

The monthly newsletter of

## Viva Voce!

Carol McClure, editor  
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September, 2009



Viva Voce!

### Greetings!

August  
Burns, Tennessee

Each summer during July my husband and I spend a week running the ABRSM National Summer Harp Academy in Kentucky. One of the important daily features for the harpist-attendees age nine and up is choir rehearsal. This year, Tim Sharp (if you don't know him, you should -- he's Executive Director of the American Choral Directors Association -- and a long-time friend) volunteered to come direct our choir of fifty singing instrumentalists. The students had a blast with Tim; they loved the warm-ups and the anthems and the "fun songs". Most of all, they just loved the choral experience. Quite a few of the students told us they were going to go back home and join a choir - for the first time ever (!) Nothing could have made us happier to hear!

I also spent part of the week designing the new children's choir brochure for my church. As I worked on the project, the words of one mother of a former chorister ran through my head. "Could you please give me a list of reasons why children's choir is important for my child? If you can convince me it's important, I'll get him there." A friend and I compiled a list from our perspectives as parents of children whose lives have been enhanced and whose ownership of the Christian faith has been developed via children's choirs. Feel free to add your own reasons, and talk about these reasons to your church members every chance you get. Along these lines, I've included a "living composer" interview this month for you to share with your choristers. The seventeen-year-old who penned the setting of our Grade 3-6 anthem, *God, My King, Thy Might Confessing*, is the product of an active children's choir program, and is the newly appointed Organ Scholar for 2010 at King's College, Cambridge. Read what he has to say about the value of growing up singing in choir.

Soli Deo Gloria,

*Carol McClure*, Editor



# Anthems

## K-2 Anthem Overview

Anthem: *O, Give Thanks and Sing*

Text Reference: Psalm 117, 118:1, adapted by Harriet Willoughby

Composer: Harriet Willoughby

Worship Use: Praise/Thanksgiving

Feature: Violin obbligato "French Folk Song"

Vocal Range: e-c#'

Key: A major

Meter: 3/4

Accompanying Instruments: Violin (or Flute) and Organ (or piano)

Teaching Overview: *O, Give Thanks and Sing* includes an easy violin obbligato, playable by a student who has completed Suzuki Violin Book I. This anthem is easily taught by introducing it via *K-2 Warm-Up # 5*. The ascending fourth (m. 14, m. 22) can be reviewed and tuned as another quick warm-up. Pay careful attention to both vowel sounds and consistent pitch on the word, "al-le-lu-ia"; also, be careful not to allow the choristers to cut off the final syllable of each phrase abruptly or with an accent. This anthem offers an easy approach to teaching legato lines and phrase shaping. (See *Anthem Based Warm-Ups: O, Give Thanks and Sing*).



## Grade 3-6 Anthem Overview

Anthem: *God, My King, Thy Might Confessing*

Text Writer: Richard Mant (1776-1848)

Hymn Tune: STUTTGART

Tune Source: Witt's *Psalmodia Sacra*, 1751

Composer of Arrangement: Parker Ramsay (b. 1991)

Worship Use: Praise/Choir Dedication

Vocal Part(s): Unison with optional second part

Vocal Range: c-eb'

Key: F major

Meter: Changing

Accompanying Instruments: C Trumpet and Organ

Anthem Warm-Ups: *Grade 3-6 Warm-Up #5* (September edition);  
Intervals within the anthem (for the purpose of tuning)

## Teaching Points:

- Changing meter -- have the choristers clap the rhythm of the melody line, and then chant the words in rhythm before singing melody in rhythm
- Singing ascending fourths in the lower part of the treble range (c-f)
- Melodic interval tuning



What do our children learn through participation in a children's choir?

They learn that they are important members of the worshiping community, with particular gifts to contribute.

They learn to know and love the music of our Christian faith and tradition - hymns, service music and anthems.



# Rehearsal Plan Grade K-2

## Arrival at Choir Rehearsal

**Background Music** – Play recordings of Vivaldi’s *Gloria* or *The Four Seasons* every week as the choristers arrive.

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

**Week 1** – Use K-2 “Colors of the Church Year Activity Sheet”. (Crayons or colored pencils are needed. A choir helper is need for guiding the non-readers.)

**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 K-2 Musical Symbol Game. Have the choristers draw lines between matching symbols on the K-2 symbol game page (August newsletter).

**Week 4** – Play “Rhythm Echo”.



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

This month, start every week with legato “fire whistle” sounds. Make the sound on an ascending and then descending “oh” pitch. Have the chorsiters imitate your tone, pitch and volume level. Be careful to keep the choristers in their head voices. (You can expand their range and imitation vocabulary as the choir year progresses.)

Continue with the legato counting warm-up, making a point of how many counts the chorister can sing in one breath.

Briefly use the *Psalm 150* based warm-ups before singing *Psalm 150*.



Children’s choir is a team where every member is important and every team member has an equal opportunity to contribute -- no matter what his or her skill level is.

*Susan Kirby  
Music  
Administrator,  
First Presbyterian  
Church, Nashville*

**Anthem Preparation:**  
*O, Give Thanks and Sing*

In preparation: Make an audio CD of *O, Give Thanks and Sing* from the CD-ROM MP3 file. Your CD player may play directly from the CDRom.

**Week 1** - Read Psalm 117 and 118:1. Play the anthem CD of *O, Give Thanks and Sing* for the choristers. Teach the choristers to sing the September edition *K-2 Warm-Up #5*. Teach the choristers to sing mm. 9-24 with the text.

**Week 2** - Review September edition *K-2 Warm-Up # 5*. Play the anthem CD of *O, Give Thanks and Sing* for the choristers. Review mm. 9-24. Teach the choristers mm. 25-46, emphasizing dynamic contrasts.

**Week 3** - Use warm-ups and anthem CD to review the anthem with the choristers, asking them to pay attention to the instrumental interludes, particularly the violin obbligato line. Teach the choristers mm. 53-56, giving great attention to the tuning of the final c#’.

**Week 4** - Invite the violinist 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 - *Holy, Holy, Holy*

Sing through the first stanza of the hymn each week. Ask choristers questions about the hymn text.

**Activity #2:** Cracking the Code - Symbol Identification

In preparation, make flashcards of musical symbols in *K-2 Musical Symbol Game*. Review the symbols, 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*

Briefly review the Church Year and the colors of each season after singing *The Church Year*. Sing the *Doxology*, introducing a new fact about it each week.

## 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 Vivaldi’s *Gloria* and *The Four Seasons*.

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

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

Use September edition *Warm-Ups 1-4*, focusing again 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. Add *Psalm 150* as a warm-up, also. Include the September edition *Echo Singing* and *Interval Identification*, this month focusing on fourths and fifths.



### Anthem Preparation

Review *Psalm 150* for worship presentation. (This a great time to review behavior expectations of choristers as they lead in worship.) Give the choristers a sixty-second “talking break” before working on another anthem. anthems.

At your discretion, follow the teaching suggestions for introducing *God, My King, Thy Might Confessing*. This anthem affords you a great opportunity (especially with more inexperienced choristers) to teach the choristers to take responsibility for listening carefully to their own tuning of intervals, as the organ accompaniment and trumpet descant have amelodic and harmonic “life” of their own.

This anthem also provides a teachable moment about young composers and opportunities for students to compose. At one rehearsal, take time to read the brief interview with composer Parker Ramsay.



### 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). Continue to sing *The Church Year*. Introduce the *Doxology* through the suggested activities, singing the *Doxology* 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* (Vivaldi), using the games provided.

### 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*.



A child’s habits develop through regular participation in activities where he feels both needed and wanted, and where the child’s spiritual growth is fostered as he learns.

Through participation in children’s choir, a child will be inspired to learn and challenged to contribute to the life of the Church, motivated by loving leadership and friendships forged with other singing Christians.

## An Interview with Parker Ramsay, 17

Parker Ramsay, DipABRSM, ARCO, composer of the setting of *God, My King, Thy Might Confessing*, is an award-winning organist, harpist, pianist and composer. The winner of the MTNA Junior National (2006) and Senior National (2007) Composition Competitions, the Cambridge Young Composer of the Year Competition (2008), prizewinner in the American Harp Society National Competition (2007), and recently appointed Organ Scholar at King's College, Cambridge University, grew up in rural Tennessee. He has spent his last two years as Sixth Form Organ Scholar at Ely Cathedral, and will assume a new post for a year at St. Alban's Cathedral. Parker's early musical interests were shaped by his time as a young choral singer. I caught up with Parker on the eve of his eighteenth birthday.

CM: Tell me about your childhood singing experiences.

PR: I was very fortunate to sing in children's choirs at church from age three. I sang with both the Vanderbilt Boychoir and Young Men's Chorus under Hazel Somerville, and in the Ely Cathedral choir under Paul Trepte. I also performed as a boy soprano soloist throughout the region, singing such repertoire as Britten's *Ceremony of Carols*, Bernstein's *Chichester Psalms*, premiering new material written for me, and doing the lead in *Oliver*.

CM: How did participation in choir affect your overall musicianship?

PR: First and foremost, I learned to *listen*. I learned that every detail was important. I learned to appreciate the discipline it takes to be a good choral singer, and a good musician in general. I learned that the director was in charge and I was to follow him or her.



"In choir, I learned to become a *responsible* musician. I learned the importance of being part of a team. I learned to cooperate. I learned that other people were depending on me. Basically, I learned *life skills* as well as music skills. -- and I *really* appreciate the directors who taught me these skills. I learned that through this discipline comes a joy in being able to serve God and the Church and my community more effectively."

Parker Ramsay

In choir, I learned to become a *responsible* musician. I learned the importance of being part of a team. I learned to *cooperate*. I learned that other people were depending on me. Basically, I learned *life skills* as well as music skills -- and I really appreciate the directors who taught me these skills. I learned that through this discipline comes a joy in being able to serve God and the Church and my community more effectively.

CM: How did your choral experiences influence you as a composer?

PR: My choral experience influenced me to compose primarily for choirs. I wrote my first anthem at age eight, and still compose primarily for choirs.

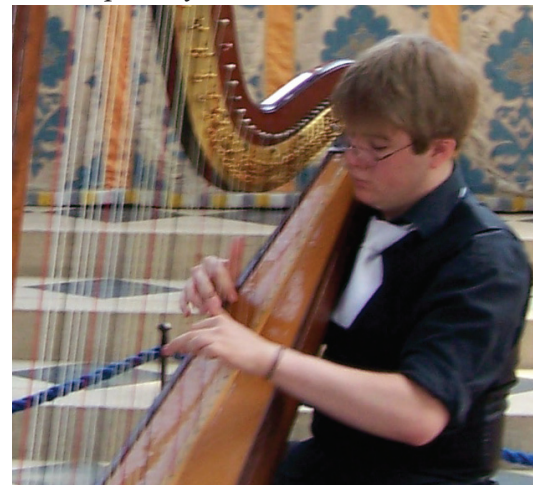
CM: What advice would you give children who want to learn to compose music?

PR: Learn your music theory WELL! LISTEN to as much music as possible in as many styles as possible. Plan to excel academically: composition is an academic pursuit as well as a passion.

CM: How are you spending your last day of being seventeen?

PR: Practicing (I've already put in six hours today), reading, talking to friends on the internet, hanging out with my family and my cats and border collies at home in Tennessee.

*Parker performing a recital in the Lady Chapel, Ely Cathedral, June 2009*



# Viva Voce Warm-Ups K-2

## September edition

♩ = 60 Legato

### Warm-Up #1: Legato Counting

*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

### Warm-Up #2: I Love to Sing

♩ = 48 Legato

I love to sing.

I love to sing.

I love to sing.

Warm-Up #3: Ascending Major Triad  
(Anthem Based Warm-Up: I Was Glad)

♩ = 104 Legato

Loo loo loo. I was glad. Loo loo loo. I was glad. Loo loo loo. I was glad. Loo loo loo. I was glad.

Warm-Up #4: Descending Minor Third  
(Anthem Based Warm-Up: I Was Glad)

♩ = 80 Legato

Piano Voices  
Fa - ther, moth - er, sis - ter, broth - er,

Piano Voices  
Fa - ther, moth - er, sis - ter, broth - er,

Piano Voices  
Fa - ther, moth - er, sis - ter, broth - er,

Piano Voices  
Fa - ther, moth - er, sis - ter, broth - er,

Warm-Up #5: Descending Line  
(Anthem Based Warm-Up: O Give Thanks and Sing)

Dolce  
mf

Loo loo loo loo Loo loo loo loo loo  
Sing al - le - lu - ia to God a - bove!

Viva Voce Warm-Ups for Grades 3-6  
September edition

♩ = 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

♩ = 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.

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!

Warm-Up #5  
*(Anthem Based Warm-Up: God My King, Thy Might Confessing)*

♩ = 104 Legato

Loo                  Loo                  Loo                  Loo                  Loo

Loo                  Loo                  Loo                  Loo                  Loo

Loo                  Loo                  Loo                  Loo                  Loo

Loo                  Loo                  Loo                  Loo                  Loo

Warm-Up #6: *Consonants and Vowels*

♩ = 92 Brightly

Cat, cat, kit-ty cat; Pet the pret-ty kit-ty cat.          Cat, cat, kit-ty cat; Pet the pret-tykit-ty cat.

Cat, cat, kit - ty cat; Pet the pret-tykit-ty cat.          Cat, cat, kit - ty cat; Pet the pret-ty kit -ty cat.

Cat, cat, kit - tycat; Pet the pret-tykit-ty cat.          Cat, cat, kit-ty cat; Pet the pret-tykit-ty cat.

Cat, cat, kit - ty cat; Pet the pret-ty kit - ty cat.          Cat, cat, kit - ty cat; Pet the pret-tykit - ty cat.

# Echo Singing (September edition)

♩ = 72

7

13

19

25

31

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, identifying fourths.

## Interval Identification - Fourths and Fifths

37

Fifth

Fifth

Fourth

Fourth

Fourth

Fourth

Fifth

## Hymn=KNOWLEDGE=y

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

#### **Hymn of the Month: *Holy, Holy, Holy***

Hymn Tune: **NICAEA**, 1861

Text Writer: **Reginald Heber** (1783-1826) was born in Cheshire, England. He attended Oxford University, where he was an award-winning student in English and Latin. He became Rector in a church in Shropshire. In 1823, he was appointed Bishop of Calcutta, India. Other well-known hymn texts by Reginald Heber are *Bread of the World*, *in Mercy Broken* and *Brightest and Best of the Sons of the Morning*.

Composer: **John Bacchus Dykes** (1823-1876), born in Kingston-upon-Hull, England, organist and composer of more than 300 hymn tunes, served as President of the Cambridge Musical Society while reading for a degree in Classics at the University of Cambridge. He served as curate in a parish in Yorkshire before becoming canon and then precentor of Durham Cathedral.

Text: Holy, holy, holy! Lord God Almighty!

Early in the morning our song shall rise to Thee;  
Holy, holy, holy, merciful and mighty,  
God in three Persons, blessed Trinity!

- . Holy, holy, holy! All the saints adore Thee,  
Casting down their golden crowns around the glassy sea;  
Cherubim and seraphim falling down before Thee,  
*Which wert, and art, and evermore shalt be.*\* (Who was, and is, and evermore shall be.)
- . Holy, holy, holy! Though the darkness hide Thee,  
Though the *eye of sinful man*\* Thy glory may not see; (sinful human eye)  
Only Thou art holy; there is none beside Thee,  
Perfect in power, in love, and purity.
- . Holy, holy, holy! Lord God Almighty!  
All Thy works shall praise Thy Name, in earth, and sky, and sea;  
Holy, holy, holy! Merciful and mighty,  
God in three Persons, blessed Trinity!

## 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 *Holy, Holy, Holy*, to earn the October credit for his/her

Hymn-KNOWLEDGE-y certificate.

# Hymn=KNOWLEDGE=y

*Holy, Holy, Holy*

## 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 *Holy, Holy, Holy* (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 texts did Reginald Heber 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*

What does the phrase, "God in three Persons" mean?

What does the word, "Trinity" mean?

What are the attributes of God mentioned in this stanza?

(Read *Psalms 92:1-2*.) Which line of this stanza refers to this Psalm?

### *STANZA 2 Questions*

Who are the "saints" referenced in this stanza?

What does the line, "casting down their golden crowns around the glassy sea" mean? (Read *Revelation 4:4-11*.)

What does the final line of the stanza, "Who wert and art and evermore shalt be" mean?

What are *cherubim* and *seraphim*? (Answer: Angels whose assignments are to worship God and "attend to" God.)

### *STANZA 3 Questions*

What "darkness" hides God?

What does the phrase, "Though the eye of sinful man Thy glory may not see" mean? (Read the dialogue between Moses and God -- *Exodus 33:11-22*.)

What does the phrase, "There is none beside Thee" mean?

What are the perfect attributes of God mentioned in this stanza?

### *STANZA 4 Questions*

What does the phrase "All Thy works shall praise Thy name" mean?

(Read *Psalms 19:1*.) Rephrase this idea in your own words.

Hymn=KNOWLEDGE=y Word Scramble

Unscramble the words found in the text of *Holy, Holy, Holy*.

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.

Holy, holy, holy! Lord God Almighty!  
Early in the morning our song shall rise to Thee;  
Holy, holy, holy, merciful and mighty,  
God in three Persons, blessed Trinity!

. Holy, holy, holy! All the saints adore Thee,  
Casting down their golden crowns around the glassy sea;  
Cherubim and seraphim falling down before Thee,  
*Which wert, and art, and evermore shalt be.*\* (Who was, and is, and evermore shall be.)

. Holy, holy, holy! Though the darkness hide Thee,  
Though the *eye of sinful man*\* Thy glory may not see; (sinful human eye)  
Only Thou art holy; there is none beside Thee,  
Perfect in power, in love, and purity.

. Holy, holy, holy! Lord God Almighty!  
All Thy works shall praise Thy Name, in earth, and sky, and sea;  
Holy, holy, holy! Merciful and mighty,  
God in three Persons, blessed Trinity!

YRLOG      \_ \_ \_ \_ \_

IITTNR      \_ \_ \_ \_ \_

NDGOEL      \_ \_ \_ \_ \_

TSSNIA      \_ \_ \_ \_ \_

OEWREP      \_ \_ \_ \_ \_

HIGYTM      \_ \_ \_ \_ \_

TYRPIU      \_ \_ \_ \_ \_

REMAHIPS      \_ \_ \_ \_ \_

CRIFLEUM      \_ \_ \_ \_ \_

EHRTE      \_ \_ \_ \_ \_

GILAFNL      \_ \_ \_ \_ \_

REDAO      \_ \_ \_ \_ \_

RHUBMICE      \_ \_ \_ \_ \_

EVOL      \_ \_ \_ \_ \_

LYHO      \_ \_ \_ \_ \_

GINROMN      \_ \_ \_ \_ \_

GNOS      \_ \_ \_ \_ \_

REVRMEE      \_ \_ \_ \_ \_

SNCWOR      \_ \_ \_ \_ \_

LYON      \_ \_ \_ \_ \_

Hymn-KNOWLEDGE-y Memory Game

Text: *Holy, Holy, Holy*  
by Reginald Heber

Fill in the blanks with missing words from the *Holy, Holy, Holy* text from memory.  
Word choices appear at the bottom of this page.

Holy, holy, holy! Lord God \_\_\_\_\_!  
Early in the \_\_\_\_\_ our song shall \_\_\_\_\_ to Thee;  
Holy, holy, holy, \_\_\_\_\_ and mighty,  
God in \_\_\_\_\_ Persons, blessed Trinity!

Holy, holy, holy! All the \_\_\_\_\_ adore Thee,  
Casting down their \_\_\_\_\_ crowns around the glassy sea;  
Cherubim and \_\_\_\_\_ falling down before Thee,  
Which wert, and art, and \_\_\_\_\_ shalt be.

Holy, holy, holy! Though the \_\_\_\_\_ hide Thee,  
Though the \_\_\_\_\_ of sinful man Thy glory may not see;  
\_\_\_\_\_ Thou art holy; there is none beside Thee,  
\_\_\_\_\_ in power, in love, and \_\_\_\_\_.

Holy, holy, holy! \_\_\_\_\_ God Almighty!  
All Thy \_\_\_\_\_ shall praise Thy \_\_\_\_\_, in earth, and sky, and \_\_\_\_\_;  
Holy, holy, holy! Merciful and \_\_\_\_\_,  
God in three Persons, blessed \_\_\_\_\_!

Lord	darkness	saints	almighty
morning	golden	name	works
mighty	rise	three	only
evermore	purity	trinity	merciful
seraphim	perfect	sea	eye

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

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

### Rhythm Reading

**eighth note**     **2 eighth notes**  = **quarter note**     = 

### Dynamics

***crescendo (cresc.)*** – gradually getting louder  
***diminendo (dim.)*** – gradually getting softer

### Tempo Mark

***allegro*** – lively, quickly

### Note Names

**treble line notes (including middle c and a')**

### Time Signatures

**2** two quarter note                      **2** two half note  
**4** beats per bar                              **2** 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 hymn tunes of time signatures 4/4, 3/4, 2/4 and 2/2. 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* and *allegro* tempo markings. To play the game, select a team to begin. Play a line of a hymn 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* or *andante*.

## Listening/Music History

Composer of the Month: **Antonio Vivaldi** (1678-1741)

Vivaldi was an **Italian** composer of the **Baroque** period, born in **Venice**.

Vivaldi was an Italian virtuoso **violinist** and **composer of concertos**, pieces for one or more instruments; his concertos were widely known throughout Europe.

Vivaldi was ordained a Catholic priest in 1703; his nickname was the **Red Priest**, probably due to his having **red hair**.

Vivaldi composed over **700 pieces of music**, including these forms popular during the Baroque period:

**sonatas** – instrumental compositions of several movements;

**operas** – musical dramas containing pieces for voices and instruments;

**concertos** – works for one or two solo instruments with orchestra;

**oratorios** – works for choir and orchestra.

**221** of Vivaldi's **concertos** were written **for solo violin and orchestra**.

Famous pieces of music by Vivaldi include *The Four Seasons* (for violin solo and orchestra) and *Gloria* (an oratorio).

Suggested Listening:

*Gloria*

*The Four Seasons*

Suggested Listening Activities

1. Have the choristers listen to a few minutes of *Gloria*. Ask the following questions:  
In *Gloria*, 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 a few minutes of *The Four Seasons*. Ask the following questions:  
In *The Four Seasons*, can you hear the violin solo and the orchestra?  
What instruments do you hear in the orchestra?  
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 *Gloria* while they play *Vivaldi Word Search*.
4. Have the choristers listen to portions of *The Four Seasons* while they play *Music History Matching Game: Antonio Vivaldi*.

Music History: Vivaldi Word Search

7 0 2 V I V A L D I R S  
0 S 2 A C I T A L Y N O  
0 A V A R R A C A O A N  
P R I E S T A O S A O A  
B T O V T U E A R Y R T  
A T L N A O E E A E B A  
R N I A A S P P C A T U  
O L N P R O A I L A O T  
Q R A U B A N I N U R L  
U C O N C E R T O A I O  
E F A V V I 2 2 1 L O A

Vivaldi

violin

*Four Seasons*

sonata

Venice

virtuoso

concerto

Priest

221

oratorio

Italy

700

opera

Baroque

Music History Matching Game

Antonio Vivaldi

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

- |   |                     |
|---|---------------------|
| 1. Antonio Vivaldi was born in and worked in (city) _____.                          | 17th                |
| 2. Vivaldi lived and composed during the _____ period, in the _____ century.        | violin              |
| 3. Vivaldi's nickname (due to the color of his hair) was the _____.                 | <i>Gloria</i>       |
| 4. Vivaldi composed over 212 _____ for solo _____, the instrument he played well.   | oratorios           |
| 5. Vivaldi composed over _____ pieces of music.                                     | Venice              |
| 6. Vivaldi composed in typical Baroque forms – concertos, sonatas, _____ and _____. | 700                 |
| 7. One of Vivaldi's most famous oratorios is _____.                                 | operas              |
| 8. One of Vivaldi's most famous violin concertos is the _____.                      | Baroque             |
|   | concertos           |
|   | Red Priest          |
|   | <i>Four Seasons</i> |

Liturgics: The Church Year Color Game

(Grades 3-6)

Fill in the blanks with one or two of the colors listed at the bottom of the page.

Season of Advent \_\_\_\_\_ or \_\_\_\_\_

Christmas Day \_\_\_\_\_ or \_\_\_\_\_

Season of Christmas \_\_\_\_\_ or \_\_\_\_\_

Day of Epiphany \_\_\_\_\_ or \_\_\_\_\_

Season of/after Epiphany \_\_\_\_\_ or \_\_\_\_\_

Ash Wednesday \_\_\_\_\_

Season of Lent \_\_\_\_\_

Good Friday \_\_\_\_\_

Easter Day \_\_\_\_\_ or \_\_\_\_\_

Season of Easter \_\_\_\_\_ or \_\_\_\_\_

Pentecost Sunday \_\_\_\_\_

Trinity Sunday \_\_\_\_\_ or \_\_\_\_\_

Season of Trinity/Ordinary \_\_\_\_\_

All Saints Day \_\_\_\_\_

Christ the King Sunday \_\_\_\_\_

PURPLE

WHITE

GOLD

GREEN

BLUE

BLACK

RED

Colors of the Church Year Activity Sheet

(K-2)

Follow instructions by drawing pictures in the correct colors of the Church Year.

Your color choices are purple, gold, green or white.

Draw a picture of an angel in the color for Advent.

Draw a picture of a star in the color for Christmas.

Draw a picture of a cross in the color for Lent.

Draw a picture of a lily in the color for Easter.

Draw a picture of flames in the color for Pentecost.

Draw a picture of a crown in the color for Christ the King Sunday.

## Liturgics: The Doxology

### Background

The word *doxology* is short verse **praising God** and beginning, as a rule, with the Greek word *doxa*, which means “**glory**”. The custom of concluding a hymn with this verse comes from **synagogue worship**. **St. Paul used doxologies** numerous times in his **epistles**. Examples can be found in Romans 11:36; Galatians 1:5; Ephesians 3:21. The *doxology* in the form we know it has been used since about the **seventh century**.

### Text

**Praise God from whom all blessings flow,  
Praise Him all creatures here below,  
Praise Him above ye heav'nly host,  
Praise Father, Son, and Holy Ghost.**

### Hymn Tune

The hymn tune most frequently paired with the Doxology text is **Old Hundredth**, attributed to **Louis Bourgeois**, 1554. It first appeared in the *Genevan Psalter* as a setting for Psalm 134.

## Doxology

Louis Bourgeois

4 Praise God from whom all bless - ings flow,

7 Praise Him all crea - tures her - be - low,

Praise Him a - bove ye heav'n - ly host

10 Praise Fa - ther, Son and Ho - ly Ghost.

Liturgics  
Teaching Suggestions – The Doxology

1. Include the *Liturgics: the Doxology* information sheet in the choristers' folders.
2. Have the choristers sing through the *Doxology* at each rehearsal this month. The choristers should be familiar with the text. If not, review the text.
3. Discuss the background of the text with the choristers.
4. Discuss the background of the hymn tune with the choristers.
5. Have the choristers play the *Liturgics Matching Game: the Doxology*.

Liturgics Matching Game  
The Doxology

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

- |  |                        |
|--|------------------------|
| 1. The word <i>doxology</i> is a verse<br>which means _____.   | <i>doxa</i>            |
| 2. The word <i>doxology</i> comes from<br>the Greek word _____, which<br>means _____.                        | synagogue              |
| 3. The custom of concluding a hymn<br>with this verse comes from Jewish<br>_____ worship.                    | epistles               |
| 4. _____ used <i>doxologies</i><br>numerous times in his writings<br>known as _____.                         | Old Hundredth          |
| 5. The <i>doxology</i> in the form we know<br>it has been in use since about the<br>_____ century.           | <i>Genevan Psalter</i> |
| 6. The hymn tune most frequently<br>associated with the <i>doxology</i> is<br>_____, attributed<br>to _____. | Louis Bourgeois        |
| 7. The hymn tune first was first published<br>in the _____.  | glory                  |
|  | praising God           |
|  | St. Paul               |
|  | seventh                |