



## ***Kikkehihi***

***From Musica Boscareccia (Waldlieder III)***

**Text & Music:** Johann Hermann Schein (1586–1630)

**Arranger:** Mary Goetze, Boosey & Hawkes 48003950

**Composed:** 1621, published 1626 & 1628

**Instrumentation/Voicing:** variable, 3-part a cappella or 2-part treble with Cello, Bassoon, or Basso Continuo

**Broad Description & Type/Genre:** *Kikkehihi* is a secular, early Baroque German madrigal.

### **BACKGROUND INFORMATION:**

**Text** The text to *Kikkehihi* was set in Schein's vernacular of German:

<i>Kikkehihi, ha ha ha</i>	<i>Cock-a-doodle-doo, ha ha ha</i>
<i>Ka ka ka nei, da da da</i>	<i>Ka ka ka nay, da da da</i>
<i>ist Hahn und Hennen Morgenschrei</i>	<i>is the rooster's and the hen's morning shout</i>
<i>Wenn bricht hervor der Morgenstern</i>	<i>When the morning star breaks forth,</i>
<i>da lassen sie sich hören gern</i>	<i>they let themselves be heard, they like to be heard</i>

**Composer** Johann Hermann Schein (1586-1630) was a German composer and poet. His musical roots include teaching music to children of nobility and then being the predecessor of J.S. Bach in the post of Kantor at the Thomasschule (and Thomaskirche) in Leipzig. Schein took serious interest and devotion in writing secular music and writing his own text, unlike many of his German contemporaries. Schein was one of the first to effectively import the early Italian stylistic innovations into German (Lutheran) church music. He was also influenced by Italian pastoral poetry and was significant in mixing Italian and German poetry into his music, thus a starting point for the text in this piece. He was known to publish his own music, *and re-publish them*, replacing the poetry with more and more devotional and sacred texts. It is stated that Schein was one who, "carved a new identity for German music during the early Baroque period- combining the traditional Germanic emphasis on contrapuntal setting of Lutheran chorales (a la Bach) with modern stylistic innovations from Italy." And perhaps, this explains Schein's dedication to composing madrigals and his devotion to emulating Renaissance styles.



**The Composition** Original manuscripts suggest a voicing of SSB with Basso continuo. This arrangement uses only the first verse. Up to six additional verses in older manuscripts have been discovered.

## ELEMENTS OF MUSIC:

- Melody** The Soprano melody in the A section mainly contains repeated notes followed by a skip and then moves mostly by steps in the second half of the section, with one big leap to the leading tone in measure 6. The melody stays mainly in the upper range of the voice and is echoed by the Soprano 2 in the first three measures. Similarly, the repeated note in the Alto's opening measure mimics a Rooster's opening fanfare at the break of dawn. These repeated melodic patterns capture the idea of the animal's cackling responses and their desire to get each other's attention. Later, the imitation of the Soprano 1 melody is either in exact pitch or with the other voices singing down an interval of a 3<sup>rd</sup> or a 5<sup>th</sup>. The B section melody begins with the Soprano 2 and eventually transferring to the Soprano 1 in the 5th measure. The melismatic sequencing here in the B section is also imitated and mainly moves by steps. The tossing of the melody in this section and throughout the whole song is intentional to imitate roosters and hens during their joyful morning calls.
- Rhythm** Schein's main objective in this opening section is to create the scene of a playard of hens and roosters. The opening rhythmic pattern of dotted eighth/sixteenth is uniquely found in the Alto voice at the beginning of the piece; this dotted pattern is perfectly suited to mimic a Rooster's confident opening fanfare at the break of dawn. This adds to the playful contrast of the steady "short, short, short, long" rhythmic motif offered up by the upper two voices in imitation in the beginning measures of the piece. Since Schein's original manuscript suggest an SSB voicing, this rhythmic contrast seems to makes sense that the upper soprano parts are the conversing hens and the lower voice part (Bass) portray the Roosters. The B section takes a nice detour from the "Whac-A-Mole"-esque rhythm sung earlier. Schein does this by allowing all voices to sing a more regular rhythm of four eighth notes followed by a dotted quarter (or simple quarter note as in the alto part).
- Form** The form is simple to make way for the other musical elements to shine. *Kikkehihi* is a straightforward AABB form- and is driven by the text ("Wenn bricht") rather than musical considerations. The A section is 8 measures in length and consists of two phrases. The B section is 9 measures long and consists of two phrases. The oddity of a 9 measure section versus the regularity of 8 measures is speculative- perhaps this could elude to Schein's respect for creatures to naturally desire to roam free without the "fences" that are put around them.
- Harmony** *Kikkehihi* is in the key of Ab Major. The Alto/Bass (Rooster) outlines this perfectly with it's repeated Ab note sung in octaves- as if to establish the Rooster's true and special role here of starting the day. The Rooster continues its role by maintaining the foundation of the V-I cadences. However, in the B section, there is a hint of Ab Mixolydian mode due to the Alto sequence that toggles between G-flat and G natural. Schein's thoughtful homage to church modes in the B section here is not surprising since he was often reported to mix secular style characteristics in sacred compositions and vice-versa. Schein does not linger in the Mixolydian mode too long and eventually returns to a final resting cadence with the emphatic unison Ab. Throughout the song, harmony results from the simultaneous sounding of more or less independent lines of imitative polyphony. In the third measure of the B section, there is a playful teasing of dissonance between the Alto singing G-flat and the Sopranos singing G natural-- most frequently only a beat away... this, along with the unstable-ness of the tonal center does create some nice tension and release, thus adding to the unpredictability of animals in a country scene.

**Timbre** The arranger has the singers perform a half step up from the original key of G Major. This and the a cappella setting may allow for a lighter and brighter quality, emphasizing the bright nature of the morning animals. However, if performers choose to add a basso continuo or if the third voice is covered by male voices, the timbre may be darkened. Alternately, the darker aesthetic can bring a nice balance to the song.

**Texture** *Kikkehihi* is mainly polyphonic and thin in texture. The brief homophonic texture in the second half of the song at “Wenn bricht” with Soprano 2 and Alto is a nice departure from the polyphonic playfulness in the A section. The director may also choose to double the lowest voice with a bassoon or cello, adding thickness to the texture. Additionally, the third voice can be sung by men; older manuscripts do not even include the “alto” voice—rather only 2-part equal treble voices plus a “Basso” voice with basso continuo-figured bass. Schein wove and layered sounds into the texture, again emphasizing the busy-ness of the chicken yard.

**Expression** Dynamics are created with the rise and fall of the melodic contours, as well as varied entrances. There seems to be very little indication of tempo changes throughout the song, except if performers choose to sing the B section a little slower in contrast to a more lively beginning. While the octavo is written out in 4/4, the meter should be felt in 2- in a typical Renaissance “walking” tempo/pace. A significant gem of this piece is the use of distinctive articulations. The chicken yard scene is most brought to life in the A section with staccato and marcato singing so as to capture best the cackling of the hens and roosters. However in the B section, Schein takes a nice retreat from the separated articulation and calls for very legato, lyrical phrases during the sequences, to signify a more narrative section, rather than animals speaking. This could also simply symbolize the sun coming up after the rooster’s crow. Schein may indicate here that animals, much like humans, are bound to also have phases of energy (and attitudes & feelings!)

**Musical Selection** *Kikkehihi* is a great introduction to the charming genre of madrigals. Even though some consider *Kikkehihi* a Baroque piece, it follows many more patterns/characteristics of the Renaissance with the use of polyphony. The ranges of the voice parts are accessible. There is a huge opportunity to discuss text painting and pastoral poetry. *Kikkehihi* provides a wealth of chances to develop the skill(s) of singing independently both in the polyphonic and homophonic settings. The charm of the piece is the various ways Schein decides to use imitation. There are many options of programming this song, from only singing it a cappella to doubling all voices with instruments to adding a basso continuo.

**THE HEART STATEMENT**



**The heart of *Kikkehihi* is its cackling, conversation-like imitation that conveys the human desire to be heard and valued.**

## Introducing The Piece- A Strategy

- *The Tease* (Day 1 on a Thursday): Distribute one index card to each student as they walk in. Write, "I like to be heard," on the board but then continue to go about class as normal, nearly ignoring the Quote for most of the period. Later in class have a student read the English translation on the screen (not from score, but typed up like a poem); On their index card, give students two minutes to write in 1-2 sentences what this phrase could mean. Collect cards to review overnight. Choose favorite entries: quirky, funny, serious, outside-of-box. Be sure to include many that go *beyond* just surface-level answers and find one that's closest to meaning of song.
- Day Two (Friday): Share favorite entries with class, stopping after each to praise or comment- 5 mins total. Praise students for participating and sharing thoughts. Then, tease class once more about new song coming Monday that is related to all this!

## OUTCOMES:

### Skill Outcome

**Students will sing with thoughtful and nuanced articulation.**

#### Strategies:

1. *Articulation warmup*: Lead warm-ups toggling back and forth between two basic musical articulations: staccato and legato, using first four measures of *Kikkehihi* (show score without text). Use beginning consonants of "k", "d", then "m" & "v"; Discuss which consonants helped to express certain articulations more effectively.
2. *Be articulate*: "What does it mean to articulate something?" (To express something clearly.) "And then articulation would then mean..." (The style of enunciation or pronunciation in speaking, singing or playing.) Have students sing section A of *Kikkehihi* first as written, then change opening consonant to "m" or "l"- discuss implications of beginning consonants for emphasis and meaning after showing a video of roosters and hens.
3. *Morse Code*: Discuss definition of musical articulation. (Directions to a performer typically through symbols and icons on a musical score that indicate characteristics of the attack, duration, and decay of a given note. Refer to Word Wall Sign.) For homework, have students complete the "morse code" articulation worksheet (which include slurs) which allow students to illustrate with musical symbols what they desire a phrase/scale to sound like; students will exchange papers with a partner and see if partner can perform their "morse code" phrase.
4. *Musical Detective*: "Articulation markings are a nice help from the editor or composer, but *Kikkehihi* does not specify any articulation in the score except for an occasional slur mark." Discuss *Implied articulation*: The conductor may provide direction where no articulation markings are provided by the composer. "But let's together explore which articulations best fit each phrase." Ask students to sing opening section (m1-5) first all in staccato (except for those notes indicated by a slur), repeat again in legato. Compare and discuss which is the more appropriate choice. "Which one fit the original meaning of lyrics best?" For fun, change opening lyrics to, "I love my love" and see if staccato should still remain. Repeat exercise with entire page 1; think/pair/share before deciding as a class the interpretation that best fits the translation. Have students write in these final articulation markings as decided by the class. The following day, do the same for the B section.

**Skill  
Outcome  
(cont.)**

Assessments

(Formal) *Group Recital Day*: Listen to students sing in groups of 6 (2 per voice part)- they will sing their assigned part of *Kikkehihi* while the rest of the class sings behind them. Assess according to ability and based on rubric below:

(5)- Able to enter correctly and sing independently all the way through all 8 measures with proper stylistic articulations

(1)- Unable to sing and sustain own line when the other two voice parts enter

**Knowledge  
Outcome**

**Students will recognize examples of melodic and rhythmic imitation.**

Strategies

1. *Round She Goes*: "Imitate me." Begin by doing various (funny and not-so-funny) movements while students mirror gestures in exact imitation. Over time, present gestures in groups of four (as in 4/4 time signature) with students "echoing" teacher; progress to gestures "echoed" 4 beats behind like a round or change tempo or time signature. Afterwards: "What's a basic definition of Imitation?" (The act of repeating [a melody, theme or motif]). Transfer idea to simplified score of *Kikkehihi*: "This delayed mirror/echo action looks like this in a choral score and is called exact or strict imitation. Let's check and all be part 1 and clap the first four measures; repeat and clap part 2 and compare... "How many examples of script rhythmic imitation can you find in this passage using Part 1 as the main character? (We call this the theme or motif.)"
2. *Round She Goes- Reprise 1*: Have class come up with two things they can do to vary Mrs. Boddy's movements (e.g. lift foot while mirroring) so the imitation is not strict or exact. Relate this to how composers use different compositional techniques to make their imitations more interesting, rather than exact.
3. *Round She Goes- Reprise 2*: As a warm-up, have students sing an Ab Major scale in a canon to exact imitation; next, direct students to volunteer different ways they can sing the Ab scale so it still has the character of the original scale.
4. *Musical Detective*: Rehearse Page 1 and then have students find imitations of Sop1 line and discuss where and how each are used (strict imitation? rhythmic? melodic?); add the Part 3 into the mystery; finally, go to section B using Sop2 as the original theme.
5. *Telephone Game*: Play the classic telephone game by having each row of the class be a telephone chain. Have the first student in each row say the same secret vocab word (e.g. "imitation") and see if the word was transferred ("telephoned") exactly or if it had been mutated into something else by the end of the row through a series of students choosing not to relay strict imitation.

Assessments

1. (Informal) *Art imitates Life*: Have students find an example of imitation in their own life. (Give example of generics imitating Name Brand items.)
2. (Informal) *That's My Jam!*: Have students find an example of imitation in their own playlist. Students will complete a short google doc to record their findings. Extra points for listing more than one example!
3. (Formal) *Hallelujah!*: As a written test, assess students on specific sections of the Hallelujah Chorus (we sang this in December) by giving them guided questions on how Handel used imitation for each theme.

**Affective Outcome**

**Students will reflect on the importance of listening to discover that the “voice” of others is valuable and worthy to be heard.**

Strategies

1. *The Tease*: See *Introducing The Piece* section earlier in this plan...
2. *Orator and Oracle*: Have TWO different students (choose actor types?) act out for the class the poem version of *Kikkehihi*, IN CANON or ROUND. Discuss their performances (inflections? dynamics? passion in voices, etc.) Repeat with another pair of students... OR add another to have three in canon? Four in canon? Discuss how all groups were equally interesting, bringing their own flair and personality into the performance. But were some overcast by others? Did the text reveal new ideas? Did the text drive the orators to behave/act a certain way?
3. *Listening Log* - Focusing on “the others”
  - a. Show the quote, “Speak like you expect to be heard, listen like you expect to be changed,” on the board- discuss implications if the world lived with this as its mantra.
  - b. Using google classroom, have students reflect on their own awareness to listen and empathize by filling out listening journal entries for one week.
4. *Whose Line Is It Anyway-Questions Only-Wizard of Oz*: Watch a short clip of the tv show and discuss what contestants did to be successful at the game (listening and responding); On a another day, break up into groups of 5-7 and do one round of improv emphasizing listening and responding.
5. *Journal entry #1*: Have students reflect on a time, in or out of school, in the last two weeks when they shared their thoughts- but their ideas were rejected quickly and/or in a rude manner. Describe this time of rejection in google classroom assignment.
6. *Listening Squad*: (Pull 3-5 students from each voice part to sit in front of class and listen during this session) ... Have all students sing through section B of *Kikkehihi*; repeat, eliminating one of the soprano parts (have them sit); repeat two more times, switching out one voice part for another; Have Listening Squad comment on the impact of the missing “voice” part...

Assessments

- 1.) (Informal) Have students sing the piece in mixed formation. Discuss implications. Did this formation make a difference in your understanding of the piece? Why or why not?
- 2.) (Formal) *Final Reflection*: Have students recall their last journal entry and how they felt when their ideas were rejected; Invite each student to write a short statement (1-2 sentences) of a verbal response they would have preferred to hear. Before submission, students are to practice saying this response so they are ready for the next time they hear a neighbor express a new idea. After submission, students should be prepared to share their statement by writing it on a sticky note to post on the board. Give students a few minutes at end of class to read everyone’s responses.

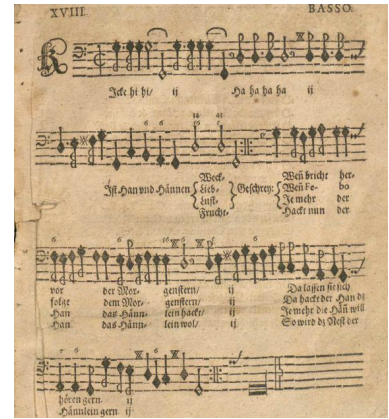
**Checklist of Items Needed To Teach This Piece**

- Printed scores of *Kikkehihi*
- Simplified score of Page 1
- Text English translation typed out in poem format; to show on screen
- *Whose Line Is It Anyway-Questions Only* (Wizard of Oz) clip- YouTube
- “Morse Code” articulation worksheet
- Computer/LCD screen
- Journals, Pencils
- Blank index cards
- pencils
- Chromebooks
- Rubrics
- Smartphones or devices that have a recording app (if student doesn’t have one, they can borrow a friend’s phone.
- Word Wall Signs of: “Imitation”, “Articulation”

**10 Ways To  
Take Out  
The Piece**

Take out the piece that...

1. ... was composed by Johann Herrman Schein
2. ... was composed by a German composer
3. ... was composed in the early Baroque Period
4. ... is a Madrigal
5. ... is sung in German
6. ... imitates hens and roosters
7. ... contains lots of imitation
8. ... contains lots of contrasting articulations
9. ... begins in Ab Major
10. ... begins with a polyphonic texture



**Additional  
Concepts  
That Can Be  
Taught**

- Polyphony (texture)
- Tension and Release
- Motif
- Identifying intervals of 3<sup>rd</sup>, 5<sup>th</sup>, Octave
- Dynamic contrasts dictated by text

**NTS  
(note to self)  
and other  
Tidbits**

- Begin early embedding warmup exercises that reinforce independent singing like singing scales in 2, 3, or 4-part rounds.
- Teach canons all year long, from day one!
- Is there a student who speaks German? Taking German at school? Family from Germany? I need to know who my students are!
- Listen to madrigals in class or as they walk in or compare recordings of *Kikkehiji*
- Morning star is the name given to the planet Venus when it appears in the east before sunrise (as though heralding the coming of the morning).
- Following 17th-century practice, all parts may be either sung or played. Extra parts may be improvised above the bass on an “omnivoca” (polyphonic) instrument like lute, harpsichord etc. If singing in 3 parts is too difficult, substitute a cello to play the alto part as per original manuscripts suggest (see Texture section). Also original manuscripts imply the “alto” part being sung by a Baritone. Therefore, another authentic voicing possibility is SAB. Either or both of the upper parts may be transposed down an octave, so the piece works not only as SAB or SSB, but also STB and TTB; or the bass may be transposed up an octave, SSA; etc., as described, e.g. by J.H. Schein in his *Musica Boscareccia*, 1632. You may also substitute a recorder, horn, or violin to play any of the upper parts. Lots of texture and voicing possibilities to span middle school treble and mixed choirs all the way to adult treble and mixed choirs!