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Project Number: JD2.IQP.MUPR -48

SCORE PROJECTION

An Interactive Qualifying Project Report

submitted to the Faculty

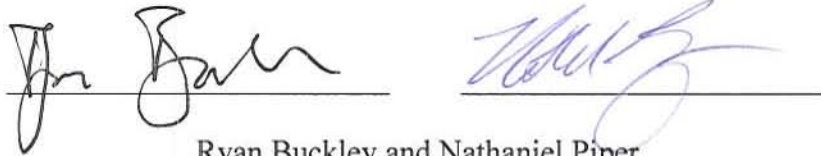
of the

WORCESTER POLYTECHNIC INSTITUTE

in partial fulfillment of the requirements for the

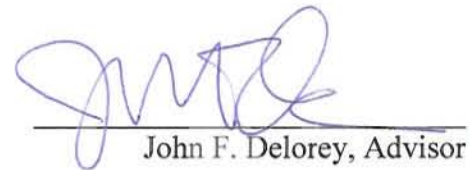
Degree of Bachelor of Science

by

Handwritten signatures of Ryan Buckley and Nathaniel Piper, each on a horizontal line.

Ryan Buckley and Nathaniel Piper

Date: May 1, 2007

Handwritten signature of John F. Delorey, on a horizontal line.

John F. Delorey, Advisor

This report represents the work of one or more WPI undergraduate students submitted to the faculty as evidence of completion of a degree requirement. WPI routinely publishes these reports on its web site without editorial or peer review.

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2. Abstract

This project will assess the facility of reading digital music by using a projector screen during a choral reading session. The WPI Men's Glee Club will perform the reading session from a screen instead of using a hardcopy. Their reactions will be surveyed, and conclusions will be drawn to verify whether or not this method can be used during a large convention.

3. Acknowledgements

- John F. Delorey, Advisor
 - Director Choral Activities / Adjunct Instructor, Humanities & Arts Department
- Margaret Brodmerkle
 - Administrative Assistant, Humanities & Arts Department
- James Cormier
 - Campus Media Coordinator, Academic Technology Center
- Cynthia Schuneman
 - ECS Publishing
- Debra Kaiser
 - Lorenz Publishing
- Victoria Meador
 - Alfred Publishing

4. Introduction

As the modern world progresses further into the digital age, written documents are continually rendered obsolete, in favor of digital documents. In the music world however, current technology limits a musician's ability to move away from paper sheet music. It seems inevitable that as time and technology progresses, there will be an alternate personal digital medium for reading music from a page. Although the technology hasn't yet been developed to make this a possibility, we are interested in gauging the human response to one possible technology that is already available. From these results, we will have a certain insight into the musician's response to such a technology, and the probable issues that will be faced in further development.

For our test case, we planned and executed a choral reading session using music projected onto a screen, rather than paper music in hand. A reading session is a fairly common activity, usually used to evaluate new music. It's typically very simple: a chorus is handed a piece of music, and they sight-sing through the piece. We added a new factor, the digitally projected score, in order to gauge an initial response to an alternative digital medium.

There are many parallels that can be drawn between a future personal handheld technology for reading music and the simplified public projected technology that we used. There are complications when it comes to physically turning pages, jumping to different sections of the score, the ability to see the music clearly, and the ability to take notes on a score. These complications are non-factors when using a paper score and will likely be the largest hurdles to overcome with future technology.

For our experiment, we acquired music from publishers, as well as the rights to digital copies of the music. We designed a system to digitize the music, project it on a screen, and advance through the score in real-time. The reading session was executed with the WPI Men's

Glee Club, as well as Glee Club alumni and community members. The system was tested against the “control” system of using traditional paper sheet music. We administered a survey in order to gauge responses to the system, and tabulated the results.

5. Methodology

5.1 Organization and Planning

We contacted publishers via email and telephone, and we explained that we were interested in conducting an experimental reading session, where music would be presented both in print and digitally. The publishers we contacted were:

ECS Publishing

Alfred Publishing

Lorenz Publishing

Emerson Music Publishers

(See Appendix A for complete contact information)

Lorenz Publishing responded promptly and seemed anxious to help. They provided us with copies of “I’ve Been Working on the Railroad”. We never received a response from Emerson. Alfred responded, but not promptly enough to allow us time to order and digitize the music. ECS was very generous, and provided us with the remainder of the music that we used. ECS sent single copies of 10 pieces, and asked us to choose the ones we wanted to use. All of the publishers that responded were happy to provide the music free of charge.

The commercial sheet music industry has yet to adopt the digital medium in any significant way, so the request for digital copies or the rights to digitize the music seemed somewhat foreign to the publishers. All the publishers we talked to were however, happy to oblige. Lorenz granted us a temporary (one time usage) license to create a digital image of the music. They required that the copyright notice appear on all images. ECS included a letter with

the music stating “Please consider this your permission to digitize item . . . Please show the copyright line along with the phrase Used By Permission.”

Properly selecting the equipment and location for this type of reading session was very important. We needed:

- A projector
- A projector screen
- A laptop
- A scanner or some way to digitize the images
- Miscellaneous electrical cables

The first consideration was selecting a space that would have ample space for the necessary seating and the equipment set-up, as well as effective ambient light control. We chose to use the Great Hall in Alden Memorial Hall. We set up the screen on a low stage, and had chairs set up in semi-circular rows facing the screen. There was a center aisle where the projector and laptop was set up. The conductor was placed just to the left of the screen.

The projector selection was of primary importance. Specific models aren’t necessary, but proper specifications for the particular room size, screen size, and ambient light are very important. The resolution (in pixels) and light output (in lumens) are the most important factors. The resolution will determine the clarity of the picture in relation to the size of the projection, and the luminosity will determine the relative brightness of the picture based on ambient lighting. One tool that we found to be very effective and helpful was the “Projection Calculator Pro,” a free tool found on the [Projector Central](http://projectorcentral.com/projection-calculator-pro.cfm) web site:

<http://projectorcentral.com/projection-calculator-pro.cfm>

The Projection Calculator works best when trying to find out if a particular projector (possibly one that you might already have access to) would be sufficient for the desired application. It allows you to enter the projector make and model, and subsequently allows you to modify the real-time controls to enter information about the environment you will be using. The intuitive interface shows if the particular environment would be appropriate for the particular projector. There is another tool which allows you to search for any compatible projectors, based on the variables that you enter (throw distance, image size, brand preferences, features...). It is available at:

<http://projectorcentral.com/projectors.cfm>

The primary concern with the projector screen is the size and aspect ratio. As a general rule, larger is better, as long as the projector is capable of projecting at that size. The screen must be large enough so that the audience in the furthest seating location can still read the music clearly. The distance between the projector and the screen will be the primary dictator of how large the image can be projected. In a situation where ambient lighting may be a major issue, the screen surface may be a factor. Different surfaces have different specifications for optimum viewing angle, and screen “gain”, usually .75-3.5. Higher gain is equivalent to a brighter image.

A laptop or desktop computer is necessary in order to send the digital image to the projector. A laptop is preferable, as the location of the projector could be limited if it were necessary to connect it to a desktop computer. The specifications of the computer are dependant upon the program being used to display the music. We chose to use Microsoft PowerPoint, because of its easily accessible full-screen mode, and its smooth, quick transitions between pages (slides). As long as the computer can run the program you chose without waiting time between

pages, it should be sufficient. The only other requirement is that it has an output that is compatible with the projector. Most laptops and projectors connect easily through a VGA port.

In order to digitize the images, we used a scanner connected to a desktop computer. We scanned the pages one at a time, and used a simple image editor to crop the images to the proper size. Depending on the size of the projection screen, the resolution at which you scan the music can be a factor. In general, a scanned resolution of 200-300 dpi (dots per inch) should be sufficient. In order to minimize the size of the image files, we scanned the pages in grayscale mode rather than color mode. Once we had scanned all the pages of one piece, we compiled the pages into Microsoft PowerPoint. We found that it was most practical with a relatively small screen to have only one page of music per slide. We experimented with multiple pages on a single slide, but found that the music and text was too small to read practically. With a larger screen, multiple pages on a slide could be accomplished.

To operate the system, we had a primary operator who was in charge of following the conductor and “flipping” the pages when necessary. (This is accomplished in PowerPoint by simply clicking the mouse, or pressing the “right” arrow.) In case of accidental page flips, or if we needed to “go back”, we could simply flip back by pressing the “left” arrow. Microsoft PowerPoint would not be an optimal program for running a normal rehearsal, where there is often much page-flipping back and forth. However, for a reading session where the primary goal is reading through the piece, it was sufficient.

5.2 Creating the Survey

An instrumental part of this project was making a survey to observe the results of the experiment. Knowing how impatient college students can be, we wanted to keep the survey short, so we made six questions in order to keep it brief and fit everything on one page. There were two aspects we wanted to ask about: the physical side (vision, etc.), and the psychological side (annoyances, etc.). We chose to have two physical questions and four psychological questions due to that fact that the physical aspect is much more straight-forward. The two physical questions are fairly self-explanatory—could the singers see the music, and could they see the conductor? The next three questions required slightly more anticipation. After much consideration, we found that the three main causes of irritation in a digital reading session would be: not having control of page turning, visual transition from page to page, and not being able to take notes about the music. The final question assessed the overall experience the singer had with the digitized session.

Although the scheme for the answers may seem inconsistent, we implemented it this way so that in every question, 1 was the *most negative* response and 4 was the *most positive*. This method facilitated our data analysis by enabling us to draw consistent conclusions about all the questions based solely on numbers. The following page contains the final survey we came up with.

POST SESSION SURVEY

Were you able to see the music well?

- 1 – Not at all
- 2 - Slightly
- 3 – Okay
- 4 – Very Clearly

Were you able to see the conductor well?

- 1 – Not at all
- 2 - Slightly
- 3 – Okay
- 4 – Very Clearly

Was not being able to turn the page yourself frustrating?

- 1 – Very Much
- 2 – Slightly
- 3 – No
- 4 – This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 – Very Much
- 2 – Slightly
- 3 – No
- 4 – This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music bother you?

- 1 – Very Much
- 2 – Slightly
- 3 – No
- 4 – This way is better

How do you think, overall, this method of executing a reading session is?

- 1 – Horrible
- 2 – Not bad
- 3 – Pretty good
- 4 – Great

Other Comments/Criticism:

5.3 Executing the Reading Session

The most important part of this project, obviously, was to accomplish the reading session. Having six songs to sing, we had to decide on some sort of method by which we could have singers read regular sheet music (in addition to the projected music) so they could have a recent standard with which they could juxtapose the two methods. In addition, we had to reserve and set up the room in which we were holding the session.

Setting up the room was fairly simple; we need to make sure there was enough room for everyone and that the projector was visible. We submitted a work order to Plant Services at WPI for 50 chairs and 16 feet of 18" high staging. We also needed a podium for the conductor and an optional microphone for him.

One of us controlled the laptop from which the PowerPoint slides were being projected. We originally conceived to have two pages of sheet music per slide. Upon testing however, it was evident that the image was not large enough to clearly see each note. Consequently, we elected to have only one page per slide, which alleviated the situation.

Our ultimate decision was to sing the first two songs with the sheet music in addition to the projected music. In the first song, singers first sang the song only looking at the projector, and then sang it with the sheet music. In the second song, we had singers do the exact opposite. This technique gave singers a reference point by which they could judge the digitized method. For the remaining four songs, the singers used strictly the digitally projected PowerPoint slides.

Results

After the completion of the reading session, there were two perspectives we had to include when accounting for the results. The first was our own observations, and the second was the singers' opinions as reflected on the survey.

As we performed the session, we noticed an important fact: when the students were using paper sheet music, they rarely watched the conductor—their heads were buried in the music. However, when the digital music was on the projector, students would glance at the conductor because of the relative proximity. Other issues we encountered were incorrect page ordering and minor slide transition issues, underscoring a much larger array of technical difficulties possible in this setup.

At the end of the reading session, the singers were asked to fill out the survey and include serious input to what was good and bad about this method. We were very pleased with the time participants took in commenting on the survey. The following are graphical and numerical summaries of the results, after which, each question's results will be individually discussed.

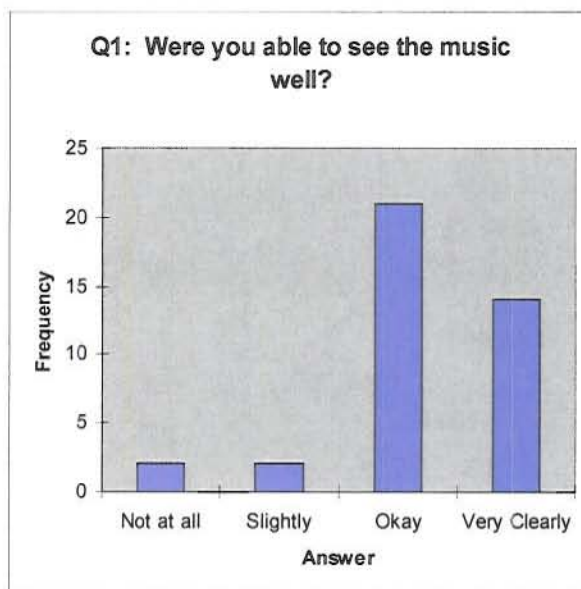


Figure 1 – Q1 Results

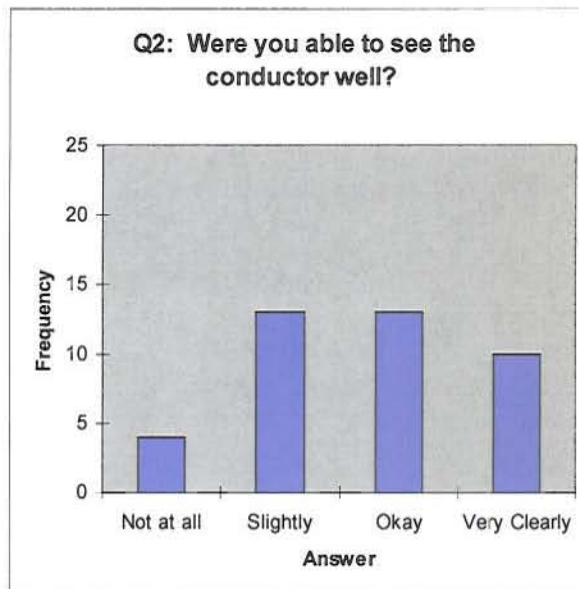


Figure 2 – Q2 Results

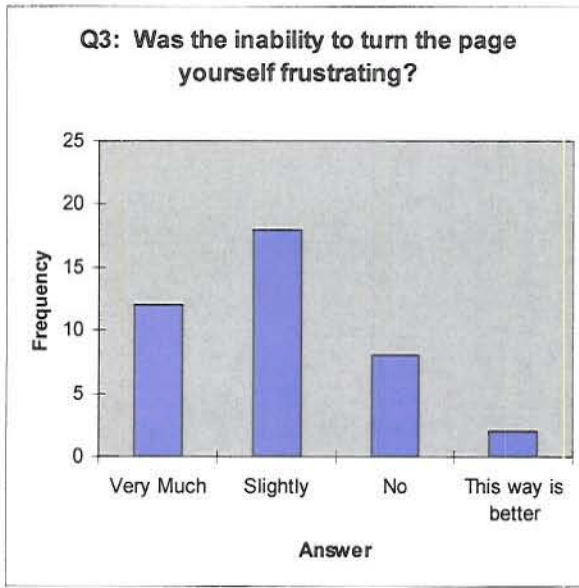


Figure 3 – Q3 Results

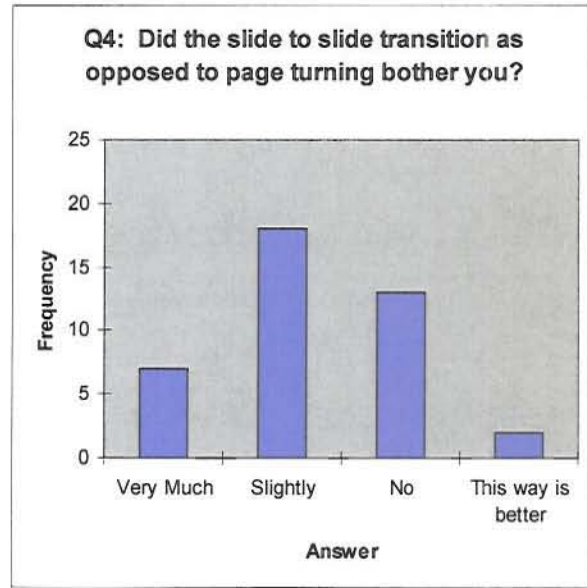


Figure 4 – Q4 Results

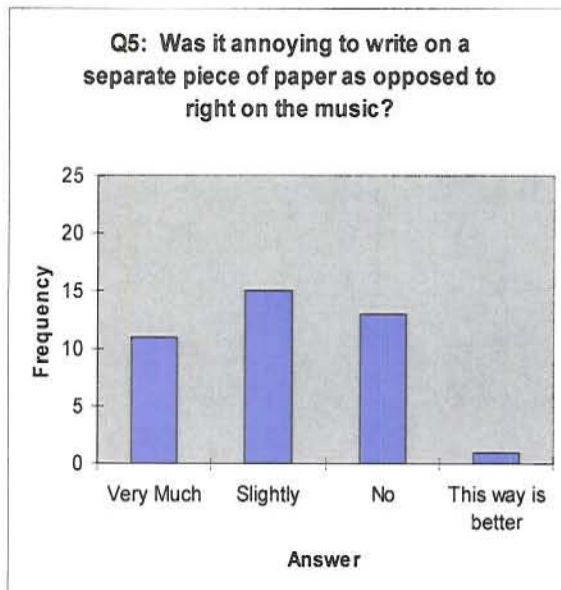


Figure 5 – Q5 Results

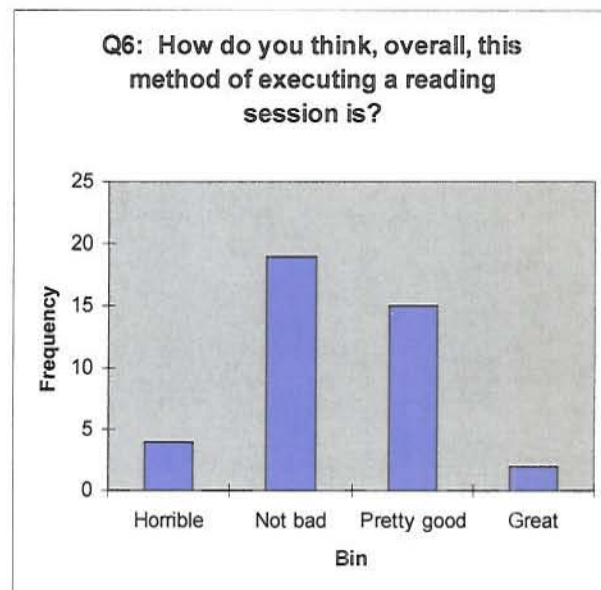


Figure 6 – Q6 Results

Question	Q1	Q2	Q3	Q4	Q5	Q6
Mean	3.2	2.7	2.0	2.3	2.1	2.4
SD	0.76	0.96	0.85	0.81	0.84	0.74
Mode	3	2	2	2	2	2

Figure 7 – Statistical Summary of Questions

Question 1 – Were you able to see the music well?

It is clear that most people did not have difficulty seeing the music, as this question had the highest numerical mean. In addition, it is the only question whose most frequent answer was 3, or “okay” visibility. This result indicates that overall, we chose a relatively appropriate projector screen and projector.

Question 2 – Were you able to see the conductor well?

Having the highest standard deviation, question 2 indicated that it had the most variation in responses. This could be due to the fact in our seating arrangement, seeing the conductor may have been largely a function of your seat. This is clearly something we should have better taken into consideration by placing the conductor in a more globally visible position.

Question 3 – Was the inability to turn the page yourself frustrating?

Question 3 had the most negative average response, with a mean of 2. This indicates that this aspect of the digital session was the most frustrating for singers accustomed to paper sheet music. Most transitions by the person controlling were smooth, so it would seem that there is little that could be done to ameliorate this situation. However, if a large enough projector screen could be obtained; two pages per slide could be included so that the singers could see the next page as they continued on. We anticipate that this would greatly improve the results of page to page transition but the equipment was not available to us for this experiment.

Question 4 – Did the slide transition as opposed to page turning bother you?

This question also had relatively negative results, with a mean of 2.3. The solution to this problem is closely related to that of the previous question. With two pages per slide, the mental stress of figuring out what is coming next would be alleviated. Other than that suggestion, it is very difficult to simulate human page turning on a projected image.

Question 5 – Was it annoying to write on a separate piece of paper as opposed to on the music?

This question had low results; however the results are not necessarily reflective of the true opinion on the subject. The reason for this is that many singers commented at the bottom of the page that they don't write things down; however, every singer answered this question. Therefore, people who do not even take notes commented on this question. It should be noted however, for people who regularly take notes on their music would find it very annoying to have a separate piece of paper and look back and forth between the notes and a projection.

Question 6 – How do you think, overall, this method of executing a reading session is?

The overall results of the session ended up right about in the middle, with a mean of 2.4 (the middle being 2.5). This question also had the lowest standard deviation, indicating that people agreed on this question the most. Figure 6 demonstrates the lack of extreme responses to this question—most fell on either 2 or 3. One would have to conclude then that singers do not have very strong feelings on this method as a whole.

The following Figure 8 shows a summary of comments obtained at the bottom of each page and the frequency with which they occurred. Each comment will be individually discussed.

Comment	Frequency
- The text should be a higher resolution.	9
- The conductor should be right next to the screen.	9
- 2 pages at a time on the screen would have been better.	6
- The music was too hard.	4
- I like this method because it saves paper.	4
- The conductor should have either a laser pointer or tablet ability to point to sections of the music.	4
- Sitting on risers would have helped.	4
- We should have been seated in parts.	3
- Slide transition was helpful	3
- A larger screen would have helped.	3
- Reading off the slides hurt my eyes.	2
- This method would take some time to get used to.	2
- It was difficult to see the bottom lines.	2

Figure 8 – Summary of Comments

The text should be a higher resolution.

This was something we had pondered when we were scanning in the sheet music. Most scanning utilities allow scanning with various resolutions. We chose one in the high range, but not the highest, simply to save time and disk space. However, this problem could easily be improved by choosing the highest resolution setting.

The conductor should be right next to the screen.

This is another easily surmounted problem—we simply should have put the conductor’s podium closer to the screen, enabling everyone to see him equally.

Two pages at a time on the screen would have been better.

This topic was commented on in the previous section. We agree that two pages at a time would be better, but it would require a large projector screen.

The music was too hard.

This comment is irrelevant to our experiment.

I like this method because it saves paper.

This method, indeed, would save large amounts of paper. For example, if we had done this entire reading session digitally, we would have saved approximately 2000 pieces of paper! Taking into account the thousands of times this occurs globally, the amount of resources that could be saved is astounding.

The conductor should have either a laser pointer or tablet ability to point to the screen.

This is a good point. We did not equip our conductor with any method of pointing to the screen. This is another easily solvable problem. Equip the conductor with a laser pointer, which is very simple, or use a computer with tablet ability, which is not necessarily as easy.

Sitting on risers would have helped.

This comment highlights the fact that in normal situations it is important to be able to see in front of you to see the conductor; in this situation however, it is *essential* to be able to see in front of you. We did not have risers available but we would recommend some sort of stadium seating (although this comment was not very prevalent).

We should have been seated in our choral parts.

This comment is geared toward any reading session and not specifically relevant to our experiment.

Slide transition was helpful.

This comment refers specifically to the *slide transition* tool used in Microsoft PowerPoint. For some of the slides, we enabled it and for others, we did not. We used the *fade in* transition, and it is clear that this was helpful.

A larger screen would have helped.

This topic has already been addressed and we agree that in general, larger screens are best for this.

Reading off the slides hurt my eyes.

This comment brings up a good point which has been debated in other disciplines—that is, whether staring at any projected image (computer, television . . .) is harmful to the eyes. Although it is a good point, there is little that could be done in terms of this experiment to improve this situation.

This method would take some time to get used to.

This comment can be seen as a positive one in general, indicating that people are open to this idea as a long term solution.

It was difficult to read the bottom lines.

It is true that on some of the slides, it was difficult to see the bottom lines. This problem could easily be solved by taking more care to scan the music and apply them to slides.

Conclusions

Using a projected image of sheet music appears to be a viable option for reading sessions and perhaps for future musical endeavors. The method in which we executed this experiment was relatively successful, but there were several things that we could have done better. In terms of the visual aspect, the highest resolution image possible is the best choice even though it has a downside of taking up a lot of disk space. Transition from page to page was probably the most important issue to deal with, so we conclude that it is very important to be able to view two pages at a time. This fact underscores the need for a large projection screen—as long as you have the right projector, no screen is too big (unless of course there isn't enough physical space). It was clear from the comments and the results of the survey that the conductor should be placed directly next to the projected screen, and that he or she should have the ability to point to certain parts of the music. Another important point ascertained from this experiment is that it is *essential* that everyone can see the screen, so seating arrangements should be made accordingly. Microsoft PowerPoint worked very well in this situation, and smooth slide transitions were helpful. If we did this experiment again, and implemented the improvements we suggest, we predict that the results would be significantly more positive, demonstrating that this could be a very practical way to implement a reading session.

Appendix A – *Publisher Contact Information*

ECS Publishing

Website: <http://www.ecspublishing.com/>

Contact Person: Cynthia Schuneman

Email: office@ecspub.com

Phone: 617.236.1935

Alfred Publishers

Website: www.alfred.com

Contact Person: Victoria Meador

Email: vmeador@alfred.com

Phone: 818.891.5999 ext. 233

Lorenz Corporation

Website: www.lorenz.com

Contact Person: Debra Kaiser

Email: debk@lorenz.com

Phone: 800.444.1144 ext. 541

Emerson Music Publishers

Website: <http://www.emersonenterprises.com/index.php>

Email: orders@emersonmusic.com

Phone: 800.518.7214

Appendix B – *The Sheet Music of Songs Used*

-----Original Message-----

From: Piper, Nathaniel W [mailto:nwpiper@WPI.EDU]
Sent: Monday, January 29, 2007 10:18 AM
To: Service at Lorenz
Subject: Reading Session

To whom it may concern:

My name is Nathaniel Piper and I am working on a music project at Worcester Polytechnic Institute. We intend to conduct a choral reading session in order to research singer's reactions to reading from a paper score compared to other methods, such as a projected copy or digital handheld folders. You have been very helpful in the past with providing sheet music for reading sessions, and they have been very successful. Would you be willing to provide music for us this year? We would need approximately 50 copies (TTBB), as well as permission to digitize a single copy for temporary use. I am unsure if there are copyright issues that we would need to deal with in making a digital copy, intended for use with a large audience, so anything you can tell me would be great. Thank you for your time.

Nathaniel Piper

FW: Reading Session

Piper, Nathaniel W

To: Buckley, Ryan P**Cc:**

Hey Ryan,
Response from the Lorenz Co.:

From: Debra Kaiser [mailto:debk@Lorenz.com]

Sent: Tue 1/30/2007 2:52 PM**To:** Piper, Nathaniel W**Subject:** RE: Reading Session

Dear Nathaniel,

This is an interesting idea. What is the date of the reading session? Who will be singing at the session? Are you willing to share the results of the project? If so, what is the shipping address?

In respect to the copyright issues, a temporary (one time usage) license would be granted to create a digital image. The copyright notice must appear on all images.

Thank you for thinking of The Lorenz Corporation. I look forward to hearing from you.

Debra Kaiser
The Lorenz Corporation
(800) 444-1144 ext 541

-----Original Message-----

From: Piper, Nathaniel W [mailto:nwpiper@WPI.EDU]

Sent: Monday, January 29, 2007 10:18 AM**To:** Service at Lorenz**Subject:** Reading Session

To whom it may concern:

From: Victoria Meador [mailto:vmeador@alfred.com]
Sent: Fri 3/23/2007 6:25 PM
To: Piper, Nathaniel W
Subject: RE: Reading Session

Nathaniel -

Are you still in need of a TTBB choral? If so, please send me the shipping address.

Thank you! Good luck with your project!

Victoria Meador
Events Coordinator, School / Church Team
Alfred Publishing Co., Inc.
phone: (818) 891-5999 ext. 233
fax: (818) 830-6259
vmeador@alfred.com

-----Original Message-----

From: Piper, Nathaniel W [mailto:nwpiper@WPI.EDU]
Sent: Monday, January 29, 2007 7:18 AM
To: Customer Service
Subject: Reading Session

To whom it may concern:

My name is Nathaniel Piper and I am working on a music project at Worcester Polytechnic Institute. We intend to conduct a choral reading session in order to research singer's reactions to reading from a paper score compared to other methods, such as a projected copy or digital handheld folders. You have been very helpful in the past with providing sheet music for reading sessions, and they have been very successful. Would you be willing to provide music for us this year? We would need approximately 50 copies (TTBB), as well as permission to digitize a single copy for temporary use. I am unsure if there are copyright issues that we would need to deal with in making a digital copy, intended for use with a large audience, so anything you can tell me would be great. Thank you for your time.

Nathaniel Piper

Hi Margaret,

On Sat. March 24, Ryan Buckley and I will be organizing a choral reading session as part of the Glee Club alumni weekend festivities. John Delorey asked me to get in touch with you regarding a work order to get the room set up as necessary. This is what we need for that day (by noon at the latest):

In Alden Hall:

Set up in front of the stage (usual placement):

- Choral risers (including the fourth row and railing)
- Acoustic shell

West street wall:

- 16" (2 platforms wide X 1 platform) of staging at lowest height setting, with skirt
- Podium (with seal) and microphone on staging

Thanks so much! Let me know if anything needs to be cleared up.

-Nate Piper

Hi,

My name is Nathaniel Piper. I am working on an IQP with John Delorey, which involves a choral "reading session" where we will need to project digital copies of sheet music. We will be running the reading session on Saturday, March 24th. We would like to request a 70"X70" tripod screen, a 6000 lumen XGA projector with a stand, and a PC laptop. Please let me know if there will be any issues with this. Thanks so much.

Nate Piper

-----Original Message-----

From: Cormier, James G

Sent: Monday, February 19, 2007 3:17 PM

To: Piper, Nathaniel W

Subject: RE: Equipment Rental

Hi Nate,

I have made a reservation for you for the equipment to be picked up on Friday afternoon after 3:00. Our office closes at 5:00 on Fridays so you will need to pick this up before that time. The office is also closed over the weekend so you will be responsible for the equipment until Monday morning when it is due back at 10:00. As far as a 6000 Lumen projector we only have 3000 lumen projectors to loan out which for a 70" x 70" screen has never been a problem with brightness. If you have any questions or you need to change the pick up and return times feel free to contact me or you can call me at extension 6771.

Thanks,

Jim Cormier

-----Original Message-----

From: Piper, Nathaniel W [mailto:nwpiper@WPI.EDU]

Sent: Monday, February 19, 2007 2:28 PM

To: atc@WPI.EDU

Subject: Equipment Rental

Hi,

My name is Nathaniel Piper. I am working on an IQP with John Delorey, which involves a choral "reading session" where we will need to project digital copies of sheet music. We will be running the reading session on Saturday, March 24th. We would like to request a 70"X70" tripod screen, a 6000 lumen XGA projector with a stand, and a PC laptop. Please let me know if there will be any issues with this. Thanks so much.

Nate Piper

I've Been Workin' on the Railroad

Earlene Rentz

TTBB
Edition



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Distinctive Choral Music *for the* Discriminating Music Educator

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I've Been Workin' on the Railroad

TTBB Chorus with Descant and Piano*

Trad., alt.

American Folk Song
Arranged by Earlene Rentz

Ranges: Tenor I Tenor II Baritone Bass



Swing style $\text{♩} = \text{ca. } 72$ ($\text{♩} = \text{♩}^{\text{3}}$)



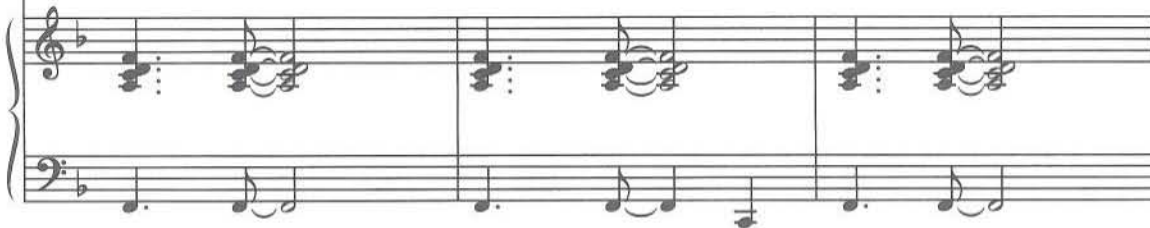
5 Tenor I

Tenor II *mf*

Baritone *mf* I've been a -

I've been a-work - in' on the rail - road, I've been a-work-

Bass



Duration: approx. 2:25

*Also available for SATB (15/2141H) and Three-part Mixed (15/2157H).

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8

mf

I've been a - work - in',—
 work - in', work - in', I've been— a - work - in', work - in',
 - in' on the rail - road, I've— been a-work - in' on the rail - road,
 I've been— a - work - in',—

11

sub. p cresc.

I've been a - work - in',— Work - in',
 I've been— a - work - in',— Work - in',
 I've— been a-work - in' on the rail - road, Work - in',
 I've been— a - work - in',— Work - in',

14

mf work-in' on the rail-road. *mp* I've been a -

mf work-in' on the rail-road. *mp* I've been a -

mf work-in' on the rail-road. *f* I've been work-in' on the

mf work-in' on the rail-road. *mp* I've been a -

mf *mp*

18

work - in', I've been a - work - in',

work - in', work - in', I've been a - work - in', work - in',

rail - road all the live - long day.

work - in', I've been a - work - in',

21

25

21

I've been a - work - in' — just to pass the time a-way.—

I've been— a - work-in',work - in' just to pass the time a-way.—

I've been work-in'on the rail - road just to pass the time a - way.

I've been— a - work - in'— just to pass the time a-way.—

25

mp Can't you hear the whis - tle blow - in'? *f* Rise up

mp Can't you hear the whis - tle blow - in'? *f* Rise up

mp Can't you hear the whis-tle blow - in'? *f* Rise up so ear-ly in the

mp Can't you hear the whis - tle blow - in'? *f* Rise up

28 *mp cresc.*

in the morn.— Can't you hear the cap - tain shout - in',

mp cresc.

in the morn.— Can't you hear the cap - tain shout - in',

mp cresc.

morn. Can't you hear the cap - tain shout - in',

mp cresc.

in the morn.— Can't you hear the cap - tain shout - in',

mp cresc.

31 *f*

"Di - nah! Blow your horn!"

f

"Di - nah! Blow your horn!"

f

"Di - nah! Blow your horn!"

f

"Di - nah! Blow your horn!"

f

35 *p*

Di - nah,

p

Di - nah,

p

Di - nah,

p

Di - nah,

p

37

Di - nah

Di - nah

Di - nah

Di - nah

*(wohn-chuh)

35

p

Di - nah, Di - nah, *won't you, Di - nah, Di - nah, won't you,
 Di - nah, Di - nah, *won't you, Di - nah, Di - nah, won't you,
 Di - nah, *won't you blow, Di - nah, won't you blow,
 Di - nah, Di - nah, *won't you, Di - nah, Di - nah, won't you,

37

Di - nah, Di - nah, won't you blow your horn?
 Di - nah, Di - nah, won't you blow your horn?
 Di - nah, won't you blow your horn?
 Di - nah, Di - nah, won't you blow your horn?

*(wohn-chuh)

39 *mf*

Di - nah, Di - nah, won't you, Di - nah, Di - nah, won't you,

mf

Di - nah, Di - nah, won't you, Di - nah, Di - nah, won't you,

mf

Di - nah, won't you blow, Di - nah, won't you blow,

mf

Di - nah, Di - nah, won't you, Di - nah, Di - nah, won't you,

mf

41 *rit.*

Di-nah, won't you blow your horn?

rit.

Di-nah, won't you blow your horn?

rit.

Di-nah, won't you blow your horn?

rit.

Di-nah, won't you blow your horn?

rit.

Slower, with rubato (straight eighths)

44

mp

Some-one's in the kitch-en with Di-nah, some-one's in the kitch-en, I

Some-one's in the kitch-en with Di-nah, some-one's in the kitch-en, I

Some-one's in the kitch-en with Di-nah, some-one's in the kitch-en, I

Some-one's in the kitch-en with Di-nah, some-one's in the kitch-en, I

Slower, with rubato (straight eighths)

mp

47

know. Some-one's in the kitch-en with Di - nah,

know. Some-one's in the kitch-en with Di - nah,

know. Some-one's in the kitch-en with Di - nah,

know. Some-one's in the kitch-en with Di - nah,

50 **Tempo I (Swing style resumes)**

mf strum - min' on the old ban -

mf strum - min' on the old ban - jo,

mf strum - min' on the old ban -

Tempo I (Swing style resumes)

mf

52

mf strum - min' on the old ban - jo. *cresc.* *f* The

jo, ban - jo. *cresc.* *f* The

strum - min' on the old ban - jo, the old ban - jo. —

jo, ban - jo, the old ban - jo. —

cresc.

Descant (Solo/Small Group on repeat only)

(Hand claps on upbeats of 1 and 2)

55

ff

I've been a - work - in', — I've been a -

old ban - jo, the old ban -

old ban - jo, the old ban -

f-ff

I've — been a-work - in' on the rail - road, I've — been a-work-

f-ff

I've been — a - work - in', — I've been — a -

f

58

work - in', I've been a - work - in',
 jo, the old ban - jo, the
 jo, the old ban - jo, the
 - in' on the rail - road, I've been a-work - in' on the rail - road,
 work - in', I've been a - work - in',

61

I've been a - work - in',— I've been a -
 old ban - jo. I've been work-in' and sing - in' and
 old ban - jo. I've been work-in' and sing - in' and
 I've— been a-work - in' on the rail - road, work-in' and sing - in' and
 I've been— a - work - in', I've been work-in' and sing - in' and

64

1. *p. 11, m. 55*

work - in', I've been a - work - in',

strum-min' on the old ban - jo. The

strum-min' on the old ban - jo. The

strum-min' on the old ban - jo.

strum-min' on the old ban - jo.

1. *p. 11, m. 55*

67

2.

67

2.

(Descant ends)

I've been a - work - in'. —

jo. — I've been work-in' and sing - in' and

jo. — I've been work-in' and sing - in' and

jo. — I've been work-in' and sing - in' and

jo. — I've been work-in' and sing - in' and

jo. — I've been work-in' and sing - in' and

2.



70 (Hand claps end) *sub. p cresc.*

strum-min' on the old ban - jo. Work-in',
sub. p cresc.

strum-min' on the old ban - jo. Work-in',
sub. p cresc.

strum-min' on the old ban - jo. Work-in',
sub. p cresc.

strum-min' on the old ban - jo. Work-in',

sub. p cresc.

74 *f ff*

work-in', work-in' on the rail-road!
f ff

work-in', work-in' on the rail-road!
f ff

work-in', work-in' on the rail-road!
f ff

work-in', work-in' on the rail-road!

f ff

No. 6523 | Conte | Drinking Song (Vinum Bonum) | TTBB & Piano Four-hands

DAVID CONTE

“Drinking Song” (“Vinum Bonum”)
from *Carmina Juventutis*

for TTBB Chorus and Piano

ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT

PROGRAM NOTES

Carmina Juventutis (Songs of Youth) was commissioned by the Cornell University Glee Club in celebration of its 125th anniversary. The work is dedicated to all members and alumni of the Glee Club, to Professor Thomas A. Sokol, its Music Director since 1957, and to Ronald Schiller, Associate Conductor of the Glee Club.

Vinum Bonum (Drinking Song) opens with a majestic flourish as the singers praise "wine, the blessed creature which the pure vine produced." Following this introduction, there is a sudden change of tempo to Allegro; at several passages the joyous singers clap. The majestic opening music returns as the singers entreat "the whole world to drink equal draughts, now and forever."

—David Conte

Drinking Song *Vinum bonum cum sapore* (12th century, anonymous)

Vinum bonum cum sapore
Bibit abbas cum priore,
Et conventus de pejore
Bibit cum tristitia.

*The abbot, with the prior,
drinks good wine with relish,
the brethren drink inferior wine
with sadness.*

Ave, felix creatura,
Quam produxit vitis pura;
Omnis mensa stat secura
In tua præsentia.

*Hail, blessed creature
which the pure vine produced;
every table stands secure
in thy presence.*

Felix venter quem intrabis,
Felix quicquid tu rigabis,
Felix lingua quam lavabis,
Et beata labia.

*Happy is the belly which thou shalt enter,
happy whatsoever thou shalt moisten,
happy the tongue which thou shalt lap,
and blessed the lips.*

O quam felix in calore,
O quam flagrans in ardore,
O quam placens es in ore,
Dulce linguæ vinculum.

*O how blessed art thou in thy warmth,
O how glowing in thy heat,
O how pleasing in the mouth,
thou sweet bond of the tongue.*

Supplicamus: hic abunda,
Omnis turba sit facunda,
Si cum voce nos jucunda
Persones gaudia.

*We pray thee: abound here,
and may the whole company be loquacious;
and so let us utter our joys
with merry voice.*

Monochorum grex devotus
Cleris omnis, mundus totus,
Bibit adæquales potus
Et nunc et in sæcula.

*May the devout band of monks,
all the clergy, and the whole world
drink equal draughts,
now and for ever.*

Carmina Juventutis, Catalog No. 4906, is available from the publisher.

12th C

Tenors

Basses

Piano
four-hands

I
II

Commissioned by
the Cornell University Men's Glee Club

"Drinking Song" ("Vinum Bonum") from *Carmina Juventutis*

for TTBB Chorus and Piano Four-hands

12th Century, anonymous

David Conte

Majestic, not too slow ♩ = 84

div. ff marc.

Tenors
Vi - num bo - num cum sa - po - re

div. ff marc.

Basses
Vi - num bo - num cum sa - po - re

unis. sub.p

Majestic, not too slow ♩ = 84

f sfz

ff marc.

Piano
four-hands

f sfz

ff marc.

4 *ff* *sub. p* *ff*

Bi - bit ab - bas cum pri - o - re, — Et con

div. ff *unis.* *sub. p* *ff* *div.*

Bi - bit ab - bas cum pri - o - re, — Et con

sf *ff marc.* *3*

sf *ff marc.* *3*

sf *ff marc.*

8 *sub. mp*

de pe - jo - re *sub. mp* Bi - bit cum tri -

ven - tus de pe - jo - re Bi - bit

ven - tus de pe - jo - re *sub. mp* Bi - bit cum tri -

sub. mp

sub. mp

12 *f* *f*

f

f

15

f

poco allarg.

In tempo

12 *f* *st-ti-a.* *f ben cant.*

st-ti-a. A - ve, fe - lix cre - a

In tempo

poco allarg. *8va* *mf* *3* *sfs*

15 *f* *sub. p < f* *cre - a - tu - ra,* *vi - tis* *sub. p < f*

tu - ra, Quam pro - du - xit vi - tis pu - ra,

f *8va* *8va*

19 *sub. p* *Tutti: f* *Tutti: mf*

pu - ra; *sub. p* } Om - nis men - sa stat se -

pu - ra; Om - nis men - sa stat - - se -

mf *f*

mf *f* *mf*

8ba

23 *unis. ff* *div.*

cu - ra In tu - a prae - sen-ti-a.

unis. ff

cu - ra In tu - a prae - sen-ti-a.

ff *ff*

8ba

27 All

All

ff

29

8

Allegro molto ♩ = 134

27

Musical notation for measures 27-28. The treble clef staff contains a melodic line with a long note in measure 27 and a quarter note in measure 28. The bass clef staff contains a bass line with a long note in measure 27 and a quarter note in measure 28.

Allegro molto ♩ = 134

8va

Musical notation for measures 29-32. The piano part consists of three staves. The top staff has a treble clef and contains a complex melodic line with triplets and accents, marked with a forte (ff) dynamic. The middle staff has a treble clef and contains a bass line with triplets and accents, also marked with ff. The bottom staff has a bass clef and contains a bass line with triplets and accents, marked with ff. A dotted line labeled '8va' is positioned above the top staff.

29

Musical notation for measures 29-30. The treble clef staff contains a melodic line with a long note in measure 29 and a quarter note in measure 30. The bass clef staff contains a bass line with a long note in measure 29 and a quarter note in measure 30.

8va

Musical notation for measures 31-32. The piano part consists of three staves. The top staff has a treble clef and contains a complex melodic line with triplets and accents, marked with a forte (ff) dynamic. The middle staff has a treble clef and contains a bass line with triplets and accents, also marked with ff. The bottom staff has a bass clef and contains a bass line with triplets and accents, marked with ff. A dotted line labeled '8va' is positioned above the top staff.

31 *unis.*
mf

Vi - num bo - num cum sa - po-re

f

mf stacc.

f

33

Bi - bit ab - bas cum pri - o - re,

f

f

37

35

Et con-ven - tus de pe - jo - re

This system contains the vocal line and piano accompaniment for measures 35 and 36. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are "Et con-ven - tus de pe - jo - re". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The music features a melodic line in the voice and a rhythmic accompaniment in the piano.

f

This system shows the piano accompaniment for measures 35 and 36. It includes the right-hand treble staff and the left-hand bass staff. The right hand plays a series of chords and melodic fragments, while the left hand provides a steady rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the right hand.

37

Bi - bit cum tri - sti - ti - a.

This system contains the vocal line and piano accompaniment for measures 37 and 38. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are "Bi - bit cum tri - sti - ti - a.". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef.

mf

This system shows the piano accompaniment for measures 37 and 38. It includes the right-hand treble staff and the left-hand bass staff. The right hand features a complex melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

39

Musical notation for measures 39-40. The system includes a vocal staff (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part features a complex texture with many beamed sixteenth notes and chords.

Musical notation for measures 41-42. The system includes a vocal staff (treble clef) and a piano accompaniment (grand staff). The piano part continues with intricate sixteenth-note patterns. A dynamic marking of *f* (forte) is present. A performance instruction *8va* with a dashed line indicates an octave shift for the vocal line.

41

Vocal entry for measures 41-42. The vocal staff (treble clef) contains the lyrics: "A - ve, fe - lix cre - a -". The piano accompaniment (grand staff) provides harmonic support. Dynamic markings of *mf* (mezzo-forte) are present for both the vocal and piano parts.

Piano accompaniment for measures 43-44. The system includes a grand staff. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *mf stacc.* (mezzo-forte staccato) is present.

43

Musical notation for measures 43-44. The system includes a vocal staff (treble clef) and a piano accompaniment (grand staff). The piano part continues with intricate sixteenth-note patterns.

45

Musical notation for measures 45-46. The system includes a vocal staff (treble clef) and a piano accompaniment (grand staff). The piano part continues with intricate sixteenth-note patterns.

Musical notation for measures 47-48. The system includes a vocal staff (treble clef) and a piano accompaniment (grand staff). The piano part continues with intricate sixteenth-note patterns.

Musical notation for measures 49-50. The system includes a vocal staff (treble clef) and a piano accompaniment (grand staff). The piano part continues with intricate sixteenth-note patterns.

43

tu - ra, _____ *mf* Quam pro - du - xit vi - tis

tu - ra, _____ *mf* Quam pro - du - xit vi - tis

f

f *mf stacc.*

45

pu - ra; _____ *mf* Om - nis men - sa stat se -

pu - ra; _____ *mf* Om - nis men - sa stat se -

f

f *mf stacc.*

47

mf In tu - a prae - sen - ti -

mf In tu - a prae - sen - ti -

f *mf*

f *mf*

f *mf*

f *mf*

8va

49

a.

a.

f *cresc.* *8va*

All Ten

F

51 *f*

(All C

All Bas

F

f

(All C

8va

f

tu

54

tu

All Tenors

51 *f* Fe - lix ven - ter quem in - tra - bis, Fe - lix quic - quid
 (All Clap)

All Basses

Fe - lix ven - ter quem in - tra - bis, Fe - lix quic - quid
f
 (All Clap)

8va - 7

f

tu ri - ga - bis, Fe - - lix lin - gua

54 *div.*

tu ri - ga - bis, Fe - - lix lin - gua

sub. mp

57 quam la - va - bis, Et be - a - ta la - bi -

Musical notation for vocal parts (Soprano and Bass) and piano accompaniment for measures 57-60. The vocal parts have lyrics "quam la - va - bis, Et be - a - ta la - bi -". Dynamics include *sub. mp*, *cresc.*, and *f*.

Piano accompaniment for measures 57-60, including grand staff and individual staves for right and left hands. Dynamics include *sub. mp* and *f*.

Tutti: *p* ————— *mf*

Musical notation for vocal parts (Soprano and Bass) and piano accompaniment for measures 59-63. The vocal parts have lyrics "a, la - bi - a." and "a, la - bi - a.". Dynamics include *p*, *mf*, and *mp*.

Piano accompaniment for measures 59-63, including grand staff and individual staves for right and left hands. Dynamics include *p*, *mf*, and *mp*.

61 sub. p

Musical notation for vocal parts (Soprano and Bass) for measure 61. Dynamics include *sub. p*.

Piano accompaniment for measure 61, including grand staff and individual staves for right and left hands.

64

Musical notation for vocal parts (Soprano and Bass) for measure 64. Dynamics include *unis. mp*.

Piano accompaniment for measure 64, including grand staff and individual staves for right and left hands. Dynamics include *mp* and *8va*.

61 *sub. p* *f*

sub. p *f*

8va bell-like

f legato, espress.

f legato, espress.

64 unis. *mf* legato, espress.

unis. *mf* legato, espress.

O quam fe - - lix in - ca -

O quam fe - lix in ca - lo - re,

8va

mp

mp

68

lo - re, O quam fla - grans in ar -

O quam fla - grans in ar - do - re,

8va

72

do - re, O quam pla - - - cens es in

O quam pla - cens es in o - -

f

8va

8va

76

o

o -

80

lin -

76

poco rall. Slower, molto sostenuto ♩ = 84

o - - - re, Dul - ce, Dul - ce
 o - - - re, (Hm.)

poco rall. Slower, molto sostenuto ♩ = 84

80

poco rall.

lin - guæ - vin - cu - lum.
 Dul - ce lin - guæ vin - cu - lum.
p witty, alert

poco rall.

84 Allegro molto ♩ = 134

(All Clap) *mp* 7 x x 7 x x 7 x x 7 x x

(All Clap) *mp* 7 x x 7 x x 7 x x 7 x x

Allegro molto ♩ = 134

p *mf* *sub. p stacc.*

87 All Tenors hic a - bun - da,

Sup - pli - ca - mus: Om - nis tur - ba

8ba *8ba*

90 sit

93 Per

f *unis.*

f

mf

90 sit fa - cun - da,

nos ju - cund - da.

div.

mf *div.*

mf *div.*

Si cum vo - ce

*cresc.**cresc.*

8ba

93 Per - son - es gau - di - - a.

f *div.*

f *div.*

Per - son - es gau - di - - a.

Per - son - es gau - di - - a.

f *div.*

Majestic, not too slow

♩ = 84

allarg.

ff marc.

96

Mon - a -

Mon - a -

allarg.

8va

99

chor - um grex de - vo - tus, Cler - us

chor - um grex de - vo - tus, Cler - us

sub. p

sub. p

ff

ff

8va

8va

ff marc.

ff marc.

102

om

om

8va

a

105

a

a

a

a

a

a

a

a

a

a

a

a

a

a

a

a

a

a

a

a

102

om - nis, mun - dus tot - us, — Bi - bant

om - nis, mun - dus tot - us, — Bi - bant

sub. p *ff*

8va

ff marc.

ff marc.

105

a - dæ qual - es po - tus nunc et in

a - dæ qual - es po - tus et nunc et in

a - dæ - qual - es po - tus nunc et in

molto sostenuto

sub. mp

sub. mp

sub. mp

sub. mp

108

f *sub. p* *f* *allarg.*

sæ - - - - - cu - la. et nunc et in

f *sub. p* *f* *un. div.*

sæ - - - - - cu - la. et nunc et in

f *allarg.*

Allegro molto ♩ = 134

111

ff *sub. p* *ff*

sæ - cu - la.

ff *sub. p* *ff*

sæ - cu - la.

8va

116 (Clap)

(Clap)

114

Musical score for measures 114-115. The score is in 4/4 time and G major. It features a grand staff with treble and bass clefs. The top two staves are empty. The middle two staves contain a complex melodic line with many triplets and accents. The bottom two staves contain a bass line with chords and a dynamic marking 'sfz' with a hairpin.

116 (Clap) *ff*

Musical score for measures 116-118. The score is in 6/8 time and B-flat major. The top two staves have rhythmic patterns with 'x' marks and dynamic markings 'ff' and '(All stomp)'. The bottom two staves contain a piano accompaniment with chords and triplets. There are dynamic markings 'sfz' and '8ba'.

(All shout and clap) *ff* Yo!

(All shout and clap) *ff* Yo!

sfz

sfz

8ba

David Conte

David Conte (b. 1955) has received commissions from many of America's leading performing ensembles, including Chanticleer, the San Francisco Symphony Chorus, and the Oakland-East Bay Symphony. He is the composer of three operas: *The Dreamers* (with librettist Philip Littell), *The Gift of the Magi* (with librettist Nicholas Giardini) and *Firebird Motel* (with librettist David Yezzi). Conte is Professor of Composition at the San Francisco Conservatory.

ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT



Catalog No. 1.5025

Ralph Vaughan Williams

DOWN AMONG THE DEAD MEN

for TTBB Chorus a cappella



ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT

Down Among The Dead Men

Old English Air
For Male Voices (T. T. B. B.)
a cappella

Arranged by R. VAUGHAN WILLIAMS

Allegro
f risoluto

1st TENOR
1. Here's a health to the King, and a last - ing peace, To

2nd TENOR
1. Here's a health to the King, and a last - ing peace, To

1st BASS
1. Here's a health to the King, and a last - ing peace, To

2nd BASS
1. Here's a health to the King, and a last - ing peace, To

PIANO
for rehearsal only

Allegro
f risoluto

fac-tion an end, to wealth in-crease; Come, let us drink it while we have breath, For *pp*

fac-tion an end, to wealth in-crease; Come, let us drink it while we have breath, For *pp*

fac-tion an end, to wealth in-crease; Come, let us drink it while we have breath, For *pp*

fac-tion an end, to wealth in-crease; Come, let us drink it while we have breath, For *pp*

there's no drink-ing af - ter death, And he who will this health de-ny, —

there's no drink-ing af - ter death, And he who will this health de-ny, —

there's no drink-ing af - ter death, And he who will this health de-ny, —

there's no drink-ing af - ter death, And he who will this health de-ny, —

Down a-mong the dead men, Down a-mong the dead men, Down, down,

Down a - mong the dead men, Down a - mong the

Down a-mong the dead men, Down,

Down, down a-mong the, down a-mong the dead men,

down, down, down, Down a - mong the dead men let him lie.

dead men, Down a - mong the dead men let him lie.

down, Down a - mong the dead men let him lie.

down a - mong the dead men, down a - mong the dead men let him lie.

pü f

mf

2. Let charm-ing beau-ty's health go round, In whom ce-les-tial joys are found, And
3. In smil-ing Bac-chus' joys I'll roll, De-ny no pleas-ure to my soul; Let

mf

2. Let charm-ing beau-ty's health go round, In whom ce-les-tial joys are found, And
3. In smil-ing Bac-chus' joys I'll roll, De-ny no pleas-ure to my soul; Let

mf

2. Let charm-ing beau-ty's health go round, In whom ce-les-tial joys are found, And
3. In smil-ing Bac-chus' joys I'll roll, De-ny no pleas-ure to my soul; Let

mf

may con - fu - sion still pur - sue The sense-less wom-an - hat - ing crew; And
Bac - chus' health round briak - ly — move, For Bac - chus is a friend to love; And

may con - fu - sion still pur - sue The sense-less wom-an - hat - ing crew; And
Bac - chus' health round briak - ly — move, For Bac - chus is a friend to love; And

may con - fu - sion still pur - sue The sense-less wom-an - hat - ing crew; And
Bac - chus' health round briak - ly — move, For Bac - chus is a friend to love; And

may con - fu - sion still pur - sue The sense-less wom-an - hat - ing crew; And
Bac - chus' health round briak - ly — move, For Bac - chus is a friend to love; And

they that wom-an's health de-ny. — Down a-mong the dead men, Down a-mong the dead men,
he that will this health de-ny. —

they that wom-an's health de-ny. — Down a - mong the — dead men,
he that will this health de-ny. —

they that wom-an's health de-ny. — Down a-mong the dead men,
he that will this health de-ny. —

they that wom-an's health de-ny. — Down, — down a-mong the
he that will this health de-ny. —

Down, down, down, down, down, Down a-mong the dead men let him lie.

Down a - mong the dead — men, Down a-mong the dead men let him lie.

Down, ——— down, ——— Down a-mong the dead men let him lie.

down a-mong the dead men, down a-mong the dead men. Down a-mong the dead men let him lie.

pp leggiero

4. May love and — wine their rites main-tain, And their u - nit - ed pleas-ures reign, While

pp leggiero

4. May love and wine their rites main-tain, And their u - nit - ed pleas-ures reign, While

pp leggiero

4. May love and — wine their rites main-tain, And their u - nit - ed pleas-ures reign, While

pp leggiero

4. May love and — wine their rites main-tain, And their u - nit - ed pleas-ures reign, While

pp leggiero

Bac-chus' treas-ure crowns the board, We'll sing the joys that both af-ford, And

Bac-chus' treas-ure crowns the board, We'll sing the joys that both af-ford, And

Bac-chus' treas-ure crowns the board, We'll sing the joys that both af-ford, And

Bac-chus' treas-ure crowns the board, We'll sing the joys that both af-ford, And

sempre pp he that won't with us com-ply, — *ppp cresc. poco a poco* Down a-mong the dead men,

sempre pp he that won't with us com-ply, — *ppp cresc. poco a poco* Down a -

sempre pp he that won't with us com-ply, — *ppp cresc. poco a poco* Down a-mong the

sempre pp he that won't with us com-ply, — *ppp cresc. poco a poco* Down, —

sempre pp *ppp cresc. poco a poco*

down a-mong the dead men, Down, down, down, down, down,
 mong the dead men, down a - mong the dead men,
 dead men, Down, down, down, down,
 down a-mong the, down a-mong the dead men, down a-mong the dead men,

fff molto rall.

Down a - mong the dead men let him lie.
fff molto rall.
 Down a - mong the dead men let him lie.
fff molto rall.
 Down a - mong the dead men let him lie.
fff molto rall.
 down a - mong the dead men let him lie.



No. 6511 | Gregorio | Dona nobis pacem | TTBBB

JOSEPH GREGORIO

Dona nobis pacem

for TTBBB Chorus unaccompanied

ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT

Performance Notes

This setting should be performed as seamlessly and smoothly as possible, with performers attempting to create an overarching crescendo lasting from measure 14 through measure 59. Staggered breathing is recommended in phrases where breaths implied by punctuation or rests do not suffice.

Program Notes

Dona nobis pacem was first performed in Bailey Hall at Cornell University, Ithaca, New York on May 24, 2003 by the Cornell University Glee Club, conducted by the composer. Its text means "grant us peace." The piece unfolds slowly and gently, exploring the wide range of sounds available to men's chorus along the way—from the very low and hushed to the very high and powerfully loud. Its main melodic idea is a simple line ascending stepwise from E-flat to B-flat, then rising to C and finally settling back down on B-flat. This melody occurs three times over the course of the piece: at the beginning, sung by the first tenors; in the middle of the piece, sung by the baritones as the music enters the harmonically dark E-flat minor; and at the end, sung again by the baritones following an intense climax.

Waging Peace Through Singing

In 2001 the Carlton Savage Endowment for International Relations and Peace invited composers of all nationalities to submit choral music on the theme of "waging peace" to the Oregon-based group "iwagepeace.com." The purpose of the program is to encourage the creation and distribution of an international repertoire of choral music on peace-related texts.

Composers from more than thirty countries participated: Argentina, Australia, Austria, Belgium, Canada, Chile, China, Congo, England, Estonia, Finland, France, Germany, Greece, Ireland, Israel, Italy, Lithuania, Mexico, the Netherlands, New Zealand, Poland, Portugal, Romania, Scotland, Slovakia, South Africa, Spain, Switzerland, the United States and Venezuela. The jury selected works for five levels of distinction or "Honors."

In 2002 an international jury chose a list of selected works from more than seven-hundred entries in ten categories sent to "Waging Peace through Singing." Each selected work was assigned one of five levels of distinction or "Honor." The list can be found at the following URL: iwagepeace.com/selectedworks.html. *Dona nobis pacem* won Top Honors in Category IV (men's chorus) in the Emerging Composers classification.

Joseph Gregorio (b. 1979)

Joseph Gregorio began his study of composition as an undergraduate at Cornell University with composer Steven Stucky. Gregorio's music has been performed in the United States and abroad by the Yale University Pro Musica, the Yale Camerata, the Cornell University Glee Club, the Cornell University Chorus and the San Francisco Conservatory's New Music Ensemble. He was selected to be a Category I participant in the 2005 Oregon Bach Festival's Composers' Symposium, and for a public performance and recording of his work there by the ensemble-in-residence, FIREWORKS. Gregorio has co-conducted the Yale Recital Chorus and the Yale Repertory Chorus, and has guest-conducted the Cornell University Glee Club. He is presently the assistant conductor of the San Francisco Conservatory Chorus, and was awarded the 2005-2006 assistant conductorship of the San Francisco Bach Choir. Gregorio holds a B.A. *magna cum laude* in music from Cornell University, and a M.M. in choral conducting from Yale University. While at Cornell, he was the recipient of the Ellen Gussman Adelson scholarship in music and the Thomas Sokol award, and while at Yale, he received the Richard French and Hugh Giles prizes in choral conducting. Under the tutelage of David Conte at the San Francisco Conservatory of Music, Gregorio is currently working toward a master's degree in composition that he expects to complete in 2006.

Publisher's Note

Dona nobis pacem is also available for mixed voices unaccompanied (Catalog No. 6575).

Dona nobis pacem

for TTBBB Chorus unaccompanied

Joseph Gregorio

Traditional Latin

Adagio semplice ♩ = 69
pp sempre legato *senza crescendo*

Tenor I
 Do - na no - bis pa - cem, do - na no - bis

Tenor II
 Do - na no - bis pa - cem, do - na no - bis

Baritone
 Do - na no - bis pa - cem, do - - na no - bis

Bass
 Do - na no - bis pa - cem, do - na

Keyboard
 (for rehearsal only)

7

pa - cem, do - na no - bis pa - cem, no - bis pa - cem,

poco crescendo

pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem, *p dolce*

pa - cem, no - bis pa - cem, do - na no - bis pa - cem, do -

poco crescendo

no - bis pa - cem, do - na no - bis pa - cem,

14 *p dolce*

do - na no - bis pa - cem, do - na no - bis

p dolce

do - na no - bis pa - cem, do - na no - bis

- na no - bis pa - cem, do - na no - bis

p dolce

do - na no - bis pa - cem, do - na no - bis pa -

20 *più p* *poco*

pa - cem, do - na no - bis, do - na no - bis pa -

più p *poco*

pa - cem, do - na no - bis pa - cem,

più p *poco*

pa - cem, do - na no - bis pa - cem, no - bis pa -

più p *poco*

cem, do - na no - bis, no - bis pa - cem, no - bis

26

cem, do - na no - bis pa - cem, do - na no - bis pa -
do - na no - bis, no - bis pa - cem, no - bis pa - cem,
cem, pa - cem, do - na no - bis, no - bis pa - cem,
pa - cem, do - na no - bis, no - bis pa -

32

cem, do - na no - bis pa - cem, do - na no - bis,
do - na no - bis pa - cem, do - na no - bis,
do - na no - bis pa - cem, do - na no - bis,
cem, pa - cem, do - na no - bis

50

più f *crescendo molto* *ritardando* ,
 no - bis - pa - cem, do - na no - bis, no - bis pa - cem,
più f *crescendo molto* ,
 do - na no - bis - pa - cem, do - na no - bis pa - cem,
più f *crescendo molto* ,
 pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,
più f *crescendo molto* ,
 - na - no - bis pa - cem, do - na no - bis - pa - cem,
più f *crescendo molto* ,
 no - bis pa - cem, do - na no - bis, no - bis pa - cem,
ritardando

56

ff *mp*
 do - na no - bis pa - cem, do - na no - bis -
ff *mp*
 do - na no - bis pa - cem, do - na
ff *mp*
 do - na no - bis - pa - cem,
ff *mp*
 do - na no - bis pa - cem, do - na no -
ff *mp*
 do - na no - bis pa - cem, do - na no - bis

62

poco rubato *calando*

diminuendo al fine

pa - cem, do - na no - bis, no - bis pa - - cem.

diminuendo al fine

no - bis pa - cem, do - - na no - bis pa - - cem.

mp cantabile *diminuendo al fine*

do - na no - bis pa - cem, no-bis pa - cem, pa - cem.

diminuendo al fine

bis pa - - cem, do - na no - bis, no - bis pa - cem, pa - cem.

diminuendo al fine

pa - - cem, do-na no - bis pa - cem, no-bis pa - cem, pa - cem.

poco rubato *calando*

2002
 rev. 2005
 4'30"



STEPHEN CHATMAN

“Remember” from
Two Rossetti Songs

arranged for TTBB Chorus unaccompanied

The SATB version of this piece was commissioned by the Vancouver Chamber Choir,
Jon Washburn, Conductor, with assistance from the Canada Council

“Remember” from *Two Rossetti Songs* arranged for TTBB Chorus unaccompanied

Christina Rossetti
(1830–1894)

Stephen Chatman

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand.
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Freely ♩ = 92 - 100

Tenor 1
Tenor 2

Re - mem - ber me when I am gone a - way, Gone far a -

Bass 1
Bass 2

way in - to the si - lent land; When you can no more hold me

Conductor: Use a “chant” conducting technique. ♩ = no meter. cresc. mp

The SATB version of *Remember*, Catalog No. 7.0410, is available from the publisher.

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poco rit. ----- *a tempo* *poco rit.*

p *cresc.* *mf*

by the hand. Nor I half turn to go yet turn - ing stay.

p *cresc.* *mf*

Slower ♩ = c. 84

Tempo primo ♩ = 92 - 100

pp *p*

Re - mem - ber me when no more day by day You tell me of our

pp *p*

Slow ♩ = 76

pp

fu - ture that you plann'd: On - ly re - mem - ber me;

pp

rit. -----

Tempo primo ♩ = 92 - 100

pp

you un - der - stand It will be late to coun - sel then

pp

p

or pray. Yet if you should for - get me for a while

p

cresc. *poco rit.* *mp* *p* *a tempo* *cresc.*

And af - ter - wards re - mem - ber, do not grieve: For if the

cresc. *mp* *p* *cresc.*

poco rit. *poco f* *Slower* $\text{♩} = 84$ *pp*

dark - ness and cor - rup - tion leave A ves - tige of

Tempo primo $\text{♩} = 92 - 100$ *poco f* *pp*

p

the thoughts that once I had, Bet - ter by far you should

p

Slow $\text{♩} = 76$ *pp espr.*

for - get and smile Than that you should re - mem - ber

pp espr.

poco rit. ----- *a tempo*

(you un - der - stand) re - mem - ber me and be sad.

1999 (SATB)
arr. 2004 (TTBB)
2'30''

GWYNETH WALKER
Love Was My Lord and King!

for TTBB Chorus and Chamber Orchestra or Piano

- | | |
|-------------------------|----------|
| → 1. A Sentinel | No. 6371 |
| 2. There Rolls the Deep | No. 6372 |
| 3. Crossing the Bar | No. 6373 |

Program Notes

The poetry of Alfred, Lord Tennyson (1809–1892) is characterized by dark, yet transcendent imagery — the depths of the ocean, the triumph of the spirit. These poems seem well-suited to musical settings for men's chorus; the deep tones, the sonority of male voices (perhaps speaking for the poet) rising in song.

Of the poems selected for this trilogy, #3 "Crossing the Bar" is the best-known. Here are found the typical Tennyson references to the sea, with the "final voyage" leading us out across the water, to see our "Pilot, face to face." The musical setting endeavors to express the growth from peaceful to ecstatic moods; the tolling of the bell, the meeting of the Pilot. "May there be no moaning of the bar, when I put out to sea."

The earlier two songs in the set are intended to introduce the listener to the language of Tennyson. #1 "The Sentinel" describes the watchman keeping guard over love. He "whispers to the world of space, in the deep night, that all is well." #2 "There Rolls the Deep" speaks of Tennyson's affirmation of life. "For in my spirit will I dwell... I cannot think the thing farewell."

Throughout the varied imagery of this poetry — the depth of the sea, the dark of the night, the tumult of passion and the acceptance of death — there speaks one, central message: "Love was my lord and king."

—Gwyneth Walker

Gwyneth Walker

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, Walker resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont. Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council.

Walker's catalog includes over 140 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E. C. Schirmer Music Company of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).

Publishers Notes

Duration: 11'00"

Instrumentation

2 Flutes
1 Oboe
1 Clarinet
1 Bassoon
2 Horns
2 Trumpets
1 Trombone
Percussion (1 player)
Strings

The full score (Catalog No. 6369) and parts (Catalog No. 6370) are available from the publisher. A full score (Catalog No. 6506) and parts (Catalog No. 6507) for "Crossing the Bar" are also available from the publisher.

Commissioned by The Orpheus Male Chorus of Phoenix, Inc.
for their 75th Anniversary Season (2003–2004)
John T. Brown, Commissioning Music Director
Joseph Eunkwan Choi, Interim Music Director

Love Was My Lord and King!

1. A Sentinel

for TTBB Chorus and Chamber Orchestra or Piano

Alfred, Lord Tennyson (1809–1892)

Gwyneth Walker

$\text{♩} = 72$
8^{va}
as a clock striking in the distance

Piano *p*
(*p*) lightly, quietly
poco Ped. ad lib.

6

Tenor I *mf cantabile*
Love is and was my lord and

Tenor II *mf cantabile*
Love is and was my lord and

Bass I *mf cantabile*
Love is and was my lord and

Bass II *mf cantabile*
Love is and was my lord and

A

9

king, and in his pres-ence. I at - tend to hear the tid-ings

king, and in his pres-ence. I at - tend to hear the tid-ings

king, and in his pres-ence. I at - tend to hear the tid-ings

king, and in his pres-ence. I at - tend to hear the tid-ings

mf

12

of my friend, which ev-ery hour his cou-riers bring.

of my friend, which ev-ery hour his cou-riers bring.

of my friend, which ev-ery hour his cou-riers bring.

of my friend, which ev-ery hour his cou-riers bring.

15 **B**

Love was my lord and king. Love was my lord and king. Love was my lord, was my lord and king. Love was my lord and, love was my lord and king.

p *f* *p* *f* *p* *f*

B

p *f*
Ped.

18

Love was my lord and king. Love was my lord and Love was my lord and Love was my lord and

Ped. Ped. Ped.

21

king! _____ *p* Love is and was my king and *mf cantabile*

king! _____ *p* Love is and was my king and *mf cantabile*

king! _____ *p* Love is and was my king and *mf cantabile*

king! _____ *p* Love is and was my king and *mf cantabile*

king! _____ *p* Love is and was my king and *mf cantabile*

p *mf cantabile*

24

lord, and will be, tho' as yet I keep with - in the court on

lord, and will be, tho' as yet I keep with - in the court on

lord, and will be, tho' as yet I keep with - in the court on

lord, and will be, tho' as yet I keep with - in the court on

mf

27

earth, and sleep en - com-passed by his faith-ful guard.____

earth, and sleep en - com-passed by his faith-ful guard.____

earth, and sleep en - com-passed by his faith-ful guard.____

earth, and sleep en - com-passed by his faith-ful guard.____

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment.

30 **D**

p Love was my king and *f* lord.____

p Love was my king and *f* lord.____

p Love was my king, was my king and *f* lord.____

p Love was my king and, love was my king and *f* lord.____

The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic accompaniment. Dynamics *p* and *f* are indicated. A **D** chord symbol is present above the piano part in measure 32.

33

Love was my king and lord. I sleep en -

Love was my king and lord. I sleep en -

Love was my king and lord. I sleep en -

Love was my king and lord. I sleep en -

Ped.

35

rit. ----- **E** Slower, dramatically *, mf* *, p* *rit. --- a tempo*

com-passed by his faith-ful guard, and hear at times a sen-ti-nel, a sen-ti-nel, a sen-ti-nel

f *, mf* *, p*

com-passed by his faith-ful guard, and hear at times a sen-ti-nel, a sen-ti-nel, a sen-ti-nel

, mf *, p* *mf*

com-passed by his faith-ful guard, and hear at times a sen-ti-nel, a sen-ti-nel, a sen-ti-nel who

mf *, p* *mf*

com-passed by his faith-ful guard, a sen-ti-nel, a sen-ti-nel who

rit. ----- **E** Slower, dramatically *rit. --- a tempo*

Ped.

38

p *rit.* -----

and whis - pers to the worlds of space

p

and whis - pers to the worlds of space

cantabile *p*

moves a - bout from place to place, and whis - pers, _____ in the

cantabile *p*

moves a - bout from place to place, and whis - pers, _____ in the

mf *p*

rit. -----

40

Slowly *rit.* ----- *(p)*

that all is well. _____ And

(p)

that all is well. _____ And

(p)

deep night, that all is well. _____ And

deep night, that all is well. _____

Slowly *rit.* -----

44 **F**

hear at times a sen-ti - nel, — a sen-ti - nel, — a sen - ti - nel
 hear at times a sen-ti - nel, — a sen-ti - nel, — a sen - ti - nel
 hear at times a sen-ti - nel, — a sen-ti - nel, — a sen - ti - nel who
 a sen-ti - nel, — a sen - ti - nel who

mf *f* *rit.* *a tempo*

F

p *mf* *f*

46

and whis - pers to the worlds of space
 and whis - pers to the worlds of space
 moves a - bout from place to place, and whis - pers _____ in the
 moves a - bout from place to place, and whis - pers _____ in the

p *rit.* *cantabile* *p* *rit.*

mf

6 *6* *6* *6* *6* *6* *6*

ped. *ped.*

48

Slowly

accel.

G Joyously

a tempo

that all is well, that all is well, my king and
 that all is well, that all is well, my king and
 deep night, that all is well, that all is well,
 deep night, that all is well, that all is well,

Slowly

accel.

G Joyously

a tempo

f

Ped.

52

rit.

Slowly

p

lord, my king and lord, that all is well.
 lord, my king and lord, that all is well.
 my king and lord, that all is well.
 my king and lord, that all is well.

rit.

Slowly

p

8^{va}

(minimal pause between movements)

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Appendix C – *Example of One of the Projected Songs*

STEPHEN CHATMAN

“Remember” from
Two Rossetti Songs

arranged for TTBB Chorus unaccompanied

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COMPOSER'S CRAFT

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The SATB version of this piece was commissioned by the Vancouver Chamber Choir,
Jon Washburn, Conductor, with assistance from the Canada Council

"Remember" from *Two Rossetti Songs*

arranged for TTBB Chorus unaccompanied

Christina Rossetti
(1830–1894)

Stephen Chatman

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand.
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Freely ♩ = 92 - 100

Tenor 1
Tenor 2

Re - mem - ber me when I am gone a - way, Gone far a -

Bass 1
Bass 2

way in - to the si - lent land; When you can no more hold me

Conductor: Use a "chant" conducting technique. ♩ = no meter.

The SATB version of *Remember*, Catalog No. 7.0410, is available from the publisher.

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poco rit. ----- *a tempo* *poco rit.*

p *cresc.* *mf*

by the hand. Nor I half turn to go yet turn - ing stay.

p *cresc.* *mf*

Slower ♩ = c. 84 Tempo primo ♩ = 92 - 100

pp *p*

Re - mem - ber me when no more day by day You tell me of our

pp *p*

Slow ♩ = 76

pp

fu - ture that you plann'd: On - ly re - mem - ber me;

pp

rit. ----- Tempo primo ♩ = 92 - 100

pp

you un - der - stand It will be late to coun - sel then

pp

p

or pray. Yet if you should for - get me for a while

p

cresc. *poco rit.* *a tempo*

And af - ter - wards re - mem - ber, do not grieve: For if the

cresc. *poco rit.* *a tempo*

poco rit. *poco f* *Slower* $\text{♩} = 84$

dark - ness and cor - rup - tion leave A ves - tige of

poco f *pp*

Tempo primo $\text{♩} = 92 - 100$

p

the thoughts that once I had, Bet - ter by far you should

p

Slow $\text{♩} = 76$
pp espr.

for - get and smile Than that you should re - mem - ber

pp espr.

poco rit. ----- *a tempo*

(you un - der - stand) re - mem - ber me and be sad.

1999 (SATB)
arr. 2004 (TTBB)
2'30''

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COMPOSER'S CRAFT

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Appendix D – *Surveys*

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly - off to the side?
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No - as long as I have control
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

- Try to make clearer scans into the computer, words were hard to read
- Don't do it after a 3-hour rehearsal

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

*The transition was not smooth
 and it was difficult to see the
 page.
 It was a bit noisy and the music was hard to hear.*

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

*would be good down in J & room where you can see conductor
 and screen better w/o having to look around someone in front of
 you. You might be able in the lower corner to include
 the first measure of the following page so people know what it is
 before they get th*

*probably moving the conductor one foot
 would figure people for the page
 transitions. But would definitely
 be effective could then use
 pointer to point out measure*

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

Need higher resolution image and fonts designed for projection.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

I need glasses to see projector, sight reading is pretty awful, but it would get better.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

Could not see the conductor well. The conductor was not visible when the book was open. It was difficult to follow the conductor's movements.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Distracted - couldn't see both

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

5/20/16 THE PICTURE WAS NOT CLEAR TO SEE

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism: *none*

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

While reading off of a projector may be more efficient, getting used to it would take some time to learn this method vs. the old dependent set sheet music.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- ④ - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- ③ - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- ② - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- ③ - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- ② - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- ③ - Pretty good
- 4 - Great

Other Comments/Criticism:

It was very good. I would like to see more of it.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- ④ - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- ③ - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- ② - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- ② - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- ① - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

I enjoyed the screen. It helped picture. But I could not see the conductor at all. The music was sometimes hard to read.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

If we take notes on a separate sheet of paper we won't be able to refer to them during a concert. This is a good idea in terms of saving paper and money, however it is not practical.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism: This way is useful to maintain the tempo and helps follow the conductor without having to ~~make~~ make a lot of effort

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

This was better would be better for a conductor higher position, projection, and possibly a system against where the conductor is.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

Hard to see parts of music and page turning was very confusing

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

It seemed to go slower with the projector. It was hard to see the conductor when looking at the screen.

PENNS

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

When taking notes about certain sections of the music is difficult on a separate sheet but notes are more visible about the piece and transitions in musical notation on their sheets. Copy the notes are very difficult

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

SEAMING PREFERRED MUSIC NOTES, VERY LEGIBLE, COOPERATION IDEAL. REMAIN WITH VERTICAL POINTS, WOULD BE MUCH EASIER ON THE MUSIC. NOVEL ALSO FOR A GOOD TURNING EXPERIENCE

WOULD HAVE BEEN MUCH MORE EFFICIENT WITH RISERS, WOULD BE CALLED SLIDES AND THROUGH THE PEOPLE IN FRONT OF US

IT PROBABLY WOULD HAVE BEEN MORE EFFECTIVE TO HAVE THOSE PAGES ADVANCED, SUCH THAT WE'RE ALWAYS REGARDING OFF THE LEFT PAGE, BUT THE RIGHT PAGE GIVES US A FEELING AS TO WHAT'S COMING UP

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

2 pages per slide like Real Music
~~the~~ move conductor closer to screen + let him turn pages
 Seat in SATB not Random

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

N/A ; seldom notice on music copy was

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

The conductor should be projected as close to the projected image. Music needs to be large/visible for some of the pieces. Strium seating would be good.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

When the screen was being focused on, sliding between them and the conductor is difficult. When looking away, you can locate it in a good line of sight with the conductor.

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

writing on the music is easier, because you don't need to consult another sheet later on. could be better; maybe picture on screen next to the music the conductor on screen next to the music

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

notes easy to see
words not, hard to view

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

could make it

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

You couldn't see ahead, VERY frustrating, but cost a lot tonally & whereby (snowflakes?)

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

less make than pages, but can't see you. If you don't realize page change, could be notes

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Useless notes

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism: ~~could be better~~ how is neck!

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

I was in back row so I could only "see" the top half of the screen. Perhaps "erasing" the music onto the backdrop would have been better - good luck on successful completion of your IAP.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
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How do you think, overall, this method of conducting a reading session is?

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- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

Conductor should be clear, even, perhaps use a camera over the top of the screen. Also, when those are people, cats, etc. to the screen, that should be clearly of to the screen.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
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Other Comments/Criticism:

Seeing the conductor is easy, ~~but~~
BUT you have to use your peripheral vision.
Once ~~for~~ you do this, its awesome. ~~The~~ Without
a transition, its easy to get lost, and miss a measure.
Transitions were way better. Only problem would be
practicing music on your own and not having
notes ~~to~~ aligned with music.

POST SESSION SURVEY

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- 1 - Not at all
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- 3 - Okay
- 4 - Very Clearly

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Other Comments/Criticism:

Page transition notes to worked on.
Maybe two pages at a time, of course
with screen.

POST SESSION SURVEY

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Other Comments/Criticism:

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Other Comments/Criticism:

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How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

it's a good idea, I just love some music
 something to read with in eyes etc etc
 the book was

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

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- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

If you had a section at the bottom
 to display first line of next page it would be better
 lyrics were hard to read some times

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

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How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

I didn't find this reading session as helpful as than sight reading normally. I was lost 1/2 way through because of the slides but rather use sight reading.

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
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- 1 - Very Much
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- 3 - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

*Several of the pieces were quite challenging.
Dona Nobis Pacem & Darkening Song.
The sections should definitely been organized instead of trying to sing by ourselves.*

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

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- 1 - Very Much
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- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
 - 2 - Slightly
 - 3 - No
 - 4 - This way is better
- don't write notes*

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
 - 2 - Not bad
 - 3 - Pretty good
 - 4 - Great
- would take getting used to*

Other Comments/Criticism:

- Would be helpful if conductor was more visible (practically invisible)
- Some text may be better if
- For the next time would be useful to have time (two pages at a time) in order to ease the transition

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

half us gets difficult words less than crisp

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- 3 - Okay
- 4 - Very Clearly

should be immediately next to screen

Was the inability to turn the page yourself frustrating?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

turning was different than what I liked

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

couldn't easily find line

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

impossible to be of benefit

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Bad

Other Comments/Criticism:

Class '77 older eyes

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- ② - Slightly
- 3 - Okay
- 4 - Very Clearly

Were you able to see the conductor well?

- 1 - Not at all
- 2 - Slightly
- ③ - Okay
- 4 - Very Clearly

Was the inability to turn the page yourself frustrating?

- ① - Very Much
- 2 - Slightly
- 3 - No
- 4 - This way is better

Did the slide to slide transition as opposed to page turning bother you?

- 1 - Very Much
- ② - Slightly
- 3 - No
- 4 - This way is better

Was it annoying to write on a separated piece of paper as opposed to right on the music?

- 1 - Very Much
- 2 - Slightly
- ③ - No
- 4 - This way is better

How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- ② - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

It was nice to follow the music on the pages in my book. The slide transitions, reading out the slides was hurting my eyes; I sometimes mistook the quarter notes for eighth notes, especially with the horizontal lines causing their "dots".

POST SESSION SURVEY

Were you able to see the music well?

- 1 - Not at all
- 2 - Slightly
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- 4 - Very Clearly

Were you able to see the conductor well?

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- 4 - Very Clearly

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Other Comments/Criticism:

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Were you able to see the music well?

- 1 - Not at all
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- 3 - Okay
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How do you think, overall, this method of conducting a reading session is?

- 1 - Horrible
- 2 - Not bad
- 3 - Pretty good
- 4 - Great

Other Comments/Criticism:

Appendix E – *Quick Reference Manual*

1. Determine session parameters (number of participants, number of songs, etc.)
2. Contact publishers
3. Determine venue to be used
4. Determine proper equipment based on venue
5. Design the survey
6. Determine conductor, accompanist, and technical operator(s)
7. Set up venue for session
8. Execute reading session
9. Analyze results