or claps can be added (see "musical features" ex).

CHOIR DIRECTORS

When using rounds as warm-up exercises, ask to choir to focus on one vocal or musical aspect at a time. The same round may be used at strices to focus on different musical ideas. The key to singing rounds cleanly is to accurately keep the purse and hythm. As an extra challenge, stop beating time while the choir is singing and see how well they keep together! Also, try singing louder or softer with gradually controlled crescendos are

Divide your choir in different ways to vary the co... vity of the exercise. For example, in a four-part round:

- a) Divide into four voice parts: Soprano, Tenes, to, Bass
- b) Mix up women and men into four equal sons
- c) Give each choir member a pure (1, 2, 3, 4...) and get them to keep to their line while those around them are sing

Choose no more than one or two rounds at a time, aiming to make them sound as musical as you can. Use the "musical features" index to select aspects of the gray you want the choir to focus on.

ENDING THE ROUNDS

Decide how many times the round is to some are whether the voices are going to finish separately or together on a chord, at a signal from you, on the round they have reached. (e.g., in round 19 all parts can stop on measure 4 making a chord of B major. A fermata is placed over a note when the suggested end is in the middle of a round (e.g., rounde 13, 20).

MUSIC TEACHERS

These rounds can be used to teach a particular dusical characteristic (see "musical features" index). Singing rather than just listening will in rove. Idents' la ning curve.

Although these SACRED ROUNDS are not for little and use, there is a seasonal index to help the choir focus on a particular season.

Have Fun!

Christopher Walker Summer 2004

Contents

1. Alleluia, Alleluia (M)

Accents; finger snaps; keeping the pulse; sequence.

Keep three strong beats in this irregular time signature. Count the last bar carefully.

2. Alleluia, Praise God (C)

Accents; articulation; repeated notes; ests; scales; staccato.

Try this as fast as you can, keeping cour ennunciation.

3. All That I Think or Say (M)

Harmony (added sixth); legato; scales; sequence; vowels.

Sing through the consonants and enjoy the added sixth chord in the second measure.

4. Christ Is Risen from the Dead (C)

Accents; articulation; dynamics; pulse ests; rhythm; scales; vocal range.

Sing rhythmically with full value to the last sung note. "Christ" has a long first value "Chrah-ist."

5. Come and See (M)

Finger snaps; staccato.

Pay attention to the accents and staccatos.

6. Go Out to the World (E)

Articulation; finger snaps; rhythm; sequence Finger snaps on beats 2 and 4 help to swing.

7. Have Mercy, Have Mercy on Me (M)

Consonants; dynamics/expression; harmony legato; scales; sequence; tuning.

Grade the crescendos and diminuendos, smoothly. Enjoy the augmented triad in measure two.

8. I Will Praise You (E)

Accents; staccato.

Aim for clear diction and rhythmic a uracy.

9. I Will Proclaim Your Power (M)

Consonants; dynamics.

Let this one build gradually with a strong one-to-a-bar feeling.

10. In the Hour of My Distress (C)

Consonants; dynamics; harmony; repeated notes; scales; tuning; vocal range; vowels.

Sing slowly and pay attention to the tuning so that the whole tones and chromaticism are accurate.

11. Love One Another (M)

Consonants; scales; sequence; vocal range.

Keep descending intervals "small" so as not to go flat. Sing through and lengthen the consonants.

12. Magnificat Anima Mea (C)

ccents; articulation; consonants; finger snaps; ceping the pulse; modal; rhythm; vowels.

eep a strong sense of the pulse. Although ritten in six parts, it may be sung in as few as two parts.

13. Herry Christmas to You (C)

lodal; tuning.

nis round uses a sharpened fourth (Lydian ode). Get gradually louder, then softer.

14. My God, I Always Hope in You (E)

Compound time.

Let this one bounce along joyfully.

15. My Spirit Rejoices (M)

ccents; arpeggios; consonants; harmony; sequence; triads; vocal range.

Feel this pulse as one-to-a-bar. Sing lines T and 2 lightly; lines 3 and 4 marcato.

Nothing Is Impossible (M)

ccents; harmony.

Be aware of the widening intervals: half step, whole step, minor third, fourth, fifth.

17. One Thing I Hope For (M)

onsonants; dynamics; harmony; legato; repeated notes; tuning; vocal range; vowels. Sing through the consonants (n, ng, l, v, w, m). Observe the marcatos in the last line.

pen the Gates (M)

Accents; rhythm; staccato; tuning; vocal range; owels.

ake the rhythm crisp and strong by use of the cents and staccato marks.

out of the Depths (E)

Dynamics; legato; tuning.

Sing smoothly, paying strict attention to the dynamics.

20. Peace Be with You (E)

Legato; scales.

Keep this soft and gentle. Listen to the falling thirds between the parts.

21. Plant Your Word in Our Hearts (E)

Accents; finger snaps; rests; rhythm; triads. Divide the choir into three parts. 1 and 2 keep singing their own line. 3 sings line 3a and at a signal from you sings line 3b, then back to 3a. To finish, gradually diminuendo into silence.

22. Praise God with Sounding Trumpets (M)

Accents; consonants; keeping the pul rhythm; scales; sequence; vocal rang This has two time signatures. Keep a strong beat and differentiate the "acc and "marcatos."

23. Praise God with Trumpets (E)

Accents; Dorian mode; vocal range. Keep a firm two beats in a bar. This goes well with some added percussion.

24. Pray for Me, As I Do for Thee (M)

Dynamics; modal.

Gradually build the volume. At the end, holds "Lord" until all are singing unis

25. Rejoice in the Lord Always (E)

Accents; keeping the pulse.

The last line has an implied syncopation. Keep the pulse strong.

ch pà

'D."

E = Easy

M = Medium Difficulty C = Challenging

Especially for Children

26. Send Forth Your Spirit (M)

Accents; dynamics; finger snaps; rhythm. Parts 1, 2 and 3 repeat their own line. Sing softly, but rhythmically, while the soloist is singing.

27. Sing to the Lord a New Song (C)

Accents; arpeggios; consonants; dynamics; nger snaps; harmony; keeping the pulse; sts; rhythm; triads; tuning; vocal range; wels.

ake this sound as jazzy as you like. Careful ith major to minor in lines one and two!

28. We Believe (C)

rticulation; consonants; keeping the pulse; ales; vocal range.

they get to know this one, speed up - see how st you can go, still keeping the time exactly!

bu Are My Refuge/Dios Mi Refugio (E)

Dynamics; legato; triads; vowels.

Sing in English or Spanish. Aim for smooth dynamics and legato singing.

30. You Are the Holy One (M)

Accents; articulation; modal; rhythm; ocal range.

Make the dotted notes and "Scotch snap" ythms very precise.

<u> Difficulty</u>

Musical Faures

4, 19, 20, 21, 23, 25, 29

1, 3, 5, 7, 9, 11, 15, 16, 17, 18, 22, 24, 26, 30 2.4.10, 12, 13, 27, 28

5, 6, 8, 9, 14, 16, 18, 20, 21, 23, 25, 29, 30

Accents

1, 2, 4, 8, 12, 15, 16, 18, 21, 22, 23,

Anacrusis (upbeat)

6, 8, 13, 14, 15, 23, 25

Arpeggios

15, 27

Articulation

2, 4, 6, 12, 27, 28, 30

Consonants

7, 9, 10, 11, 12, 15, 17, 22, 27, 28

Dynamics/Expression

4, 7, 9, 10, 17, 19, 24, 26, 27, 29

Finger snaps/claps

1, 5, 6, 12, 21, 26, 27

Harmony

3 (added 6th), 7 (augmented triad), 10 (chromaticism), 15 (diminished 7th), 16 (added 6th), 17 (major 7th), 27 (major/minor)

Sacred Rounds

Keeping the pulse

1, 4, 12, 22, 25, 27, 28

Legato

7, 17, 19, 20, 29

Modal

2 (Dorian), 13 (Lydian), 23 (Dorian), & 30 (incomplete Aeolian)

Rep ted notes

10, 17

2, 4, 21, 27

Rhythm

4 (dotted, syncopated),

6 (dotted, syncopated), 8 (syncopated),

12 (dotted, syncopated), 18 (dotted),

21 (dotted), 22 (multiple time signatures),

26 (syncopated), 27 (syncopated), 30 (dotted)

```
Scales
                                                Triads
    2, 3, 4, 7, 10, 11, 20, 22, 28,
                                                     15, 21, 27, 29
    (whole tones: 10)
                                                Tuning
Sequence
                                                     7, 10, 13, 17, 18, 19, 27
    1, 3, 6, 7, 11, 15, 22
                                                Vocal range (extended)
Staccato
                                                     4, 10, 11, 15, 17, 22, 23, 27, 28, 30
    2, 5, 8, 18
                                                Vowels
                                                     3, 10, 12, 17, 27, 29
Tonality
    Major
                              6, 8, 9.
                  1, 2, 3, 4,
                  17, 18, 20
                               1, 22,
                                        26
    Minor
                  10, 14, 16
                               9, 29
    Major/Minor 27
                               11me Signatures
                                                 6/8
2/4 2, 4, 5, 8, 16, 30
                                                            3, 14, 23, 24, 25
                                                 7/8
3/4 7, 9, 11, 13, 15, 17, 19, 29
                                                            1
4/4 6, 10, 12, 18, 20, 21, 26
                                                 Multiple 22
5/8 28
                                     tervals
Steps
                                                Sixths
    3, 5, 7, 10, 11, 15, 20, 22
                                                     11, 13, 17, 18
                                                Sevenths
Thirds
    7, 8, 16, 17, 19, 20, 24, 3
                                                     19, 27
Fourths
                                                Octaves
    7, 8, 12, 14, 16, 23, 24
                                                     2, 9, 11, 20, 23
Fifths
    12, 14, 15, 16, (19), 22, 25, 3
           Index of Seasor
                                          on-Liturgical Use
```

Most of t and s can be sung at any time.

Here are suggestions for your remains are seasons and at other times:

```
Advent
                                                   'uneral
    12, 25
                                                      17, 19
Christmas
                                                 Marian Feasts
    13, 23
                                                      12, 15
Presentation of the Lord
                                                 Alleluias
    18
                                                      1, 2, 5, 16, 21
                                                 Creed
Lent
    7, 10, 19, 29
                                                     28
                                                  Mission
Easter
    1, 2, 4, 6, 9, 11, 20, 22, 2
                                                     5, 6, 9, 23
Ascension
                                                  Praise
    1, 18, 22, 23
                                                      1, 2, 4, 8, 9, 14, 17, 22, 25, 27
                                                 Faith
Pentecost
    6, 20, 26
                                                      5, 16, 28, 30
Christ the King
                                                 Reflection
                                                     3, 7, 17, 19, 20, 29
    2, 18
Reconciliation
                                                 Supplication
    7, 10, 11, 19
                                                     3, 7, 10, 19, 29
Morning/Evening Prayer
                                                 Trust
    3, 15, 27
                                                     3, 14, 16, 29
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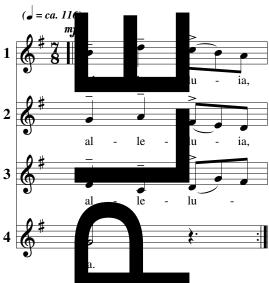
Sacred Rounds

Christopher Walker

1 [M]

Alleluia, Alleluia

(keeping time)

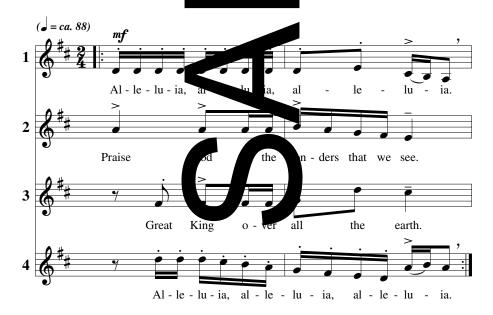


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2 [C]

Alleluia Parse God

(arti ____on and enunciation)

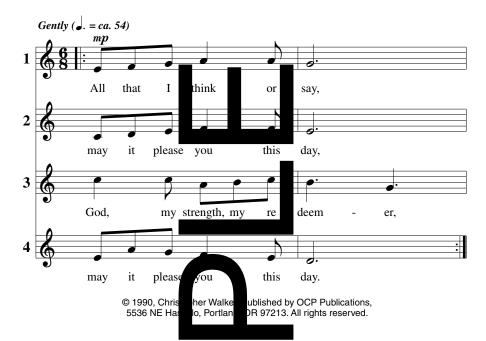


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All That I Think or Say

(major and minor steps)

Based on Psalm 19:14



Christ Is Risen from the Dead

4 [C]

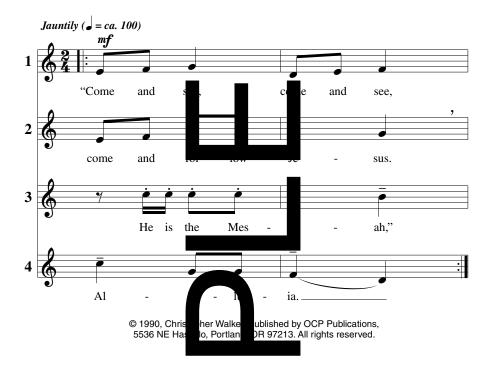
(articul and rhythm)



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Come and See

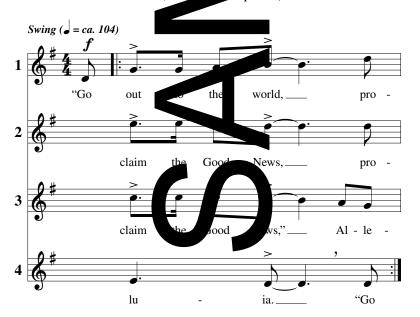
(major and minor steps)



6 [E]

Go Out to ... World

(keepin pulse)

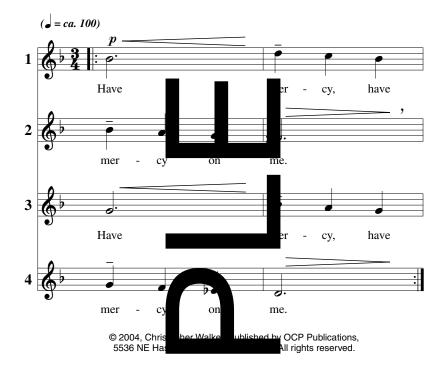


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Have Mercy, Have Mercy on Me

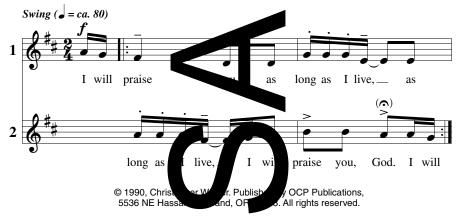
7[M]

(stepwise motion with augmented triad)





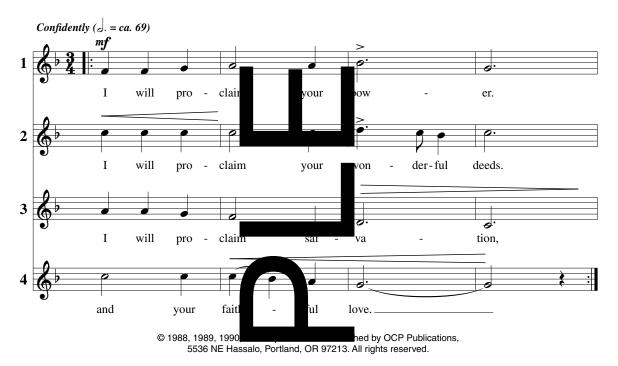
8 [E]



I Will Proclaim Your Power

(steps, thirds, fourths, and an octave)

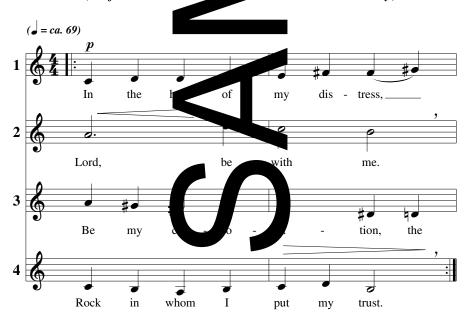
Based on Psalm 71



10 [C]

In the Hour of A Distress

(major and minor step a chromatic harmony)

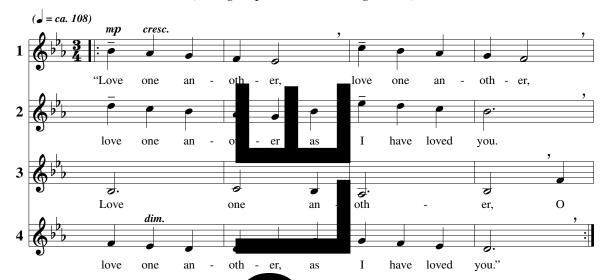


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Love One Another

11 [M]

(rising sequence with rising sixths)



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Magnificat Anima Mea

12 [C]

(keeping the Dorian mode)

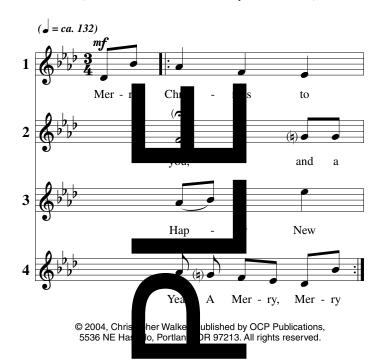


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13 [C]

Merry Christmas to You

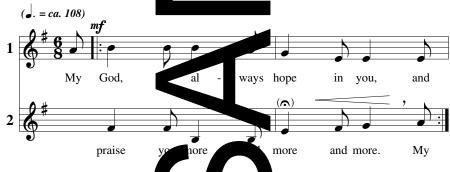
(an encounter with the Lydian mode)



14 [E]

My God, I Always Tope in You

(com- a time)

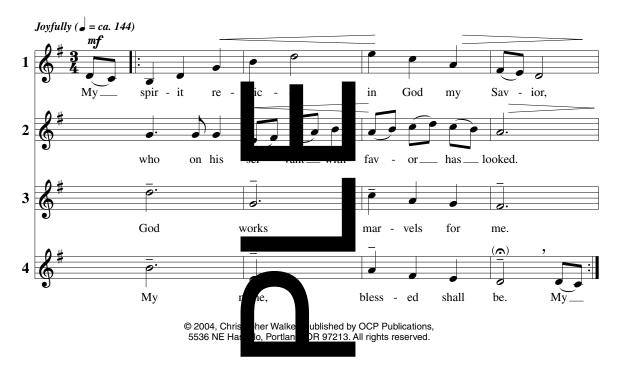


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My Spirit Rejoices

15 [M]

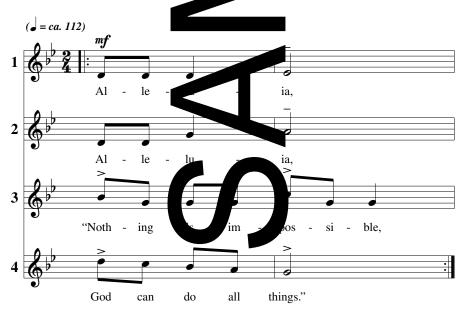
(arpeggios, scales and falling fifths)



Nothing Is m. ssible

16 [M]

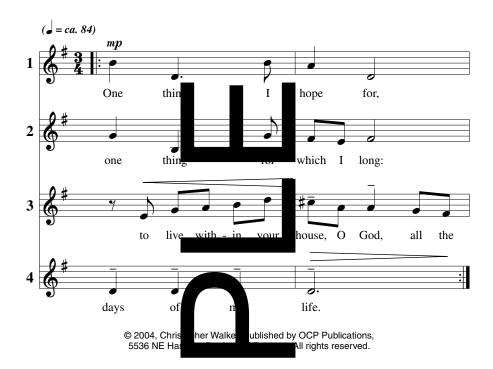
(steps, thirds fam. and a fifth)



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One Thing I Hope For

(falling sixths)



18 [M]

Open the Sates

(rising phrase _____alling sixth)

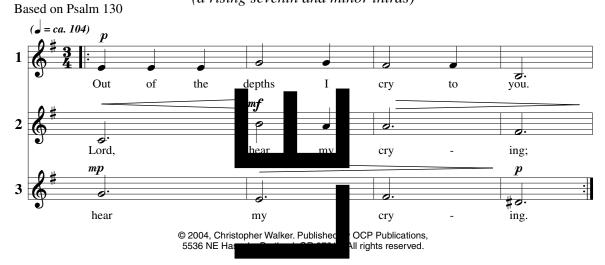


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Out of the Depths

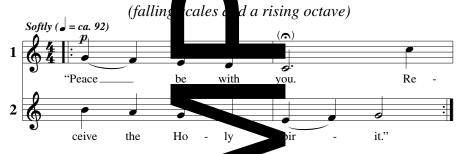
19 [E]

(a rising seventh and minor thirds)





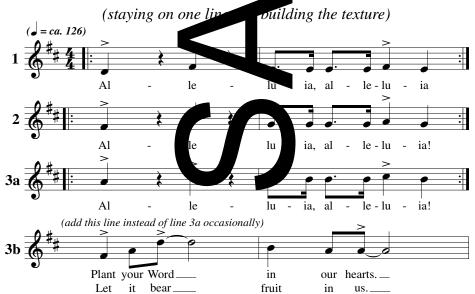
20 [E]



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Plant Your Word in Our Hearts

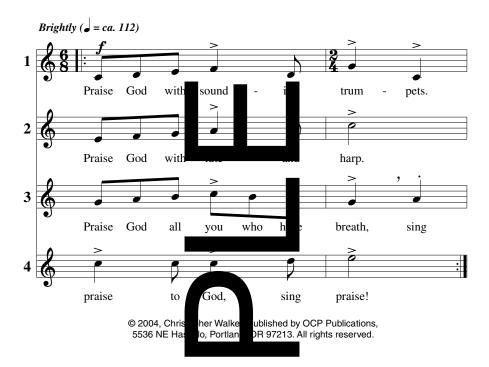
21 [E]



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Praise God with Sounding Trumpets

(keeping the pulse in multiple time signatures)

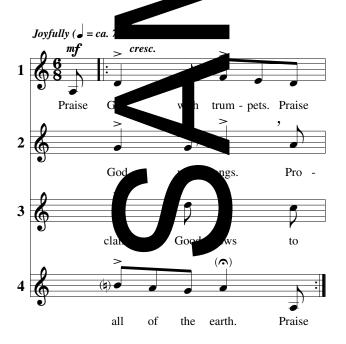


23 [E]

Praise Golwith Trumpets

(rising fourths; Do-n mode)

Based on Psalm 47

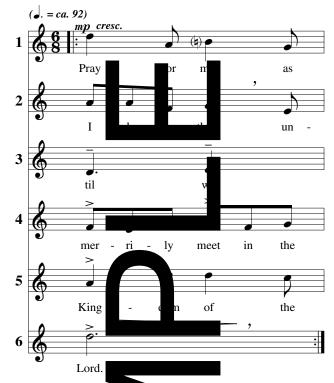


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Pray for Me, As I Do for Thee

24 [M]

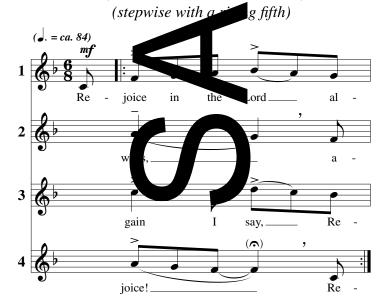
(controlled crescendo, Dorian mode, fourths and falling thirds)
Adapted from a prayer of St Thomas More



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Rejoice in the Lord Always

25 [E]



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Send Forth Your Spirit

(syncopation and dynamics)

[Build up lines 1, 2 and 3. Keep singing and add the solo line]

Based on Psalm 104



- 1. are.
- 2. light.
- 3. age. 1y.
- 5. soul.

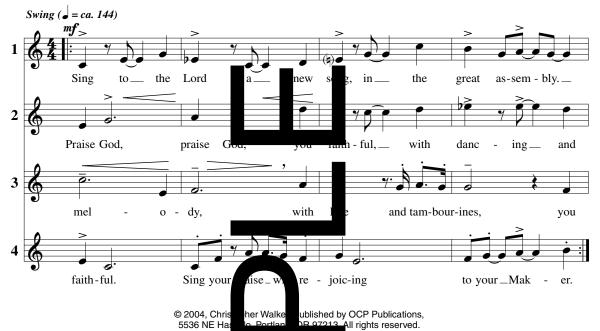
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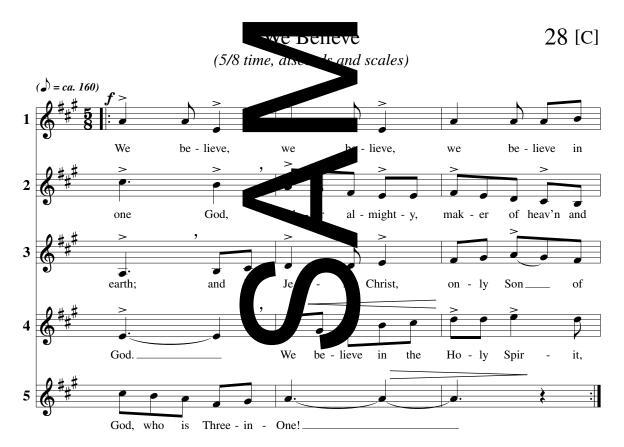
Sing to the Lord a New Song

27 [C]

(maintaining the pulse and keeping the character of each line)

Based on Psalm 149





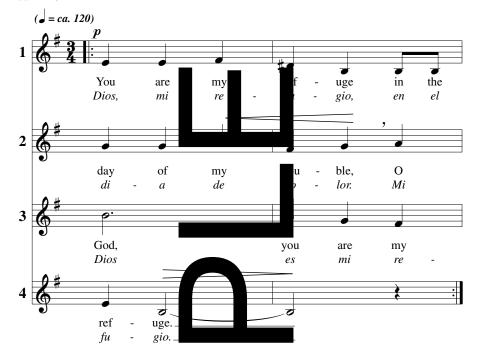
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29 [E]

You Are My Refuge/Dios Mi Refugio

(legato singing)

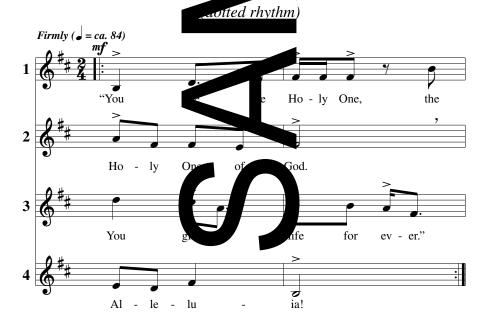
Based on Psalm 46



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30 [M]

You Are the Tory One



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