



March, 2011



Viva Voce!

Greetings!

March 1, 2011
Burns, Tennessee

Today is St. David's Day, the feast day of St. David, the patron saint of Wales. Having visited Wales for a working vacation in 2010, and having been inspired by the experience, I was determined to observe St. David's Day this year. St. David died on this date in 589. His final words remind me of the importance of what I must do as a teacher and musician and Christian pilgrim. Here is the translation of those words:

Brothers be ye constant. The yoke which with single mind ye have taken, bear ye to the end; and whatsoever ye have seen with me and heard, keep and fulfill.

It is at this point in my teaching year and choir year and editing year that I find myself evaluating the results of what I have accomplished this year and what I must pay attention to for the next academic year. Over the years, I have found myself becoming increasingly passionate about constancy as the most important factor in teaching/learning success.

When my children were younger, I tried to teach them that tasks from practicing to writing essays to cleaning their rooms were best undertaken in small chunks with unfailing regularity and attention to detail. This teaching enterprise was not, I must admit, undertaken by me in a dulcet voice all the time. But, years later, I have heard both children, now twenty-six and nineteen, say to their friends who were struggling with assignments, and to fellow students they were tutoring, "You can do this. Just do it every day and you WILL learn it." All those battles WERE worth it.

I had a wonderful Old Testament professor who wrote on the board on our first day of class, "God calls us to faithfulness, not to success." The more I teach and compose and direct children's choirs, the more I know this to be true. Success comes from the constancy of pointing choristers toward excellence as the standard because God deserves our best. It's hard work being constant, and that's the point.

Go celebrate St. David's Day every day you teach your choristers. You are teaching them to be constant in their musicianship and in their lives and in their faithfulness to God.

Soli Deo Gloria,

Carol McClure, Editor

email:
abrsmharpteacher@gmail.com



Viva Voce

April 2011 Music Learning Activities

Any activity that has an activity page (or pages) included in this newsletter is marked with an asterisk. (Those in previous newsletters are marked with two asterisks.) You will need to create your own materials for the activities designated in bold type. Instructions for any other activity are included on this page. This will allow you maximum flexibility to use the support materials for both Grade 3-6 and K-2 groups.

Early Arriver Listening	Ceremony of Carols by Benjamin Britten
Early Arrivers Activities	**Hymn Text Review (Use <i>Hymn-knowledge-y Memory Game</i> pages to review 2010-1011 hymn texts in preparation for <i>2010-2011 Viva Voce Certificate Quiz</i> .)
Aural/Vocal Skills	**Echo Singing/Sight Singing: Skill Review **Interval Singing: Skill Review Identifying Time Signature by Hearing: Review (Play four to eight measures of music in one of the given meters. Have the choristers determine the time signature by finding the strong beat and counting the number of beats between the strong beats. This is a good team game.)
Cracking the Code	Year Review (Divide choristers into teams of 3-4 players each. Create a Musical Jeopardy™ type game comprised of the <i>Cracking the Code</i> categories. Make sure you have great prizes on hand – the children will expect them!)
Music History	*Composer of the Month: Benjamin Britten
Hymn-KNOWLEDGE-y	*Hymn of the Month: <i>O Sacred Head Now Wounded</i>
Liturgics	Psalm Review (Have the choristers sing or recite as a group, Psalm 23, 100, 121, 150, or the <i>Prayer of St. Francis</i> each week of rehearsal.)

Hymn-KNOWLEDGE-y

Hymn-of-the-Month Information Page: April, 2011

Hymn of the Month: *O Sacred Head Now/Sore) Wounded*

Hymn Tune: HERZLICH TUT MICH VERLANGEN (PASSION CHORALE)

Text Source: Attributed to Bernard of Clairvaux, 1091-1153, (*Salve caput cruentatum*); translated from Latin to German by Paul Gerhardt (1607-1676), 1656; translated from Latin to English by James W. Alexander (1804-1859), 1830.

Hymn Tune Source: Hans Leo Hassler (1564-1612) in 1601; harmonized by Johann Sebastian Bach (1685-1750) in 1729.

Hymn Text (Presbyterian Hymnal)

O sacred Head, now wounded, with grief and shame weighed down,
Now scornfully surrounded with thorns, Thine only crown;
O sacred Head, what glory, what bliss till now was Thine!
Yet, though despised and gory, I joy to call Thee mine.

What Thou, my Lord, hast suffered, was all for sinners' gain;
Mine, mine was the transgression, but Thine the deadly pain.
Lo, here I fall, my Savior! 'Tis I deserve Thy place;
Look on me with Thy favor, vouchsafe to me Thy grace.

What language shall I borrow to thank Thee, dearest friend,
For this Thy dying sorrow, Thy pity without end?
O make me Thine forever, and should I fainting be,
Lord, let me never, never outlive my love to Thee.

Hymn Text (The Hymnal 1982)

O sacred head, sore wounded, defiled and put to scorn;
O kingly head, surrounded with mocking crown of thorn:
What sorrow mars thy grandeur? Can death thy bloom deflower?
O countenance whose splendor the hosts of heaven adore!

Thy beauty, long-desired, hath vanished from our sight;
thy power is all expired, and quenched the light of light.
Ah me! for whom thou diest, hide not so far thy grace:
show me, O Love most highest, the brightness of thy face.

In thy most bitter passion my heart to share doth cry,
with thee for my salvation upon the cross to die.
Ah, keep my heart thus moved to stand thy cross beneath,
to mourn thee, well-beloved, yet thank thee for thy death.

What language shall I borrow to thank thee, dearest friend,
for this thy dying sorrow, thy pity without end?
Oh, make me thine for ever! and should I fainting be,
Lord, let me never, never, outlive my love for thee.

My days are few, O fail not, with thine immortal power,
to hold me that I quail not in death's most fearful hour;
that I may fight befriended, and see in my last strife
to me thine arms extended upon the cross of life.

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 learning 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 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 the hymn to earn this month's credit for his/her Hymn-KNOWLEDGE-y certificate.

Hymn=KNOWLEDGE=y
O Sacred Head Now (Sore) Wounded
Introductory Discussion

Materials Needed for Each Chorister:

Hymnal

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

1. Have the choristers sing *O Sacred Head Now (Sore) Wounded*.
2. Have the choristers read the information page.
3. Choose from the following questions to ask the choristers about the hymn text writer and tune source.
 - Who wrote the hymn text?
 - What language was the original language of the text?
 - What is the name of the hymn tune?
 - Who wrote the hymn tune?
 - Who harmonized the hymn tune as we sing it today?
4. Each week, have the choristers paraphrase a different stanza of the hymn text. Discuss the differences in the text as it is presented in the *Presbyterian Hymnal* and *The Hymnal 1982*. It might be interesting for the choristers to read the translation of the entire text. You can find this from several sources on the internet.

This version found in the Presbyterian Hymnal and others.

Hymn-KNOWLEDGE-y Word Scramble (J Y f g b %)

Unscramble the words found in the text of *O Sacred Head Now Wounded*.
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.

O sacred Head, now wounded, with grief and shame weighed down,
Now scornfully surrounded with thorns, Thine only crown;
O sacred Head, what glory, what bliss till now was Thine!
Yet, though despised and gory, I joy to call Thee mine.

What Thou, my Lord, hast suffered, was all for sinners' gain;
Mine, mine was the transgression, but Thine the deadly pain.
Lo, here I fall, my Savior! 'Tis I deserve Thy place;
Look on me with Thy favor, vouchsafe to me Thy grace.

What language shall I borrow to thank Thee, dearest friend,
For this Thy dying sorrow, Thy pity without end?
O make me Thine forever, and should I fainting be,
Lord, let me never, never outlive my love to Thee.

OKOL	_____	DHAE	_____
DACRES	_____	DEHEWIG	_____
GIREF	_____	DREESFUF	_____
MEASH	_____	NESSIRN	_____
NIPA	_____	NIRFED	_____
YROG	_____	ROWBOR	_____
NORCW	_____	VUETOIL	_____
SNORTH	_____	EAGRC	_____
TYPI	_____	ORVAF	_____
LYROG	_____	GULAGENA	_____

This version found in the Hymnal 1982 and others.

Hymn-KNOWLEDGE-y Word Scramble (J Y g b &)

Unscramble the words found in the text of *O Sacred Head Sore Wounded*.
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.

O sacred head, sore wounded, defiled and put to scorn;
O kingly head, surrounded with mocking crown of thorn:
What sorrow mars thy grandeur? Can death thy bloom deflower?
O countenance whose splendor the hosts of heaven adore!

Thy beauty, long-desired, hath vanished from our sight;
thy power is all expired, and quenched the light of light.
Ah me! for whom thou diest, hide not so far thy grace:
show me, O Love most highest, the brightness of thy face.

In thy most bitter passion my heart to share doth cry,
with thee for my salvation upon the cross to die.
Ah, keep my heart thus moved to stand thy cross beneath,
to mourn thee, well-beloved, yet thank thee for thy death.

What language shall I borrow to thank thee, dearest friend,
for this thy dying sorrow, thy pity without end?
Oh, make me thine for ever! and should I fainting be,
Lord, let me never, never, outlive my love for thee.

My days are few, O fail not, with thine immortal power,
to hold me that I quail not in death's most fearful hour;
that I may fight befriended, and see in my last strife
to me thine arms extended upon the cross of life.

CEFA _____
CHDQUEEN _____
PRIEDEX _____
DISHVANE _____
GNILKY _____
RUDARGEN _____
WERDOLFE _____
PROLDENS _____
EVOL _____
TINGNIFA _____

SAPNOIS _____
TAVLANOIS _____
DOLEBEV _____
HATED _____
MORALTIM _____
FERIST _____
DEXDEENT _____
LIQUA _____
VETOLIU _____
GULAGENA _____

This version found in the Presbyterian Hymnal and others.

Hymn-KNOWLEDGE-y Memory Game (JYfgb%)

Text: *O Sacred Head Now Wounded*

Fill in the blanks with missing words from the *O Sacred Head Now Wounded* text from memory. Word choices appear at the bottom of this page.

O sacred Head, now _____, with _____ and shame _____ down,
Now _____ surrounded with _____, Thine only crown;
O sacred Head, what glory, what _____ till now was Thine!
Yet, though _____ and gory, I joy to call Thee mine.

What Thou, my Lord, hast _____, was all for sinners' _____;
Mine, mine was the _____, but Thine the deadly pain.
Lo, here I fall, my Savior! 'Tis I _____ Thy place;
_____ on me with Thy _____, vouchsafe to me Thy _____.

What _____ shall I borrow to thank Thee, dearest friend,
For this Thy dying _____, Thy _____ without end?
O make me Thine _____, and should I _____ be,
Lord, let me never, never _____ my love to Thee.

- | | | | |
|----------|------------|----------|---------------|
| outlive | wounded | favor | transgression |
| bliss | sorrow | grief | weighed |
| forever | deserve | pity | fainting |
| look | gain | thorns | language |
| despised | scornfully | suffered | grace |

This version found in the Hymnal 1982 and others.

Hymn=KNOWLEDGE-y Memory Game (JYfgb&)

Text: *O Sacred Head Sore Wounded*

Fill in the blanks with missing words from the *O Sacred Head Sore Wounded* text from memory. Word choices appear at the bottom of this page.

O sacred head, sore wounded, _____ and put to scorn;
O kingly head, surrounded with _____ crown of thorn:
What sorrow mars thy _____? Can death thy bloom deflower?
O countenance whose _____ the hosts of heaven adore!

Thy beauty, long-desired, hath _____ from our sight;
thy power is all expired, and _____ the light of light.
Ah me! for whom thou _____, hide not so far thy grace:
show me, O Love most highest, the _____ of thy face.

In thy most bitter _____ my heart to share doth cry,
with thee for my _____ upon the cross to die.
Ah, keep my heart thus moved to stand thy cross _____,
to mourn thee, well-_____, yet thank thee for thy death.

What _____ shall I borrow to thank thee, dearest friend,
for this thy dying sorrow, thy _____ without end?
Oh, make me thine for ever! and should I _____ be,
Lord, let me never, never, _____ my love for thee.

My days are few, O fail not, with thine _____ power,
to hold me that I _____ not in death's most fearful hour;
that I may fight _____ and see in my last strife
to me thine arms _____ upon the cross of life.

befriended	language	vanished	outlive
mocking	immortal	pity	passion
beloved	splendor	quail	beneath
fainting	salvation	grandeur	extended
diest	defiled	quenched	brightness

Listening/Music History – April 2011

Composer of the Month:

Benjamin Britten (1913-1976)

Benjamin Britten was an English **composer, conductor and pianist**, born in **Suffolk**, England.

Britten **studied composition** as a preparatory student with **Frank Bridge**. He attended the **Royal College of Music** in London, where he studied composition with **John Ireland**. He also **studied piano and viola** there.

Britten's early compositions included *Quatre Chansons francaises* for soprano and orchestra (1928), *A Hymn to the Virgin* (1930) and *Choral Variations on A Boy Was Born* (1934).

Britten is best known for his **vocal, choral and operatic works**. Among his best known works are *A Ceremony of Carols* for **SSA choir and harp**, a series of English themed operas, including *Peter Grimes*, *Billy Budd* and *The Turn of the Screw*.

The **greatest success** of Britten's career was the *War Requiem*, composed for the consecration of the rebuilt **Coventry Cathedral** in 1962.

Suggested Listening:

Selections from *A Ceremony of Carols*
Selections from *War Requiem*
Choral Variations on A Boy Was Born

Suggested Activities

1. Listen to *Wolcum Yole* and *There Is No Rose* from *A Ceremony of Carols*. How would you describe the composition style of this work?
2. Listen to selections from *War Requiem*. How would you describe the composition style of this work? What are some of the accompanying instruments you hear?
3. Listen to *Choral Variations on A Boy Was Born*. Now that you have listened to this work and portions of two of Britten's other works, how would you describe his style of composition?
4. Play the *Music History Matching Game* as you listen to more portions of *A Ceremony of Carols* by Benjamin Britten.

Music History Matching Game
Benjamin Britten

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

- | | |
|---|--|
| 1. Benjamin Britten was born in _____
(year) in _____, England. | composer |
| 2. Britten was educated at the _____
_____ in London. | John Ireland
<i>Peter Grimes</i> |
| 3. Benjamin Britten studied composition
with composers _____
and _____. | harp
<i>War Requiem</i> |
| 4. Benjamin Britten was known as a
_____, _____
and _____. | Coventry
viola |
| 5. The string instrument played by Britten
was the _____. | 1962
Frank Bridge |
| 6. Benjamin Britten's choral work <i>A Ceremony
of Carols</i> is scored for _____ and _____. | pianist
<i>Billy Budd</i> |
| 7. Benjamin Britten composed operas on
English themes; two of these were _____
_____ and _____. | 1913
conductor |
| 8. The greatest success of Britten's careers
was the _____, composed
for the consecration of the rebuilt
_____ Cathedral in _____. | Suffolk
Royal College of Music
SSA |