



## Greetings!

September  
Franklin, Kentucky

I love Autumn! I love taking early morning walks on our rural Tennessee farm as the temperatures begin to drop. I love collecting the fruit from the teeming pear tree in my front yard and turning it into pear preserves. I love making plans for celebrating Thanksgiving, Advent and Christmas. I love being “back in the saddle” with my children’s choir at church. Autumn always seems to be teeming with possibilities, just like my pear tree. Right now, I am looking at a cornfield in southern Kentucky. The harvesting of the corn is in process. I can almost taste the sweet corn (my Kentucky roots really show – eating sweet corn is almost a religious experience in this part of the country), and marvel at the careful cultivation process - from field preparation, to planting, through growing season, to harvest – that culminates in the bountiful crop I view now.

I realized Wednesday night that I look at my choristers in the same way as I look at a freshly planted cornfield. Valuable musical and theological nurturing needs to happen on a regular basis to enable our children to mature as vital, committed worshipers. Every early arriver activity, every vocal warm-up (including *The Turkey Gobbliato*), every moment spent listening with understanding to the great repertoire of the Western ecclesiastical tradition, serves to grow my charges as active, contributing worshipers. Although it’s easier just to rehearse the notes of anthems, that is not what is in the best interest of the choristers or our congregation or the Church. The teaching – the cultivation and nurturing of worshipers for the future – is what really matters.

Soli Deo Gloria,

*Carol McClure*, Editor



## Anthems

### K-2 Anthem Overview

Anthem: *Arise! Shine!*

Text Source: Isaiah 60: 1, 4, text adapted by Carol McClure

Composer: Carol McClure

Worship Use: Advent

Feature: Orff instruments

Vocal Range: e-c'

Key: A minor

Meter: 2/2

Accompanying Instruments: Wood block, chimes, glockenspiel, xylophone, and piano (or organ)

Teaching Overview: *Arise! Shine!* is good for teaching young singers to begin to sing longer lines. The anthem features both ascending step-wise motion as well as ascending and descending fourths ("A-rise and shine", m. 4-5) and ascending fifths ("Come, lift", m. 13). Use these fragments as initial preparatory warm-ups for this anthem. The anthem-based warm-ups provided in the accompanying *Warm-Ups October edition* also serve to introduce the phrases "and the glory of the Lord" and "Come lift your eyes" and the care that needs to be taken for the choristers to sing precisely on pitch.

Additional Preparation for Worship: Allow ample time for the Orff instrumentalists to practice together. Although the instrumental parts are very straightforward, the older choristers/youth/adults Orff instrumentalists may not be accustomed to playing an instrument in public. In addition to rehearsing the instrumental parts themselves, make sure you give the instrumentalists ample instructions for getting to and getting up from the instruments (if they can be seen when they play for worship.) Next, plan to rehearse the choristers and instrumentalists together enough times that the choristers are not distracted as they sing accompanied by the Orff instruments. This provides a wonderful opportunity to teach the choristers about the different timbres of the Orff instruments.



### Grade 3-6 Anthem Overview

Anthem: *Christ the Lord, the Lord Most Glorious*

Text Source: John Miller (1756-1790)

Composer: Arlen Clarke

Worship Use: Advent/Christmas

Vocal Part(s): Unison with optional second part

Vocal Range: d-e flat' (optional f')

Key: B flat major

Meter: 4/4

Accompanying Instruments: Trombone and organ (or piano)



I look at my choristers in the same I way I look at a freshly planted field of corn.

Valuable musical and theological nurturing needs to happen on a regular basis to enable our children to mature as vital, committed worshipers.

Anthem Warm-Ups: Use the anthem-based warm-ups in the Warm-Ups October edition, which include the melodic fragment that is based on a first inversion B flat major arpeggio (m. 11) and the ascending scale fragment (m. 15). Pay special attention to the coda.

Teaching Points:

- Singing intervals
- Singing eighth note scale fragments (m. 15, 49, 51)



### Grade 3-6 Anthem Overview

Anthem: *Savior of the Nations, Come*

Text Source: Text by Ambrose of Milan (d. 397), paraphrased by Martin Luther (1483-1546)

Included Hymn Tune: NUN KOMM, DER HEIDEN HEILAND, from Erfurt Enchiridia, 1524

Included Plainsong Chant in Accompaniment: *Veni, veni Emmanuel* and *Hodie Christus natus est*

Composer: Carol McClure

Worship Use: Advent

Vocal Part(s): Two-part

Vocal Range: g-e' (Treble II), g-g' (Treble I)

Key: A minor

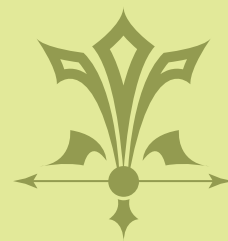
Meter: primarily 10/4, 8/4

Accompanying Instruments: Flute, bassoon (or cello), harp (or piano or organ)

Anthem Warm-Ups: Use the anthem-based warm-ups in the Warm-Ups October edition. Teach each phrase on "loo". Pay special attention to the tuning of intervals between the two parts as Trebles I and II sing the text "Alleluia" two beats apart, and intervals between parts on the final "Amen".

Teaching Points:

- Changing meter
- Singing in style of plainsong chant
- Singing with little accompaniment support of vocal line
- Tuning of pitches and intervals, m. 22-23
- Breath support of long phrases



Although it's easier just to rehearse the notes of the anthems, that is not what is in the best interest of the choristers or our congregation or the Church.

The teaching - the cultivation and nurturing of worshipers for the future - is what really matters.

## Rehearsal Plan Grade 3-6

### Arrival at Choir Rehearsal

**Background Music** – Play recordings of Bach’s Magnificat and selections from the Brandenburg Concertos.

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

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

Use September edition Warm-Ups, focusing again on beautiful lines, breath support, range, vowel placement, choral blend, intonation, diction. Add *The Turkey Gobbigato* as a warm-up, encouraging the students to be precise with both diction and pitch. Include the October edition Echo Singing and Interval Identification, this month focusing on singing octaves and identifying minor thirds.



### Anthem Preparation

Review any anthems being retained for worship presentation or future use. Give the choristers a sixty-second “talking break” before working on another anthem.

At your discretion, follow the teaching suggestions for introducing *Christ the Lord, the Lord Most Glorious* and *Savior of the Nations, Come*. *Christ the Lord, the Lord Most Glorious* affords you an opportunity to teach something about the Moravian tradition and the use of brass instruments, specifically trombones.

*Savior of the Nations, Come* provides a teachable moment about the chant melodies in the accompaniment. At one rehearsal, take time to sing these chants for / with the choristers and to talk about them and their significance in Western culture.



### 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). Alternately, continue to sing *The Church Year* and the *Doxology*, and to use *The Lord’s Prayer* learning activities at each rehearsal.

### 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* (Bach), using the games provided. This might also be a good opportunity to begin listening to *An Old Fashioned Christmas Pageant* to familiarize the choristers with the Christmas carols they will be learning.

### 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*.



*Hodie Christus  
natus est.  
Hodie salvator  
apparuit. Hodie  
in terra canunt  
angeli, laetantur  
archangeli.  
Hodie exsultant  
justi, dicentes:  
Gloria in excelsis  
Deo, Alleluia.*

Christ is  
born today.  
The Savior  
appears today.  
Today on earth  
the angels sing,  
the archangels  
rejoice: today the  
righteous exult,  
saying: “Glory  
to God in the  
highest!” Alleluia!

# Rehearsal Plan

## Grade K-2

### Arrival at Choir Rehearsal

**Background Music** – Play recording of Bach’s Magnificat or one of the Brandenburg Concertos every week as the choristers arrive.

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

**Week 1** – Explore the Sounds of the Orff instruments.

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

**Week 3** - Play “See It and Play It” game. Follow the directions on the game sheet found in the October newsletter.

**Week 4** (if you have a Thanksgiving eve rehearsal) – Play “Rhythm Echo” with Orff instruments.



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

Begin each rehearsal with a few legato “fire whistle” sounds, as you did last month. Make the sound on an ascending and then descending “oh” pitch, followed by “ooh” and “ah”. Continue with the legato counting warm-up, extending the number of counts the chorister can sing in one breath.

Use *The Turkey Gobbligato* (October newsletter) and any of the warm-ups from the previous months’ newsletters. If you are keeping up any of the previous month’s anthems, use them as warm-ups, also.

### *Arise! Shine!*

In preparation: Make an audio CD of *Arise! Shine!* from the CD-ROM MP3 file.



The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.

If heed is not paid to this, it is not true music but a diabolical bawling and twanging.

-- Johann Sebastian Bach (1685-1750)

**Week 1** - Read Isaiah 60:1,4. Play the anthem CD of *Arise! Shine!* for the choristers. Teach the choristers to sing the *Arise! Shine!* anthem-based warm-ups in the October newsletter. Next, point out the differences in the two different sets of pitches to the text, “is upon you” (m. 7-8, 11-12) and the texts “see the dawn” and “light has come” (m. 15-16, 19-20). Sing through the anthem with the choristers.

**Week 2** - Review the *Arise! Shine!* anthem-based warm-ups in the October newsletter. Play the anthem CD of *Arise! Shine!* for the choristers, asking them to sing along. Review any details you might want to cover, including reviewing the coda.

**Week 3** - Practice the *Arise! Shine!* with the Orff instruments in the choir room.

**Week 4** -Practice the *Arise! Shine!* with instruments to prepare the anthem for worship use.

### Learning Time

**Activity #1: Hymn-of-the-Month** – *Rejoice, the Lord Is King* Sing through the first stanza of the hymn each week. Ask choristers questions about the hymn text.

**Activity #2: Cracking the Code** - Symbol Identification Review with flashcards the symbols, terms and signs adding additional terms, signs and symbols as the choristers are ready; see who recognizes and can name them during the final rehearsal of the month.

**Activity #3: Liturgics** - *The Church Year/Doxology/The Lord’s Prayer*

New: Recite The Lord’s Prayer with the choristers each week. Discuss the meaning of a phrase or two with them in each rehearsal, helping them to understand the meaning of each phrase. Review *The Church Year*.

### Listening Time

Listen to selections by Bach. Talk with the choristers about what they are hearing.

### Rehearsal Conclusion

Thank the choristers and sing the *Doxology* as the concluding prayer.

Viva Voce Supplementary Warm-Ups  
October edition

Supplementary Warm-Up: The Turkey Gobbligato

♩. = 52 Legato Carol McClure (BMI)

Ev' - ry Thanks - giv - ing, all a - round,  
You can hear a love - ly sound;  
Lis - ten to the tur - key sing its  
"Tur - key Gob - bli - ga to".

Detailed description: This system contains the first four staves of music. The first staff is in treble clef, key of G major, and 3/4 time. It features a melodic line with a slur over the first four measures and a fermata over the fifth. Chords G, C, G, Dsus, and D are indicated above the staff. The second staff continues the melody with a slur and fermata, with chords Bm, Am, G, and D. The third staff continues with chords Em, D, G, and C. The fourth staff concludes the phrase with chords Bm, C, D, and D7.

♩ = 92

Gob-ble Gob-ble Gob-ble Gob-ble! Gob-ble Gob-ble Gob-ble Gob-ble! Please don't eat this tur - key!  
Give some thought to oth - er foods that peo - ple say taste ve - ry good; Why  
don't you try beef jerk - y? Eat a cow or eat a pig; Eat a moose: it's ve - ry big!  
Gob-ble Gob-ble Gob-ble Gob-ble! Gob-ble Gob-ble Gob-ble Gob-ble! Don't eat me!

Detailed description: This system contains the next four staves of music. The first staff is in treble clef, key of F major, and 2/4 time. It features a rhythmic melody of eighth notes with a slur over the first four measures. Chords F, C, F, C, Dm, F, Csus, and C are indicated above the staff. The second staff continues with chords F, C, F, and C. The third staff continues with chords Dm, F, Csus, C, Bb, F3, Gm, F, Bb, F3, Gm, F, and Csus-C. The fourth staff concludes with chords F, C, F, Bb, Csus, C, and F.

## Anthem Based Warm-Ups: *Arise and Shine*

♩ = 56

Come, lift your eyes up to the skies; See the dawn!

Come, lift your eyes up to the skies; See the dawn!

Come, lift your eyes up to the skies; See the dawn!

and the glo-ry of the Lord and the glo-ry of the Lord

## Anthem Based Warm-Ups: *Christ the Lord, the Lord Most Glorious*

♩ = 92 Brightly

Now is come; O shout Now is come; O shout

Now is come; O shout Now is come; O shout

Now is come; O shout Now is come; O shout

Praise your Sa - vior, hail your God!

Praise your Sa - vior, hail your God!

Praise your Sa - vior, hail your God!

Praise your Sa - vior, hail your God!

Anthem Based Warm-Ups: *Savior of the Nations, Come*

that the Lord chose such a birth. Al - le - lu - ia, Al - le - lu - ia.

A - - men. A - men.

lu - ia. A - - men.

## Echo Singing (October edition)

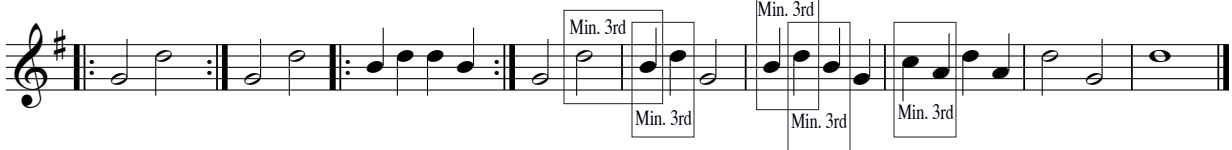
♩ = 72



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 bar of the exercise below, identifying the interval played as a fifth. Have the choristers sing the fifth with the piano several times. Then, play the final six bar melody, asking them to raise their hands each time they hear the fifth played. Repeat the same procedure with bar 2 (fourths) and 3 (minor thirds).

## Interval Identification - Fourths, Fifths, Minor Thirds



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

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

### Rhythm Reading

**dotted half note** ♩ = ♩ + ♩

**dotted quarter note** ♩. = ♩ + ♪

### Articulation

***staccato*** – short, detached

***legato*** – smooth, connected

### Tempo Mark

***moderato*** – at a moderate pace

### Note Names

**treble space notes (including b, d and g')**

### Time Signatures

**6 six eighth note**

**8 beats per bar**

### Learning Games

1. Terms & Signs Matching Game (in August newsletter)
2. Terms & Signs Bingo (in August newsletter)
3. Terms & Signs Drawing (in August newsletter)
4. Cracking the Code Quiz (in August newsletter)
5. Guess the Time Signature and Tempo Mark Game In preparation for this game, select and be ready to play from four to twenty **folk and/or hymn tunes** of time signatures 4/4, 3/4, 2/4, 2/2 and **6/8**. Divide the choir into two, three or four teams, depending on the size of the group. Before beginning, play a few measures of hymns in each of the time signatures, demonstrating the differences to the choristers in order to help them with the time signature identification. Also, review the difference in *andante*, *allegro* and *moderato* tempo markings. To play the game, select a team to begin. Play a line of a tune, asking the team members to clap along. Play the line a second time, if needed. The team must decide which is the time signature the hymn tune (1 point) and if the hymn tune has a tempo mark of *allegro*, *andante* or *moderato* (1 point). Periodically make a point of playing the tune in a noticeable legato or staccato style to have the team **identify the articulation** (1 point).

Viva Voce See It and Play It Game

Cut this page of rhythm patterns into separate pieces, placing them in a container.

Have the choristers take turns drawing a rhythm pattern from the container.

Have a chorister first count the number of beats in the rhythm pattern.

Then, have him/her speak ("ta") the beats as the choristers all clap a steady quarter note beat.



## Hymn=KNOWLEDGE=y

### Hymn-of-the-Month Information Page

**Hymn of the Month: *Rejoice, the Lord Is King***

Hymn Tune: **DARWALL'S 148th**,

Hymn Text Source: *Moral and Sacred Poems, 1744*

Text Writer: **Charles Wesley** (1707-1788) was born in Lincolnshire, England. He wrote over 6000 hymn texts! He was a leader in the Methodist movement, brother of Methodism's founder John Wesley, son of Anglican clergyman Samuel Wesley, father of musician Samuel Wesley and grandfather of composer Samuel Sebastian Wesley. Other well-known hymn texts by Charles Wesley include *Christ the Lord Is Risen Today* and *Hark! the Herald Angels Sing*.

Composer: **John Darwall** (1731-1789), born in Staffordshire, England, entered Cambridge University at age 14. He spent his life at St. Matthew's Parish in Walsall, where he was vicar. He was an accomplished amateur musician and writer of hymns and poetry. He wrote many tunes for the new versions of the Psalms by Nahum Tate and Nicholas Brady. This tune was composed for the inauguration of a new organ at his church.

Text: Rejoice, the Lord is King! Your Lord and King adore!  
Mortals (*Rejoice*), give thanks and sing, and triumph evermore!  
Lift up your hearts! Lift up your voice!  
Rejoice! Again I say, rejoice!

. The Lord the Savior reigns, the God of truth and love:  
When He had purged our stains He took his seat above.  
Lift up your hearts! Lift up your voice!  
Rejoice! Again I say, rejoice!

. His (*God's*) kingdom can not fail; He (*Christ*) rules o'er earth and heaven;  
The keys to death and hell to Christ the Lord are given. (*are to our Jesus given*)  
Lift up your hearts! Lift up your voice!  
Rejoice! Again I say, rejoice!

. Rejoice in glorious hope! Our Lord the judge shall come,  
And take His servants up to (*To glorify the saints for*) their eternal home.  
Lift up your hearts! Lift up your voice!  
Rejoice! Again I say, rejoice!

## Hymn-KNOWLEDGE-y

### Ideas for Using the Materials

#### 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.

Remind 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 by memory from the previous weeks' discussions about the hymn text, its writer and composer.

Hand out a copy of Hymn-KNOWLEDGE-y Memory Game 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 *Rejoice! the Lord Is King* to earn the November credit for his/her

Hymn-KNOWLEDGE-y certificate.

# Hymn=KNOWLEDGE=y

## *Rejoice, the Lord Is King* Introductory Discussion

Materials Needed for Each Chorister:

Hymnal

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

(The director/leader will need a Bible.)

1. Have the choristers sing *Rejoice, the Lord Is King* (as many/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 texts did Charles Wesley 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 and Refrain Questions*
    - What are the three actions of rejoicing mentioned in this stanza mean?
    - What do the words, “triumph evermore” mean?
    - What does it mean to “lift up your hearts”? Where do you usually hear this phrase in worship? (*Take time to explain the history and meaning of the Sursum corda.*)
    - What are some ways YOU can rejoice as you worship God?
  - STANZA 2 Questions*
    - Who does the phrase, “the Savior reigns” mean?
    - What does the line, “purged our stains” mean? (Read *Isaiah 53:3-5*.)
  - STANZA 3 Questions*
    - Why did Wesley write, “God’s kingdom can not fail”?
    - What does the phrase, “The keys to death and hell to Christ the Lord are given”? (Read *Revelation 1:17-18*.)
  - STANZA 4 Questions*
    - Who is “our glorious hope”?
    - Rephrase the statement in your own words, “Our Lord the judge will come, and take His servants to their eternal home.”

Hymn=KNOWLEDGE=y Word Scramble

Unscramble the words found in the text of *Rejoice, the Lord Is King*.  
As you unscramble each word, find the word in the hymn text and circle it.

Note: some words appear more than one time in the text.

Circle the word EVERY time it appears in the text.

Rejoice, the Lord is King! Your Lord and King adore!  
Mortals, give thanks and sing, and triumph evermore!  
Lift up your hearts! Lift up your voice!  
Rejoice! Again I say, rejoice!

. The Lord the Savior reigns, the God of truth and love:  
When He had purged our stains He took his seat above.  
Lift up your hearts! Lift up your voice!  
Rejoice! Again I say, rejoice!

. His kingdom can not fail; He rules o'er earth and heaven;  
The keys to death and hell to Christ the Lord are given.  
Lift up your hearts! Lift up your voice!  
Rejoice! Again I say, rejoice!

. Rejoice in glorious hope! Our Lord the judge shall come,  
And take His servants up to their eternal home.  
Lift up your hearts! Lift up your voice!  
Rejoice! Again I say, rejoice!

CIEEORJ    \_ \_ \_ \_ \_

ROEAD    \_ \_ \_ \_ \_

PUITRHM    \_ \_ \_ \_ \_

SNAHKT    \_ \_ \_ \_ \_

SINGER    \_ \_ \_ \_ \_

GNIK    \_ \_ \_ \_ \_

HURTT    \_ \_ \_ \_ \_

OVEL    \_ \_ \_ \_ \_

MIDONGK    \_ \_ \_ \_ \_

VNEEHA    \_ \_ \_ \_ \_

SEYK    \_ \_ \_ \_ \_

PEOH    \_ \_ \_ \_ \_

SOOLIRGU    \_ \_ \_ \_ \_

MEOH    \_ \_ \_ \_ \_

FILT    \_ \_ \_ \_ \_

OCEIV    \_ \_ \_ \_ \_

SHREAT    \_ \_ \_ \_ \_

DUGEJ    \_ \_ \_ \_ \_

RSETSANV    \_ \_ \_ \_ \_

DRLO    \_ \_ \_ \_ \_

Hymn-KNOWLEDGE-y Memory Game

Text: *Rejoice, the Lord Is King*  
by Charles Wesley

Fill in the blanks with missing words from the *Rejoice, the Lord Is King* text from memory.

Word choices appear at the bottom of this page.

Rejoice, the Lord is \_\_\_\_\_! Your \_\_\_\_\_ and King \_\_\_\_\_!  
Mortals, give \_\_\_\_\_ and \_\_\_\_\_, and \_\_\_\_\_ evermore!

- . The Lord the \_\_\_\_\_ reigns, the God of \_\_\_\_\_ and \_\_\_\_\_:  
When he had purged our \_\_\_\_\_ he took his \_\_\_\_\_ above.
- . His \_\_\_\_\_ can not fail; He \_\_\_\_\_ o'er \_\_\_\_\_ and heaven;  
The keys to \_\_\_\_\_ and \_\_\_\_\_ to Christ the Lord are \_\_\_\_\_.
- . Rejoice in glorious \_\_\_\_\_! Our Lord the \_\_\_\_\_ shall come,  
And take his \_\_\_\_\_ up to their \_\_\_\_\_ home.

Lift up your \_\_\_\_\_! Lift up your \_\_\_\_\_!  
Rejoice! Again I say, \_\_\_\_\_!

death	rules	seat	Lord
kingdom	stains	thanks	earth
love	King	Savior	judge
adore	triumph	servants	given
sing	rejoice	hearts	truth
hell	hope	eternal	voice

## Listening/Music History

Composer of the Month: **Johann Sebastian Bach** (1685-1750)

Bach was a **German** composer of the **Baroque** period, born in **Eisenach, Thüringen, Germany**, born into a **family** that produced **more than 50 noted musicians** over several generations.

Bach was an **organist, violinist, choirmaster** and **composer**.

Bach was married twice (his first wife died) and **had twenty-two children**.

Bach's longest and most famous tenure (1723-1750) was as **choirmaster and director of music at St. Thomas Church (Thomaskirche), Leipzig**.

Bach composed much **music for organ**, including many **preludes and fugues** and a major work entitled *Art of the Fugue*.

Bach also wrote **sonatas** and **concertos** for such instruments as the **violin** and **harpsichord**; some of his **most famous instrumental works** include the **Brandenburg Concertos** for multiple instruments. Bach's work the *Well-Tempered Clavier*, contains the **Prelude in C**, played by many students today on the piano.

Bach wrote **choral music** that included **oratorios** and **cantatas** (medium length works for choir, soloists and instruments).

Famous choral works by Bach include the **Magnificat**, the *St. Matthew Passion* and the *Mass in B minor*.

Bach signed his music with the initials **SDG**, an abbreviation for the words **Soli Deo Gloria**, indicating his work **was dedicated only to God's glory**.

Suggested Listening:

*Prelude and Fugue in D minor*  
*Magnificat*

Suggested Listening Activities

1. Have the choristers listen to a few minutes of *Magnificat*. Ask these questions:  
In *Magnificat*, can you hear the voices and the instruments?  
What instruments do you hear?  
What are some words that describe the music?  
Is the pulse (beat) of the music prominent (easy to hear) or not?
2. Have the choristers listen to the *Prelude and Fugue in D minor*. Ask the following questions:  
Is the piece always loud or always soft?  
What kinds of sounds do you hear from the organ?  
What are some words that describe the music?  
Is the pulse (beat) of the music prominent (easy to hear) or not?
3. Have the choristers listen to portions of the *Magnificat* while they play *Bach Word Search*.
4. Have the choristers listen to portions of the *Magnificat* while they play *Music History Matching Game: Johann Sebastian Bach*.

Music History: Bach Word Search

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

Leipzig

Brandenburg

cantata

organ

harpsichord

*Soli Deo*

violin

SDG

*Gloria*

*Magnificat*

Germany

Thomaskirche

Music History Matching Game

Johann Sebastian Bach

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

- |   |                                    |
|---|------------------------------------|
| 1. Johann Sebastian Bach was born in (city) _____.                          | 17 <sup>th</sup> /18 <sup>th</sup> |
| 2. Bach lived and composed during the _____ period, in the _____ centuries. | preludes                           |
| 3. Bach played the _____ and the _____.                                     | fugues                             |
| 4. Bach composed instrumental works, including _____ and _____ for organ.   | oratorios                          |
| 5. Bach composed choral works, including _____ and _____.                   | Brandenburg                        |
| 6. Bach served as the music director at the _____ in _____.                 | Passion                            |
| 7. One of Bach's most famous oratorios is the St. Matthew _____.            | violin                             |
| 8. Some of Bach's most famous instrumental works are the _____ Concertos.   | Eisenach                           |
|   | organ                              |
|   | cantatas                           |
|   | Baroque                            |
|   | Leipzig                            |
|   | <i>Thomaskirche</i>                |

## Liturgics: The Lord's Prayer

### Background

The Lord's Prayer appears in the Gospel of St. Matthew in the context of the Sermon on the Mount (Matthew 5-7). It has been called the "model prayer" by some. Christians around the world include this prayer in their worship every Sunday.

### Text

Our Father, who art in heaven,  
Hallowed be thy Name.  
Thy kingdom come.  
Thy will be done,  
On earth as it is in heaven.  
Give us this day our daily bread.  
And forgive us our *trespasses (debts)*,  
As we forgive *those who trespass against us (our debtors)*.  
And lead us not into temptation,  
But deliver us from evil.  
[For thine is the kingdom,  
and the power, and the glory,  
for ever and ever.]  
Amen.

Source Matthew 6: 9-13; Luke 11:2-4

### Discussion Questions

1. Read The Lord's Prayer from Matthew 6:9-13 and Luke 11:2-4. What are the differences in the two texts?
2. What does the phrase, "Hallowed be thy Name" mean? What are some synonyms for "hallowed"?
3. What does the statement, "Thy kingdom come" mean?
4. What do you think is the purpose of including the statement, "Thy will be done, on earth as it is in heaven" in this prayer.
5. What is "our daily bread"?
6. What are synonyms for debts and trespasses?
7. What does it mean not to be lead into temptation and to be delivered from evil?
8. When do we recite The Lord's Prayer in our worship?

## Liturgics

### Teaching Suggestions - The Lord's Prayer

1. Include the *Liturgics: The Lord's Prayer* information sheet in the choristers' folders.
2. Have the choristers recite *The Lord's Prayer* at each rehearsal this month. Make sure they have it memorized.
3. Use a few of the *Discussion Questions* at each rehearsal.
4. Listen to the recording of *The Lord's Prayer* (paraphrase text) set by David McKay.
5. For an additional activity, have the choristers write their own paraphrase of the text of *The Lord's Prayer*.