

Reconcile

Reconcile

Kyle Pederson

Available for

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LEE NELSON choral series

Curriculum Guide

For Choir Teachers, By Choir Teachers

by: Colleen McNickle & Coty Raven Morris
<https://www.ecspublishing.com/curriculum>

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WELCOME!

We are delighted that you have chosen to purchase this curricular resource for your choirs! We have worked hard to provide you with a comprehensive approach to teaching this piece, while leaving space for you to add your own brilliant ideas. From music theory to social issues to science and literature—we believe all of these topics and more not only belong in choir rooms, but also have the potential to lead to more intentional and empowered choral musicians. We encourage you to think outside the box and engage with your repertoire in mindful and meaningful ways!

Whether you follow this guide step-by-step or simply use the information to inform your instruction, we are confident that you will benefit from this resource. Happy singing!

Teachers are permitted to make copies of the quizzes and activities in this book for students' use.
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Teaching Objectives

Within every piece of choral music lies myriad teaching objectives. Here are a few teaching objectives for *Reconcile* that we have addressed within this curriculum guide.

- Students will be able to...
Sing legato lines with crisp diction, energized entrances, impactful word emphasis, and appropriate resonance.
- Students will be able to...
Identify, define, and put into practice vocabulary terms and musical instructions from *Reconcile*.
- Students will be able to...
Interpret the lyrics of *Reconcile*, articulate the meaning and intent of the piece, and arrange a narration to accompany their performance.
- Students will be able to...
Articulate the historical and cultural contexts of Swahili language and sing the language with appropriate vowel shapes.
- Students will be able to...
Investigate popular music of East Africa and share examples of current musical artists who sing in Swahili.
- Students will be able to...
Conceptualize choral creations using their musical knowledge and skill.

notes

Teaching Sequence

Just one way you might consider teaching *Reconcile* to your ensemble:

	Teaching Suggestion	Time	Measures
day 1	Introduce Warm-Up One . Listen to a recording of <i>Reconcile</i> and discuss initial perceptions. Teach mm. 10-28 with call and response on the text and with accompaniment. Add a physical motion like a step or a tap on beats 1 & 3.	25 minutes	mm. 10-28
day 2	Introduce Warm-Up Two . Students identify exercise within the piece. All students sight-read descant mm. 33-49 on neutral vowel. Assign Activity One as homework.	15 minutes	mm. 33-49
day 3	Review mm. 10-28. Sight-read mm. 33-49 melody. Compare and mark differences. Introduce text to mm. 33-49 descant. Combine descant and melody if time allows.	20 minutes	mm. 10-28, 33-49
day 4	Introduce Warm-Up Three . Ask students to identify warm-up material within the piece. Sight read mm. 72-end. Introduce Activity Two . Lead sectionals mm. 51-71. When students are not singing, they work on Activity Two.	25 minutes	mm. 51-end
day 5	Review Warm-Up Two . Sight read mm. 28-31. Continue sectionals and small group work on Activity Two .	30 minutes	mm. 28-31, 51-71
day 6	Review Warm-Ups One and Three . Review mm. 10-31, adding in Activity Two narrations.	30 minutes	mm. 10-31
day 7 +	Introduce Activity Three . Continue rehearsing full piece, paying special attention to part independence, legato lines with crisp diction, energized entrances, impactful word emphasis, and appropriate resonance.	TBD	Full Piece

Reconcile

Reconcile Warm-Ups

Teach concepts specific to *Reconcile* by using these original warm-ups:

Objective: Legato Line

☐ warm-up 1

C G C G F C-C#

May I walk with you, — and stay a - while ... —
May I walk with you, — and stay a - while ... —

Teach by rote or project for sight-reading. Sing on a neutral syllable, solfege, or words. Raise and/or lower by half steps. Focus on legato line, crisp diction, and word stress.

Objective: Energized Sixteenth Notes

☐ warm-up 2

F F# G

(breathe) mi mi mi re do (breathe) mi mi mi re do (breathe) mi mi mi re do
Ni-sa-me-he Ni-sa-me-he Ni-sa-me-he

Sing on a neutral syllable, solfege, counts, or words. Raise and/or lower by half steps. Breathe on each eighth note rest in order to energize the entrance. Can singers identify from where this exercise comes?

Objective: Counting, Hum Resonance

☐ warm-up 3

C G am G C C

2,3 4 1,2,3,4 &2 & 3,4
hmm hmm

Teach by rote, singing at first on numbers or with your counting system of choice. Raise or lower by half step. Transition to hum and experiment with resonance options if necessary.

my warmups

Reconcile Vocabulary

Here are some terms and definitions that are handy when learning this piece:

Term	Definition
Descant	A treble melody sung independently above the other voices
Narration	A spoken commentary that accompanies the music
<i>Tutti</i>	Italian word for "all" or "together"
<i>opt.</i>	Short for optional
Cue Notes	Reduced-sized notes that a singer under normal circumstances doesn't sing. In this piece, they indicate optional material
Tie	Indicated by a curved line connecting two notes of the same pitch. Sing the note for the combined rhythmic value of the notes as if they were one.
Dotted Rhythm	The dot adds half of the length of the note before it. Therefore a dotted half note receives 2 beats (half note) + 1 beat (the dot - half of a half note) = 3 beats.
<i>molto rit.</i>	Slow down a lot
<i>a tempo</i>	Return to the previous tempo
<i>8va</i>	Stands for <i>ottava</i> - the Italian word for octave. Musicians should play or sing an octave higher than written.
Your Term:	
Your Term:	



build context: SWAHILI LANGUAGE

materials

- *Reconcile* octavo
- Laptop/Tablet with internet access
- Paper, Google Doc, or Google Form on/in which to record answers

Reconcile & Swahili

Composer Kyle Pederson decided to include Swahili text in *Reconcile* when he learned that the Nairobi Chamber Chorus was one of the commissioning choirs. He says "Swahili is such a beautiful language, and the inclusion of a second language reinforces the universality of the themes explored in this piece."

instructions

Answer the following questions:

1. Where is *Swahili* spoken?
2. What is a "Bantu" language? Provide examples.
3. What do you call people who speak Swahili as their sole mother tongue?
4. The word Swahili comes from the Arabic sawāhili meaning what?
5. How many dialects are there of Swahili?
6. Using your Swahili pronunciation notes, create yourself a vowel pronunciation guide using either IPA or similar sounding words:
 - The Swahili letter a is pronounced like:
 - The Swahili letter e is pronounced like:
 - The Swahili letter i is pronounced like:
 - The Swahili letter o is pronounced like:
 - The Swahili letter u is pronounced like:
7. Find an example of a pop musician who sings in Swahili. Write 3-5 sentences about their music and what they are known for.
8. Find an example of another choral piece that features Swahili. How does that piece compare to *Reconcile*?
9. What types of music are popular in East Africa?
10. Choose one type of music from #9 to dig into a bit. Describe characteristics of the style, share a few artists who are known for their music in this style, and list a few songs from this style.

Answer Key:

1. East Africa—from Kenya to Tanzania
2. A group of about 600 Niger-Congo languages including Swahili, Zulu, Xhosa, and Shona among others.
3. Waswahili
4. "of the coast"
5. About 15
6. Pronunciation:
 - [a] as in car
 - [e] as in eight
 - [i] as in ski
 - [o] as in boat
 - [u] as in you

Words of Reconciliation

Small Group Exploration



LEARNING OUTCOME:

Students will evaluate words of reconciliation and arrange a narration for *Reconcile*

CLASS TIME:

30 MINUTES

MATERIALS

- *Reconcile* octavo
- Laptop/Tablet with internet access
- *opt.* Books of poetry or speeches

INSTRUCTIONS

The composer notes "Several writers and world leaders have offered profound words on reconciliation. You are welcome to find a passage/quote that resonates and include that as narration as the piano underscores in bars 5-8 and 28-31."

1. In small groups, read through the text for *Reconcile* and discuss the following:
 - What themes stick out to you from this text?
 - What lines are most impactful for you?
 - Can you think of an instance in which this text would be meaningful to you or to someone else?
2. Using the themes you discussed as a starting point, search for words on reconciliation that might accompany this piece.
3. Narrow down your findings to 2-4 quotes and arrange them in a way that supports the message of the piece.
4. Be prepared to share with the class.

Commissioning Exercise

instructions:

Reconcile was a commissioned work, meaning the composer created the work for a specific purpose or event and funded by individuals or organizations. Imagine you were hired to create a work for a choral ensemble. Address the following prompts and questions to conceptualize your hypothetical commission.

2 Voicing

What sort of ensemble will this piece serve? (SA, SSA, TTB, SATB, etc.)
How many voices will an ensemble need to perform this piece? What level of difficulty do you anticipate? Do you have a specific ensemble or ensembles in mind?

4 Expression

What sort of expressive elements will you use within your piece? How will you use articulations, dynamics, and text painting? Why? How would you describe the character of your piece?

6 Marketing

How would you describe your product to potential commissioning ensembles? What would your timeline be? How much would you charge per ensemble?

Text 1

Begin with a text. Write or find a text by an author (historical or contemporary) that speaks to you and your artistic vision. What is the text? What do you think it is good for this project?

Melodies & Harmonies 3

What key and tonality will you be in? What sort of melody do you envision for your text? Will the piece be monophonic, homophonic, polyphonic, or a mixture? What voice or voices will sing the melody? The harmonies? Why?

Form 5

What will the form of your piece be? What words or phrases will serve as your introduction? Your rising action? Your climax? Your conclusion? Will you have a coda?

A person with long, light-colored hair is seen from behind, hugging another person. The background is a soft, out-of-focus landscape. The text is overlaid on the image.

“

This is the
work we all
can do.

Kyle Pederson

Reconcile

About the Composer

Kyle Pederson is a Minneapolis-based composer, lyricist, pianist, and educator. He enjoys working at the intersection of the sacred and secular, and his lyrics and music invite the choir and audience to be agents of hope, grace, and compassion in the world.

Kyle was awarded the American Prize in Choral Composition in 2019, and has also won awards from Cerddorion Choral Ensemble of NYC, National Lutheran Youth Choir, and Little Singers of Armenia.

Recent commissions include AMIS International High School Honors Choir, TAISM International Choral Festival, Minnesota ACDA All-State High School Treble Chorus, and Choral Arts Initiative.

Several of Kyle's choral pieces are featured in the commercially released *New Choral Voices Volume II and III* by Ablaze Records. Kyle's work also includes two critically acclaimed piano-based albums, *Renewal* and *12.25*, both collections of acoustic hymn arrangements.

Kyle has an undergraduate degree from Augustana University, a Masters Degree in Education from University of St. Thomas, and an MFA in Music Composition from Vermont College of Fine Art.

For more information on Kyle Pederson, visit kylepederson.com

From the Program Notes

Reconciliation is needed community-wide to address racial injustice, economic inequity, and political polarization. It is also vital on an individual level with the need to reconcile with people in our schools, neighborhoods, families, congregations, and workplaces. The text for **Reconcile** is crafted from the perspective of one turning towards another with whom one needs to reconcile. All proceeds from the commissioning fees were donated to ISAIAH, a multi-racial, nonpartisan, multi-faith organization dedicated to the pursuit of racial and economic justice, work that is at the very heart of community-wide reconciliation.



Reconcile Quiz

Circle the best answer:

1. Who composed **Reconcile**?

- A. Don Macdonald
- B. Rollo Dilworth
- C. Kyle Pederson
- D. Eric Whitacre

2. How do you say "forgive me" in Swahili?

- A. Nisamehe
- B. Nuongee
- C. Simama
- D. Sema ukweli

3. Where did the language Swahili originate?

- A. South Africa
- B. East Africa
- C. The Caribbean
- D. The Middle East

4. What do you call a piece of music composed for a specific purpose or event and funded by individuals or organizations?

- A. Commercial Music
- B. Music Royalties
- C. Utility Music
- D. A Commission

5. What does the Italian word "tutti" mean?

- A. Sing out
- B. All
- C. In tune
- D. Tumultuous



hey there!

We're Colleen & Coty

Coty Raven Morris is currently the Visiting Assistant Professor of Choir, Music Education, and Social Justice at Portland State University. Prior to this, she was the Director of Choirs at Crosby High School in the Houston area and has served as the Outreach Choir Director at the MSU Community Music School and Music Director at Grand Ledge United Methodist Church.

A newly published author and composer, Morris is a sought after clinician and speaker across the country. She has recently served as the Clinician and Headliner for Florida ACDA, Washington MEA, and Minnesota ACDA as well as the Keynote speaker for the city of Lake Oswego's Juneteenth festival.

Coty is the Founder of *Being Human Together*, a budding community rooted in music education striving to normalize difficult topics in our field through conversation and connection. BHT seeks to discuss traditionally taboo topics like mental health, systemic oppression, diversity, and inclusivity.

Music enthusiast, choral educator, and life-long learner, **Dr. Colleen McNickle** is Assistant Professor of Music Education at Arkansas State University, where she teaches undergraduate and graduate music education courses and conducts Scarlet Voices and the Singing Statesmen. With a PhD in Music Education and Choral Cognate from Michigan State University, Colleen's scholarly interests include music educator wellness and interdisciplinary choral education. Colleen previously taught middle school and high school choirs, piano, ukulele, and music theory in Illinois.

An active clinician, Colleen has conducted choirs and presented research and practice sessions regionally, nationally, and internationally. Colleen is the founder and author of *Inspired Choir*, a blog for choir leaders, singers, and enthusiasts.



Our paths first crossed as we pursued graduate degrees as Michigan State University. Through numerous choral literature classes, conducting lessons, and choir rehearsals, we bonded over our appreciation for choral music education with a purpose. Together, we have published an article in Choral Journal, presented at state and national conferences, and supported each other via our weekly Zoom work calls.

Now, we have paired up to bring you the resources that we wish we had when we taught elementary, middle school, and high school choral ensembles. We have personally selected each piece of music in this curriculum series and look forward to seeing you bring these curricula to life in your own classrooms!

Let us know how it goes by contacting us at the links below!

let's get social!



Similar Guides



SOUND THE TRUMPET

Begin your set with a grand fanfare: Henry Purcell's *Sound the Trumpet* as arranged by Alfred Moffat and Rollo Dilworth.

Objectives of this curriculum guide include investigating Baroque characteristics within *Sound the Trumpet*, singing with a tone appropriate to the composition, interpreting lyrics and intent, explaining the difference between a composer and arranger, and creating a simple arrangement utilizing familiar musical materials.

[CLICK HERE TO LEARN MORE](#)

WHEN THE EARTH STANDS STILL

Examine the relationships that root and shelter us with Don Macdonald's *When the Earth Stands Still*.

Objectives of this curriculum guide include singers making musical decisions regarding lyrics, mood, tempo, expression, learning process, etc., reflect on and make personal the lyrics of *When the Earth Stands Still*, and researching and presenting information about contemporary choral composers.

[CLICK HERE TO LEARN MORE](#)



SHEEP MAY SAFELY GRAZE

Dive into the Baroque Era with Katherine K. Davis's arrangement of Johann Sebastian Bach's *Sheep May Safely Graze*.

Objectives of this curriculum guide include describing, identifying, and applying characteristics of Baroque composition within *Sheep May Safely Graze*, analyzing the lyrics of the piece and articulating the meaning of the piece, and comparing *Sheep May Safely Graze* with other works by the composer J. S. Bach.

[CLICK HERE TO LEARN MORE](#)