

The monthly newsletter of

## Viva Voce!

Carol McClure, editor  
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August, 2009



# Viva Voce!

## Greetings!

July  
Ely, England

Welcome to the SJMP *Viva Voce* project! As we launch this new SJMP project, I am spending the week at Ely Cathedral and at King's College, Cambridge, attending Evensong, visiting with colleagues and friends, being inspired by the architecture, the music, the theology and the training system that contribute to the English choral tradition. And, as expected of any SJMP staff member, I'm having fun!

This initial monthly *Viva Voce* e-newsletter is a sample of the anthem overviews, vocal warm-ups and teaching ideas we plan to include in each edition. Some of the pages of each newsletter are addressed to and intended for you, the director; others contain games and puzzles to reinforce the music teaching you are providing. Please remember that the curriculum content is resource material from which you may draw each month; *Viva Voce* is intended in its design to be flexible and easily adaptable to your church's needs.

I look forward to hearing from you and getting to know about you and your specific needs for children's choir resources. I agreed to take on this project for two reasons: first, I have needed flexible material like this for my own children's choirs, and have had to collect and/or create the materials myself; and second, Mark Schweizer twisted my arm to put this project together.

I hope you enjoy using this resource as much as I've enjoyed assembling our first year of *Viva Voce*.

Soli Deo Gloria

*Carol McClure*, Editor



## Anthems

### K-2 Anthem Overview

Anthem: *I Was Glad*

Text Source: Psalm 122:1, with additional text by

Gwendolyn Emery-Owings

Composer: Gwendolyn Emery-Owings

Worship Use: Praise/Choir Dedication

Feature: Congregational participation

Vocal Range: f-c'

Key: F major

Meter: 2/2

Accompanying Instrument: Organ (or piano)

Teaching Overview: *I Was Glad* includes an easy congregational response, which echoes the refrain sung by the choir. The phrase lengths are short, making this a logical choice for the children's initial anthem of the school year. Use the opening ascending triad (f-a-c' in m. 2-3) and descending minor thirds (b flat-g and c'-a, m. 10, 11) as preparatory warm-ups for this anthem. (See *Anthem Based Warm-Ups: I Was Glad.*)



### Grade 3-6 Anthem Overview

Anthem: *Psalm 150*

Text Source: based on Psalm 150, text by Carol McClure

Composer: Jeremiah Clarke

Worship Use: Praise/Choir Dedication

Vocal Part(s): Unison with optional second part

Vocal Range: e-e'

Key: C major

Meter: 4/4

Accompanying Instruments: Organ (or piano or harp)  
or flute, violin, cello, harp and organ *ad lib.*

Anthem Warm-Up: Descending scale fragment

(*mi-re-do-ti-la-sol*)

(See *Anthem Based Warm-Ups: Psalm 150.*)

### Teaching Points:

- Four measure phrases in one breath
- Precise vowel sounds and unified consonants
- Harmonic interval tuning between Trebles I and II (m. 37-47)



Pace your anthem learning well. Don't bore the children with over-explanations.

Keep this learning time fast paced and focused.

Constantly encourage the choristers to strive to "do their best", praising them heartily and publicly for their cooperative behavior and work ethic.

Give the choristers frequent "talking breaks" between activities.

# Rehearsal Plan Grade K-2

## Arrival at Choir Rehearsal

**Background Music** – Play recordings of cathedral choirs (singing anthems and hymns) every week as the choristers arrive. (Anything by Palestrina would be good, since he is the Composer of the Month.)

**Early Arrivers Activity** – Play a game that early arrivers can join easily.

**Week 1 – Make name tags with musical symbols.** (Draw a quarter note and a half note on the board for the choristers to copy onto their name tags.)

**Week 2 - Play “Rhythm Echo”.** (Have a choir helper clap a four beat rhythm pattern comprised of quarter notes, quarter rests and/or eighth notes; the choristers clap the rhythm back.)

**Week 3 - Play “Rhythm Echo”.**

**Week 4 – Play K-2 Musical Symbol Game.** Have the choristers draw lines between matching symbols on the K-2 symbol game page.



## Vocal Warm Ups (at least 5-7 minutes)

The first month of K-2 Warm-Up activity is about getting the choristers accustomed to Warm-Ups and their purpose. Start every week with the legato counting, making a point of how many counts the chorister can sing in one breath. Use The Frog Song as a reward warm-up; you’ll be encouraged to hear how easily they sing the e’.



Have a specific goal or goals in mind for each week’s warm-ups.

Focus on beautiful lines, unison vowel sounds, breath support, and intonation.

Include interval singing, echo singing, and concepts of musical expression.

## Anthem Preparation: *I Was Glad*

In preparation: Make an audio CD of *I Was Glad* from the CD-ROM MP3 file. (If you can’t do this, draft someone who can.) Your CD player *may* play directly from the CD Rom. Give it a try first.

Week 1: Read Psalm 122:1. Then ask the choristers to count the number of times they hear that phrase when they listen to the anthem CD. Play the anthem CD of *I Was Glad* for the choristers. Teach the choristers to sing Warm-Up #5. Teach the choristers to sing the entire refrain, “I was glad when they said unto me, Let us go the house to the Lord.”

Week 2: Review Warm-Up # 5. Play the anthem CD of *I Was Glad* for the choristers. Teach the text only of the stanzas to the choristers. Teach the choristers Warm-Up # 6. Sing the stanzas of *I Was Glad*.

Week 3: Use warm-ups and anthem CD to review the anthem with the choristers. Practice singing through the anthem at least twice.

Week 4: Invite adult singers to practice with the choristers as they prepare the anthem for worship use.



## Learning Time

This is variable, depending on the length of your rehearsal.

**Activity #1: Hymn-of-the-Month, *Praise My Soul the King of Heaven*** – Sing through the first of the hymn each week. Ask them questions about the hymn text.

**Activity #2: Cracking the Code - Musical Symbol Identification** – In preparation, make flashcards of musical symbols in K-2 Musical Symbol Game. Teach the symbols, each of the first three weeks; see who recognizes and can name them during the final rehearsal of the month.

**Activity #3: Talk about the Church Year and the colors of each season.** Work on the learning song *The Church Year*.

## Listening Time

At this point in the rehearsal (possibly while snacks are being served and consumed), take a few minutes to listen to hymns on CD in order to facilitate aural memory.

## Rehearsal Conclusion

Thank the choristers and pray with the choristers.

## Rehearsal Plan Grade 3-6

### Arrival at Choir Rehearsal

Background Music – Play recordings of cathedral choirs (singing anthems and hymns) every week as the choristers arrive.

*Early Arrivers Activity* – Play a game that early arrivers can join easily.

### Vocal Warm Ups (at least 10 minutes)

Have a specific goal or goals in mind for each week's warm-ups. Use warm-ups (1-4) at your discretion. Focus on beautiful lines, breath support, range, vowel placement, choral blend, intonation, diction – or any combination that will capture the choristers' imaginations and improve their attention to detail. Include interval singing, echo singing (see *Echo Singng* page), concepts of musical expression, and sight singing.



### Anthem Preparation

Pace your anthem learning well. *Psalm 150* is easy to learn and immediately gratifying. Don't bore the children with over-explanations. Keep this learning time fast paced and focused. Constantly encourage the choristers to strive for excellence, citing what they accomplish easily and well, and encouraging them to work on the challenges with concentration and efficiency. Give the choristers a sixty-second "talking break" between anthems; this will reaffirm your expectation for the choristers to give you their undivided attention as you teach.

#### Teaching Points:

- Four measure phrases in one breath
- Precise vowel sounds and unified consonants
- Emphasize harmonic interval tuning between Trebles I and II (m. 37-47)



### Learning Time

Use the games and puzzles provided in this newsletter as vehicles for teaching rhythm and note reading, hymn-knowledge-y, "cracking the code", (understanding every direction on the printed page of music). Talk about the Church Year and the colors of each season. Work on the learning song *The Church Year*.

### Listening Time

At this point in the rehearsal, take a few minutes to listen to and discuss the music of the *Composer of the Month* (Palestrina). This helps the choristers concentrate on and improve listening skills, while learning the characteristics of compositions of composers classified in a given time period.

### Rehearsal Conclusion

Thank the choristers for their work, make announcements, give the choristers a hint about a fun facet of next week's rehearsal, collect prayer requests, and conclude by singing the hymn of the month or *The Choristers' Benediction*.

The choir rehearsal plan offered here is simply a suggestion. It is a plan that may or may not work for you, but has worked for quite a few children's choir leaders over the years. Remember - if you focus on vocal technique and music skills as you teach, the anthems become easier for the choristers to learn. If you also build on a foundation of *hymn-knowledge-y* and appreciation of liturgy, the seeds are planted in every chorister for a lifetime of commitment to worship—service to the glory of God—and that's really the point, isn't it?

Using the Warm-Ups — The Warm-Ups on the following pages are meant to be flexible in their usage. For instance, if your choristers are not ready to sing above e', then only use the portion of the warm-up that works for your choir. There are both general use and anthem-specific war-ups included, along with The Frog Song, which provides a fun way to help choristers practice both legato lines and staccato pitches.

## Viva Voce Warm-Ups August 2009

$\text{♩} = 60$  Legato Warm-Up #1

*mp*

One Two                      One - Two - Three                      One - Two Three Four

One - Two Three Four Five                      One Two Three Four Five Six

One Two Three Four Five Six Sev - en

One Two Three Four Five Six Sev - en Eight

One Two Three Four Five Six Sev - en Eight Nine

One Two Three Four Five Six Sev - en Eight Nine Ten

$\text{♩} = 48$  Legato Warm-Up #2

I love to sing.                      I love to sing.

I love to sing.                      I love to sing.

I love to sing.                      I love to sing.

I love to sing.                      I love to sing.

Warm-Up #3: *Mi-Re-Do-Ti-La-Sol*  
(Anthem Based Warm-Up: Psalm 150)

♩ = 120 Legato

mi re do ti la sol mi re do ti la sol

mi re do ti la sol mi re do ti la sol

mi re do ti la sol mi re do ti la sol

mi re do ti la sol mi re do ti la sol

mi re do ti la sol mi re do ti la sol

Warm-Up #4: *The Frog Song*

Carol McClure (BMI)

♩ = 60 Legato

I knew a frog; it was green: ver - y big, but not mean;

Big - gest frog that I've seen, and he liked to sing.

♩ = 120 [2nd x accelerando]

Catch! Catch! Catch a fly! Catch it in your mouth!

Lick it! Taste it! Chew it! Swal-low it! Don't let it get out!



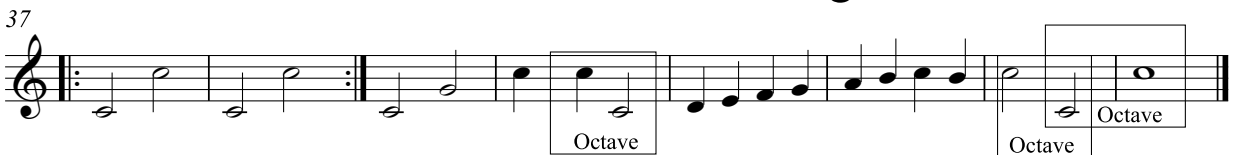
# Echo Singing - August



Use each of the above lines in its entirety as an echo singing exercise. Demonstrate for the choristers how they will do the exercise. Count aloud a bar of 4/4 time before you begin. Play a measure on the piano; sing the echo exactly in rhythm on the syllable "loo", with no help from the piano; continue until the line is completed.

Play the first two bars of the exercise below, identifying the interval played as an octave. Have the choristers sing the octave with the piano several times. Then, play the final six bar melody, asking them to raise their hands each time they hear the octave played.

# Interval Identification - August



# Hymn-KNOWLEDGE-y

## Hymn of the Month:

### *Praise My Soul the King of Heaven*

*Hymn Tune:* LAUDA ANIMA  
(Benedic Anima Mea), 1869

*Text Writer:* Henry Francis Lyte (1793-1847) was born in Scotland. He moved with his family to Ireland. He studied medicine first, then became a priest. He moved to the south of England, serving a parish in Brixham from 1824-1847. Another well-known hymn text by Henry Francis Lyte is Abide with Me.

*Composer:* John Goss (1800-1880), an English composer primarily of English cathedral music and hymnody, was an influential teacher, composer, writer and critic. He served as organist at St. Paul's Cathedral, London, and as Professor of Harmony at Royal Academy of Music.

### *Praise My Soul the King of Heaven*

Praise, my soul, the King of Heaven;  
To His feet Thy tribute bring!  
Ransomed, healed, restored, forgiven,  
Who like me His praise should sing?  
Alleluia, Alleluia!  
Praise the everlasting King!

Praise Him for His grace and favour,  
To our fathers in distress!  
Praise Him still the same for ever,  
Slow to chide, and swift to bless!  
Alleluia, Alleluia!  
Glorious in His faithfulness!

Father-like, He tends and spares us;  
Well our feeble frame He knows.  
In His hands He gently bears us,  
Rescues us from all our foes,  
Alleluia, Alleluia!  
Widely yet His mercy flows!

Frail as summer's flower we flourish:  
Blows the wind, and it is gone.  
But while mortals rise and perish,  
God endures unchanging on.  
Alleluia, Alleluia!  
Praise the high eternal One!

Angels, help us to adore Him;  
Ye behold Him face to face:  
Sun and moon, bow down before Him;  
Dwellers all in time and space,  
Alleluia, Alleluia!  
Praise with us the God of grace!

# Hymn-KNOWLEDGE-y

## Teaching Ideas

### Week 1

Hand out a hymnal and a copy of the *Hymn-of-the-Month Information Page* to each chorister.

Sing the hymn (as many or as few stanzas as you like).

Ask questions from the *Introductory Discussion* page.

Tell the choristers about the Hymn-KNOWLEDGE-y certificate each of them will be earning at the end of the choir year, by memorizing the first stanza of each Hymn-of-the-Month.

### Week 2

Hand out a hymnal and a copy of the *Hymn-of-the-Month Information Page* to each chorister.

Sing the hymn (as many or as few stanzas as you like).

Continue with or review questions from the *Introductory Discussion* page.

Hand out a copy of Hymn-KNOWLEDGE-y Word Scramble to each chorister for work during rehearsal or as a take-home project.

### Week 3

Hand out a hymnal and a copy of the *Hymn-of-the-Month Information Page* to each chorister.

Sing the hymn (as many or as few stanzas as you like).

Ask the choristers to tell you anything they can remember from the previous weeks' discussions about the hymn text, its writer and composer.

Hand out a copy of Hymn-KNOWLEDGE-y Word Search to each chorister for work during rehearsal or as a take-home project.

### Week 4

Hand out a hymnal.

Sing the entire hymn.

Ask any students who would like to do so to sing as a group, by memory, the first stanza of *Praise My Soul the King of Heaven*, to earn the September credit for his/her Hymn-KNOWLEDGE-y certificate.

Hymn-KNOWLEDGE-y  
*Praise My Soul the King of Heaven*  
Discussion Questions

Materials Needed for Each Chorister:

Hymnal

Hymn-KNOWLEDGE-y Hymn-of the Month Information Page

1. Have the choristers sing *Praise My Soul the King of Heaven* (as many or as few stanzas as you choose).
2. Have the choristers read the information page.
3. Choose from the following questions to ask the choristers about the hymn text writer and composer.
  - Who wrote the hymn text?
  - Tell me something about the hymn text writer.
  - What other well-known hymn text did Henry Francis Lyte write?
  - What is the name of the hymn tune?
  - Who composed the hymn tune?
  - Tell me something about the composer.
4. Choose from the following questions to ask the choristers about the hymn text.
  - STANZA 1 Questions*
    - Who does the phrase, “ransomed, healed, restored, forgiven” describe?
    - What does the phrase, “To His feet Thy tribute bring?” mean?
    - What is the final phrase of the stanza?
  - STANZA 2 Questions*
    - What is stated about the character of God in this stanza?
    - What is the final phrase of the stanza?
  - STANZA 3 Questions*
    - What do we learn about what God does in this stanza?
    - What does the phrase, “Well our feeble frame He knows” mean?
    - What is the character attribute of God that is mentioned in the final phrase of this stanza?
  - STANZA 4 Questions*
    - What does the fourth phrase of this stanza tell us about God?
    - Rephrase, “God endures unchanging on” in your own words.
    - What is the final phrase of the stanza?
  - STANZA 5 Questions*
    - Whom does the hymn writer suggest we ask to help us praise God?
    - What is the final phrase of the stanza?

Hymn-KNOWLEDGE-y Word Scramble

Unscramble the words found in the text of *Praise My Soul the King of Heaven*.

Praise, my soul, the King of Heaven;  
To His feet Thy tribute bring!  
Ransomed, healed, restored, forgiven,  
Who like me His praise should sing?  
Praise Him! Praise Him!  
Praise the everlasting King!

C E R A G                    \_ \_ \_ \_ \_

S E A L G N                 \_ \_ \_ \_ \_

S A I R E P                 \_ \_ \_ \_ \_

L A N T R E E              \_ \_ \_ \_ \_

Praise Him for His grace and favour,  
To our fathers in distress!  
Praise Him still the same forever,  
Slow to chide, and swift to bless!  
Praise Him! praise Him!  
Glorious in His faithfulness!

S O O G R I U L            \_ \_ \_ \_ \_

D A L E E H                 \_ \_ \_ \_ \_

B U T T I E R              \_ \_ \_ \_ \_

Father-like, He tends and spares us;  
Well our feeble frame He knows.  
In His hands He gently bears us,  
Rescues us from all our foes,  
Praise Him! praise Him!  
Widely as His mercy flows!

S E L B S                    \_ \_ \_ \_ \_

C R Y M E                    \_ \_ \_ \_ \_

S U R D N E E              \_ \_ \_ \_ \_

R A O E D                    \_ \_ \_ \_ \_

Frail as summer's flower we flourish:  
Blows the wind, and it is gone.  
But while mortals rise and perish,  
God endures unchanging on.  
Praise Him, Praise Him,  
Praise the high eternal One!

R R E E V F O              \_ \_ \_ \_ \_

G N I S                      \_ \_ \_ \_ \_

M E A R D O S N          \_ \_ \_ \_ \_

Angels, help us to adore Him;  
Ye behold Him face to face:  
Sun and moon, bow down before Him;  
Dwellers all in time and space,  
Praise Him! praise Him!  
Praise with us the God of grace!

F O R E I G N V          \_ \_ \_ \_ \_

I K G N                      \_ \_ \_ \_ \_

N A H V E E                \_ \_ \_ \_ \_

Hymn-KNOWLEDGE-y Word Search

Text: *Praise My Soul the King of Heaven*  
by Henry Francis Lyte

ALL the words in the first stanza of *Praise My Soul the King of Heaven* are included in this page. Can you find them *all*?

A B C F D E L H I M S T  
E T H E M Y I R L O I R  
X O I E H I K B N R N I  
M L S T S M E R G A G B  
B U V S H E A V E N L U  
T G E K S O U L G S M T  
C B H I S F E A V O R E  
R S A N Z V R L O M X S  
E R X G X H E A L E D H  
P R A I S E S I P D P O  
T E M K C E T E R M R U  
T W H I P L O V A S A L  
X H O N B L R C I A I D  
F O R G I V E N S J S R  
O M B R C W D B E K E O  
P R A I S E D E R D M B  
G M Z W F C H L R I E Y  
M Y F A C T D E H H N I  
X E V E R L A S T I N G

## Cracking the Musical Code – Terms, Signs and Symbols

The terms, signs and symbols below are those designated for emphasis during the month of September. The games below cover terms, signs and symbols taught in October, also. It is suggested that you make flashcards for note names, time signatures, and note values.

### Rhythm Reading

**quarter note** ♩

**half note** ♪

**whole note** ♩

### Dynamics

***pp* (pianissimo) - very quiet**

***p* (piano) – quiet**

***mp* (mezzo piano) – medium quiet**

***mf* (mezzo forte) – medium loud**

***f* (forte) – loud**

***ff* (fortissimo) - very loud**

### Tempo Mark

***andante* – at a walking speed**

### Note Names

**c, d, e**

**treble clef sign**

**staff**

**treble clef**

### Time Signatures

**4 four quarter note**

**4 beats per bar**

**3 three quarter note**

**4 beats per bar**

### Learning Games

1. Terms & Signs Matching Game – Reproduce *Term & Sign Game Sheets # 1* (terms & signs) and *#4* (definitions) for each chorister. Laminate (optional) and cut sheets, placing game pieces in a container (plastic bag or paper bag with chorister's name) for each chorister. Have the student match as many of the terms and signs as he/she can. *This makes a great early arriver activity.*
2. Terms & Signs Bingo – Reproduce and laminate (optional) *Term & Sign Game Sheets #1, #2 and #3* to make bingo game boards for each chorister. Call definitions from *Game Sheet #4*. Use pennies or paper clips as game pieces.
3. Terms & Signs Drawing – Divide students into two teams. Call definitions from *Game Sheet #4*. Have each team send a member to the dry erase board or chalkboard to compete to be the first one to draw/write the term, sign or symbol whose definition is called.
4. Cracking the Code Quiz – Reproduce *Game: Cracking the Code* for each chorister. Use this game as check to see how he/she is progressing in his/her understanding of terms, signs and symbols.

M

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S

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C

<i>p</i>	$\frac{3}{4}$		o	♪
♪	~		$\frac{3}{4}$	<i>f</i>
♩	o		♪	♪
♪	<i>f</i>		$\frac{4}{4}$	~
$\frac{4}{4}$	♪		<i>p</i>	♩








# M U S I C

<i>p</i>	<i>staccato</i>	$\frac{6}{8}$		<i>mf</i>
<i>crescendo</i>	$\frac{2}{4}$	<i>pp</i>	$\gamma$	<i>allegro</i>
		<i>diminuendo</i>	<i>legato</i>	<i>mp</i>
	<i>f</i>	<i>andante</i>	$\frac{4}{4}$	$\frac{2}{2}$
$\frac{3}{4}$	<i>moderato</i>		<i>ff</i>	

# M U S I C

<i>mf</i>	$\frac{4}{4}$	$\frac{3}{4}$		<i>f</i>
	<i>allegro</i>		<i>andante</i>	<i>moderato</i>
<i>mp</i>	$\gamma$		<i>diminuendo</i>	
$\frac{2}{2}$	<i>legato</i>	<i>crescendo</i>	<i>pp</i>	$\frac{2}{4}$
	<i>ff</i>	<i>p</i>	$\frac{6}{8}$	<i>staccato</i>







# M U S I C

	$\frac{4}{4}$	$\frac{2}{2}$	<i>legato</i>	
<i>allegro</i>	<i>pp</i>	<i>crescendo</i>	<i>ff</i>	$\frac{2}{4}$
	<i>staccato</i>		$\frac{3}{4}$	
<i>moderato</i>	<i>p</i>	<i>mf</i>	<i>diminuendo</i>	<i>mp</i>
	<i>andante</i>	$\frac{6}{8}$	<i>f</i>	

# M U S I C

<i>time signature- two quarter note beats per bar</i>	<i>short, detached</i>	<i>at a walking speed</i>	<i>gradually getting quieter</i>	<i>quick, cheerful</i>
<i>half note - two beats</i>	<i>at a moderate speed</i>	<i>quarter rest (= quarter note)</i>	<i>mezzo piano - medium quiet</i>	<i>whole note - four beats</i>
<i>mezzo forte - medium loud</i>	<i>time signature- four quarter note beats per bar</i>	<i>time signature- six eighth note beats per bar</i>	<i>time signature- two half note beats per bar</i>	<i>forte - loud</i>
<i>pianissimo - very quiet</i>	<i>smooth, connected</i>	<i>eighth rest (=eighth note)</i>	<i>quarter note - one beat</i>	<i>gradually getting louder</i>
<i>time signature- three quarter note beats per bar</i>	<i>treble clef sign</i>	<i>eighth note - 1/2 beat</i>	<i>fortissimo - very loud</i>	<i>piano - quiet</i>

# M U S I C

<p>Viva Voce Cracking the Code</p> <p>Name _____</p>	<p><b>4</b> <b>4</b> means four _____ note beats per bar</p>	<p><b>2</b> <b>2</b> means two _____ note beats per bar</p>	<p><b>3</b> <b>4</b> means three _____ note beats per bar</p>	<p><b>2</b> <b>4</b> means two _____ note beats per bar</p>
<p><i>diminuendo</i> means gradually getting _____</p>	<p><i>crescendo</i> means gradually getting _____</p>	<p> = _____ beat</p>	<p> = _____ beat</p>	<p> = _____ beats</p>
<p><i>staccato</i> means short, _____</p>	<p><i>legato</i> means smooth, _____</p>	<p> = _____ beats</p>	<p> _____ rest = _____ beats</p>	<p> _____ rest = _____ beats</p>
<p><i>andante</i> means gradually getting _____</p>	<p><i>moderato</i> means at a _____ speed</p>	<p><i>pp</i> means very _____</p>	<p><i>p</i> means _____</p>	<p><i>mp</i> means _____</p>
<p><i>allegro</i> means gradually getting _____</p>	<p><i>mf</i> means _____</p>	<p><i>f</i> means _____</p>	<p><i>ff</i> means very _____</p>	<p><b>6</b> <b>8</b> means six _____ note beats per bar</p>

## Listening/Music History

Composer of the Month: **Giovanni Pierluigi da Palestrina (1525-1594)**

Palestrina was an **Italian** composer of the **Renaissance** period.

Palestrina was the most famous 16<sup>th</sup> century representative of the **Roman School of composition**, having had an enormous influence on the development of **Roman Catholic church music**.

Palestrina's first published compositions comprised the **first book of masses** (sung worship services) composed and **published by an Italian composer**.

Palestrina's style was the smooth style of 16<sup>th</sup> century **polyphony** (which literally means "**many sounds**"), the style of simultaneously combining vocal parts, each forming its own melodic line while harmonizing with the other parts.

Palestrina **composed 104 masses** as well as many other **choral works**.

Palestrina's **best-known work** is the *Missa Papae Marcelli* (Pope Marcellus Mass).

Palestrina's *Missa sine nomine* served as an **influence** on the writing of Baroque composer **Johann Sebastian Bach** as he wrote his own *Mass in B minor*.

Suggested Listening:

*Missa Papae Marcelli*

*Missa sine nomine*

Suggested Listening Activities

Have the choristers listen to a few minutes of *Missa Papae Marcelli* or *Missa sine nomine* in preparation for one of the following weekly learning activities.

1. Ask the following questions:
  - Can you hear the individual vocal lines of music?
  - What are some words that describe the music?
  - Is the pulse (beat) of the music prominent (easy to hear) or not?
2. Show a picture of St. Peter's in Rome. Have the chorister's describe the space they see. Discuss with them why the long vocal lines of Palestrina's music were appropriate for this type of building.
3. Palestrina's concept of church music was that it "should form an integral part of the liturgy (worship service) and add to its impressiveness" (Arthur Mees, *Choirs and Choral Music*). What does this statement mean? Does church music today meet Palestrina's ideals? Why or why not?

(The *Music History Matching Game: Giovanni Pierluigi da Palestrina* can be duplicated and played during choir rehearsal or as a take-home follow-up activity.)

Music History Matching Game  
Giovanni Pierluigi da Palestrina

Fill in each blank with one of the words from the column on the right.

- |   |                 |
|---|-----------------|
| 1. Giovanni Pierluigi da Palestrina lived and worked in (city) _____.   | 16th            |
| 2. Palestrina lived and composed during the _____ period, in the _____ century.   | polyphony       |
| 3. Palestrina had an enormous influence on the development of Roman _____ church music.   | masses          |
| 4. Palestrina's composition style is called 16 <sup>th</sup> century _____, which literally means "many _____".                                       | <i>nomine</i>   |
| 5. Palestrina composed many choral works, including 104 _____.  | Rome            |
| 6. Palestrina's best-known work is the <i>Missa Papae</i> _____.  | Bach            |
| 7. Another mass by Palestrina is the <i>Missa sine</i> _____, which served as an influence on the writing of Baroque composer Johann Sebastian _____. | Renaissance     |
|   | Catholic        |
|   | <i>Marcelli</i> |
|   | sounds          |

# Liturgics

## The Seasons and Colors of the Church Year

<b>Season of Advent</b>	<b>Purple or Blue</b>
<b>Christmas/Season of Christmas</b>	<b>White or Gold</b>
[Epiphany (Jan. 6)]	White or Gold]
<b>Season of/after Epiphany</b>	<b>Green</b>
[Ash Wednesday]	Purple]
<b>Season of Lent</b>	<b>Purple</b>
[Good Friday]	Black]
[Easter]	White or Gold]
<b>Season of Easter</b>	<b>White or Gold</b>
Pentecost Sunday	Red
[Trinity Sunday]	White or Gold]
<b>Season of Trinity/Ordinary Time</b>	<b>Green</b>
[All Saints Day]	White or Gold or Red]
[Christ the King Sunday]	White or Gold]

## Teaching Suggestions

1. Learn the teaching song *The Church Year*, focusing on the common themes by color of Advent and Lent (preparation), Christmastide and Eastertide (celebration), and seasons after Epiphany and Trinity/ Pentecost seasons/ Ordinary time (ministry and mission). Remember to use the colors *your* church body uses as you learn the song lyrics.
2. Make flash cards of each of the church year seasons and festival days. Ask the choristers can define the purpose of the celebration and its color.
3. Optional: If your church observes these Holy/Feast Days, teach the choristers the following poem, *Festival Day Colors*.

**Christmas Day** finds the Church dressed in **gold or white**.

Celebrating Christ's birth, the world's true Light.

**Epiphany's** color is **white or gold**,

As we hear of the wise men's story told.

**Ash Wednesday** is clothed in **purple** tint,

Beginning the forty days of Lent.

**Good Friday's** color of sorrow and loss

Is **black** for the day Christ died on the cross.

On **Easter**, the Church in its fine **white** array,

Shouts, "Christ is now risen!" this glad Easter Day.

The Church meets on **Pentecost** in bright **red** attire,

In praise of the Spirit, celestial fire.

The Church wears **white** garments as we celebrate

The lives of past Christians, the feast of **All Saints**.

On **Christ the King** Sunday, in **white** all adorned,

The Church honors the reign of Christ Jesus our Lord.

# The Church Year

Carol McClure (BMI)

Carol McClure (BMI)

♩ = 100

Choir

Piano

Sing a

5

Choir

Pno.

song of the sea-sons and the col-ors of the Church through-out the year; For the

13

Choir

1. Pur - ple is the col - or of prep - a - ra - tion, in Ad - vent and Lent we pre -

Pno.

16

Choir

pare and wait; White is the col - or of cel - e - bra - tion, at

Pno.

19

Choir

Christ - mas and Eas - ter we cel - e - brate! Sing a

Pno.

22

Choir

song of the sea-sons and the col - ors of the Church through-out the

Pno.

25

Choir

year; For the col - ors re-mind us of the life of Christ in a

Pno.

28

Choir

way that's ver - y clear.

Pno.

30

Choir

2.Green is the col-or of the sea-son of E - piph - a - ny, fo - cus-ing - on Christ's

Pno.

33

Choir

min-is - try on earth; Green is the col-or of the sea-son of Trin-i - ty,

Pno.

36

Choir

fo - cus-ing on the mis-sion of the Church. Sing a

Pno.

39

Choir

song of the sea-sons and the col-ors of the Church throughout the year; For the

Pno.

43

Choir

col - ors re-mind us of the life of Christ, in a way that's ver - y

Pno.

46

Choir

clear.

Pno.

rit..

# The Choristers' Benediction

Carol McClure (BMI)

Carol McClure (BMI)

♩ = 100

Treble Voices

May we

Piano

Detailed description: This system contains the first four measures of the piece. The Treble Voices part is in a 3/4 time signature with a key signature of one flat (B-flat). It begins with a whole rest in each of the first three measures, followed by a quarter note G4 and a quarter note A4 in the fourth measure. The Piano accompaniment consists of a right hand with a steady eighth-note melody and a left hand with block chords. The lyrics 'May we' are positioned below the Treble Voices staff.

5

Tr.

wor-ship You, O Lord, the God of Is - ra - el and Ja - cob; May we

Pno.

Detailed description: This system contains measures 5 through 8. The Treble Solo (Tr.) part begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5 in the first measure, and continues with a melodic line. The Piano accompaniment (Pno.) features block chords in the right hand and single notes in the left hand. The lyrics 'wor-ship You, O Lord, the God of Is - ra - el and Ja - cob; May we' are written below the Treble Solo staff.

9

Tr.

come to you, O Christ, with each heart and each voice; May we

Pno.

Detailed description: This system contains measures 9 through 12. The Treble Solo (Tr.) part continues with a melodic line. The Piano accompaniment (Pno.) continues with block chords and single notes. The lyrics 'come to you, O Christ, with each heart and each voice; May we' are written below the Treble Solo staff.

13

Tr.

sing to You and bring to You the mu - sic of the Spir - it; With our

Pno.

17

Tr.

songs and our lives may we praise You and re - joice.

Pno.

21

Tr.

A \_\_\_\_\_ men.

Pno.