



October, 2011



Viva Voce!

Greetings!

October 1, 2011

Pokagon, IN

Today I am looking out on the lake at Pokagon State Park where I am leading a workshop for student harpists and their teachers. One of my seminar topics is *Thorough Performance Preparation – Practicing for Success*. I find myself telling the harp students the same things I tell my choristers. Every detail is important. Almost right is not good enough. Practice every nuance of interpretation every time you play or sing a phrase. Remember that music is a form of communication – constantly work on building your technical and musical vocabulary of increasingly effective communication skills. *LISTEN* to yourself sing or play: make a plan to improve based on listening.

One of my goals for my children's choirs for October and November is to record a couple of warm-ups every week, and to have the choristers *listen* to their recording the following week immediately before practicing them again. I will ask the choristers the following questions each week as they listen to themselves. What did you like best about your tone/diction/blend/dynamics/phrasing? What did you like least? What are we as a choir going to do right now to improve in that one area as we sing these warm-ups now? I am eager to include them in the process of taking ownership of their choral sound and communication ability.

Have you started working on Advent/Christmas music yet? My choristers are working on the narrations for the Vaughan Williams *Hodie* already, and are asking if we can begin some other Advent anthems this week. I am going to do so, using a bit of one of their Christmas Eve selections as one of the warm-ups we record each week. I'll let you know how this goes.

Soli Deo Gloria,

Carol McClure, Editor



Viva Voce

November 2011
Music Learning Activities

Early Arrivers Activities

Week 1: Instrumental Improvisation – Rhythm Patterns

Create four different rhythm stations in the choir room, each with four four-beat rhythm patterns (of your choice) posted on a board or on a wall; place multiple rhythm instruments at the station. Each rhythm pattern should be comprised of quarter notes, quarter rests and eighth notes. Group children in teams (which include both more and less musically knowledgeable choristers), making sure that you include newer choristers in this activity. Have the choristers choose a rhythm to play, keeping a steady beat. Then ask them to take turns playing rhythm patterns concurrently or antiphonally as c"group to create an eight bar piece of music.

Week 2: Instrumental Improvisation – Rhythm Patterns

Repeat the activity from the Week 1.

Week 3: Instrumental Improvisation – Melodic Patterns

Create four different stations in the choir room, each with four four-beat melodic patterns posted on a board or the wall, and have multiple Orff or other melodic instruments at the station.

Have the choristers choose a melody to play, keeping a steady beat. Then ask them to take turns playing melody patterns concurrently or antiphonally to create an eight bar piece of music.

Week 4: Instrumental Improvisation – Melodic Patterns

Repeat the activity from the Week 3.

Vocal Warm-Ups (July 2011 newsletter)

Week 1: Warm-Ups #1, #2, #3, #4

Week 2: Warm-Ups #1, #2, #3, #5

Week 3: Warm-Ups #1, #2, #3, #6

Week 4: Warm-Ups #1, #2, #3, #7

Aural Vocal Skills Development (Weekly Activities)

Musical Memory – Within the interval of a fifth (f-c'), play seven random pitches twice, asking the choristers to listen carefully, and then sing the pitches after the second playing. Gradually increase the difficulty level by adding an augmented fourth or diminished fifth to the note sequence. By the end of November, the choristers should be able to sing back eight pitches with ease.

Interval Singing – Choosing f as the tonic pitch, have the choristers sing (without accompaniment) an ascending/descending major scale on numbered

pitches, “1-2-3-4-5-6-7-8-7-6-5-4-3-2-1”. Repeat as necessary. Next, instruct the choristers that they are to sing the pitches corresponding to the number of fingers you hold up. During November, begin on pitch 3 (a) or pitch 5 (c’) for the reference point. By the end of November, the choristers should be able to sing securely their pitch-numbered intervals within the octave, beginning on the third or fifth of the scale.

Sight Singing – Choose a different hymn tune each week to have the choristers sight sing. Give them the key chord, the starting pitch and the tempo before they begin. You may need to give them occasional pitches from the piano for support. Begin with very simple, but unfamiliar tunes. If the choir is not accustomed to sight singing at all, this will be a slow procedure at first – but be patient and DON’T GIVE UP! This is a crucial step in your choir’s being able to learn anthems and hymns by reading. If the process stalls, simply have the choristers sing the key scale on “1-2-3-4-5-6-7-8-7-6-5-4-3-2-1”, and then ask them to sing the problematic interval(s) by pitch number. (Same as last month – keep doing it!)

Time Signature Review – Play a four to eight bar passage of music (in 6/8, 9/8 or 12/8 time signature) on the piano. Ask the choristers to clap along, listening for the strong beats and emphasizing the strong beats as they clap. (Remind the choristers that 6/8 is a two-beat pattern, 9/8 is a three-beat pattern and 12/8 is a four beat pattern.) Ask them to identify the time signature as 6/8, 9/8 or 12/8.

Cracking the Code (Activity as needed – same as last month – keep doing it!)

Download and copy the first page of an SJMP anthem. Distribute copies to the choristers. Ask the choristers to look at the page of music to answer the following questions:

- (1) What is the title of the anthem?
- (2) Who is the composer?
- (3) What is the metronome/tempo marking at the beginning of the anthem?
- (4) What is the time signature of the anthem?
- (5) What is the name of the highest note sung by the sopranos?
- (6) What is the name of the lowest note sung by the sopranos?
- (7) What dynamic markings do you see on this page?
- (8) How many other terms and signs do you see on this page?
- (9) Can you clap the rhythm of the soprano part of the first vocal line of the anthem?

(32+) How many quarter (or half or eighth) notes do you see in the first line of the soprano vocal part?

(This month, the choristers are ready to do this activity as a team competition. Use different anthems for each team.)

Hymn-knowledge-y: God of Grace and God of Glory (Information/activity sheets in this newsletter)

Music History: Renaissance Period (Information/activity sheets **in this newsletter**)

Week 1: Sing Music History Song; discuss information about the Renaissance period; play “What Do I Hear?” – discuss characteristic #1; listen to example #1

Week 2: Sing Music History Song; discuss Renaissance period instruments; play “What Do I Hear?” – discuss characteristic #2; listen to example #2

Week 3: Sing Music History Song; discuss Renaissance composers; play “What Do I Hear?” – discuss characteristic #3; listen to example #3

Week 4: Sing Music History Song; play “What Do I Hear?” – discuss characteristic #4; listen to example #4; do *Renaissance Period Multiple Choice* game

Liturgics: Credo from the Mass (Information/activities **in this newsletter**)

Hymn-KNOWLEDGE-y

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

Hymn of the Month: *God of Grace and God of Glory*

Hymn Tune: CWM RHONDDA (1907)

Text Writer/Source: Harry Emerson Fosdick (1878-1969) was an American pastor and writer who penned this text in 1930 for the dedication service of Riverside Church, New York.

Hymn Tune Composer: John Hughes (1873-1932) was a Welsh organist and hymn tune composer who published this tune in 1907. Named after the Rhondda Valley in Wales, this tune is the best – known hymn tune in Wales today.

Hymn Text:

God of grace and God of glory,
On Thy people pour Thy power.
Crown Thine ancient church's story,
Bring her bud to glorious flower.
Grant us wisdom, grant us courage,
For the facing of this hour, For the facing of this hour.

Lo! the hosts of evil 'round us
Scorn Thy Christ, assail His ways.
From the fears that long have bound us,
Free our hearts to faith and praise.
Grant us wisdom, grant us courage,
For the living of these days, For the living of these days.

Cure Thy children's warring madness,
Bend our pride to Thy control.
Shame our wanton selfish gladness,
Rich in things and poor in soul.
Grant us wisdom, grant us courage,
Lest we miss Thy kingdom's goal, Lest we miss Thy kingdom's goal.

Set our feet on lofty places,
Gird our lives that they may be
Armored with all Christ-like graces,
In the fight to set men free.
Grant us wisdom, grant us courage,
That we fail not man nor Thee, That we fail not man nor Thee.

Save us from weak resignation
To the evils we deplore.
Let the search for Thy salvation
Be our glory evermore.
Grant us wisdom, grant us courage,
Serving Thee Whom we adore, Serving Thee Whom we adore.

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

Hymn=KNOWLEDGE=y
God of Grace and God of Glory
Introductory Discussion

Materials Needed for Each Chorister:

Hymnal

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

1. Have the choristers sing *God of Grace and God of Glory*.
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 is the name of the hymn tune?

From what country does the hymn tune come?

Tell me something about the hymn tune composer.

4. Choose from the following questions to ask the choristers about the hymn text.

REFRAIN Questions

In each different stanza the hymn text writer asks God to, “Grant us wisdom, grant us courage” for a different reason. What are those five reasons?

Paraphrase each reason and describe it in your own words.

STANZA 1 Questions

What does the phrase, “On Thy people pour Thy power” mean?

What does the phrase, “Crown Thine ancient church’s story” mean?

Can you paraphrase this stanza?

STANZA 2 Questions

Can you paraphrase the first two lines of this stanza?

What does the phrase, “Free our hearts to faith and praise”, mean?

Can you paraphrase this stanza?

STANZA 3 Questions

What are the three behaviors/attitudes that the text writer is asking for God to change in us?

How do these attitudes and behaviors cause us to “miss Thy kingdom’s goal”?

STANZA 4 Questions

What does it mean to “set our feet on lofty places”?

What does it mean to be “armored with all Christ-like graces”?

Can you paraphrase this stanza?

STANZA 5 Questions

What does it mean to ask God to “save us from weak resignation to the evils we deplore”?

Can you paraphrase this stanza?

Hymn-KNOWLEDGE-y Word Scramble

Unscramble the words found in the text of *God of Grace and God of Glory*.
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.

God of grace and God of glory,
On Thy people pour Thy power.
Crown Thine ancient church's story,
Bring her bud to glorious flower.
Grant us wisdom, grant us courage,
For the facing of this hour, For the facing of this hour.

Lo! the hosts of evil 'round us
Scorn Thy Christ, assail His ways.
From the fears that long have bound us,
Free our hearts to faith and praise.
Grant us wisdom, grant us courage,
For the living of these days, For the living of these days.

Cure Thy children's warring madness,
Bend our pride to Thy control.
Shame our wanton selfish gladness,
Rich in things and poor in soul.
Grant us wisdom, grant us courage,
Lest we miss Thy kingdom's goal, Lest we miss Thy kingdom's goal.

Set our feet on lofty places,
Gird our lives that they may be
Armored with all Christ-like graces,
In the fight to set men free.
Grant us wisdom, grant us courage,
That we fail not man nor Thee, That we fail not man nor Thee.

Save us from weak resignation
To the evils we deplore.
Let the search for Thy salvation
Be our glory evermore.
Grant us wisdom, grant us courage,
Serving Thee Whom we adore, Serving Thee Whom we adore.

YROLG _____
CARGES _____
MODSIW _____
SENSALDG _____
GEAUCRO _____
GILVN _____
TYFOL _____
ERFE _____
LIAF _____
DREAMRO _____

SILVE _____
EFET _____
WOREP _____
SHELISF _____
REACHS _____
LOAG _____
LUOS _____
CHIR _____
TONNAW _____
YOTSR _____

Hymn-KNOWLEDGE-y Memory Game

Text: *God of Grace and God of Glory*

Fill in the blanks with missing words from the *God of Grace and God of Glory* text from memory. Word choices appear at the bottom of this page.

God of grace and God of glory,
On Thy _____ pour Thy _____.
Crown Thine _____ church's story,
Bring her bud to glorious _____.
Grant us wisdom, grant us courage,
For the facing of this hour, For the facing of this hour.

Lo! the hosts of evil 'round us
_____ Thy Christ, assail His ways.
From the _____ that long have bound us,
Free our hearts to faith and _____.
Grant us wisdom, grant us courage,
For the _____ of these days, For the living of these days.

_____ Thy children's warring madness,
Bend our _____ to Thy _____.
Shame our wanton _____ gladness,
Rich in things and poor in soul.
Grant us wisdom, grant us courage,
Lest we miss Thy kingdom's goal, Lest we miss Thy kingdom's goal.

Set our feet on _____ places,
Gird our lives that they may be
_____ with all Christ-like _____,
In the fight to set men _____.
Grant us wisdom, grant us courage,
That we fail not man nor Thee, That we fail not man nor Thee.

Save us from _____ resignation
To the evils we _____.
Let the _____ for Thy salvation
Be our _____ evermore.
Grant us wisdom, grant us courage,
Serving Thee Whom we adore, Serving Thee Whom we adore.

lofty	graces	deplore	scorn
armored	weak	fears	pride
search	living	selfish	power
praise	control	people	glory
cure	ancient	flower	free

Listening/Music History November 2011
The Renaissance Period (1400-1600)

The Music History Song: the Renaissance Period
by Carol McClure

Much **Renaissance** music came from **Venice** and **Rome**,
Where **Gabrieli** and **Palestrina** made their home;
Slow **choral pieces** with **horizontal lines**
And **polyphonic voicing** came from this time.

During the **early part of the 14th century (1300's)**, a renaissance (meaning **rebirth**) of the arts, **influenced by those of Classical Greece**, began in **Italy**. These ideas in art, architecture and music **spread throughout Europe by the end of the 16th century**. Renaissance musical style included an **increased emphasis on the rhythm and meaning of words set to music**. Music from this period of time is called **Renaissance music**.

Characteristics of **Renaissance** Music/What Do I Hear?
(All examples are available on *You Tube*.)

1. Movement of **independent horizontal lines** of music
Example: Tallis – *Spem in alium*
2. Imitation and **polyphonic voicing**
Examples: Vittoria – *O magnum mysterium*
Tallis – *If Ye Love Me*
3. Primarily **choral/vocal sacred** works with **slow harmonic rhythm**
Example: Palestrina – *Missa Papae Marcelli*
4. **Secular vocal and instrumental** music with **irregular rhythms**
Example: Gabrieli – *Canzon septimi toni*

Instruments Associated with the Renaissance Period
(Examples of these instruments are available on You Tube.)
viol lute vihuela recorder

Well-known **Composers** of the Renaissance Period
Thomas **Tallis** (England) Tomás Luis de **Vittoria** (Spain)
Giovanni Perluigi **Palestrina** (Rome) Andrea and Giovanni **Gabrieli** (Venice)

November 2011

The Renaissance Period Multiple Choice Game

1. The Renaissance period lasted from approximately 1400 through _____.
1500 1550 1600 1550
1. The Renaissance period began in _____.
Italy Germany England Greece
2. Independent _____ lines of music were typical in Renaissance choral compositions.
horizontal vertical allegro andante
3. Vittoria was a Renaissance composer from _____.
England Germany Spain Italy
4. Which of the following instruments is not associated with Renaissance music?
viol vihuela piano recorder lute
5. Irregular _____ patterns are typical of Renaissance instrumental music.
cadence rhythm melodic instrumental
6. _____ voicing in sacred music was typical of Renaissance style.
harmonic melodic polyphonic homophonic
7. Renaissance composers who worked in Venice were Andrea and Giovanni _____.
Tallis Palestrina Viotti Gabrieli
8. *If Ye Love Me* is a Renaissance anthem written by English composer Thomas _____.
Tallis Brown Vittoria Gabrieli
9. The Renaissance composer associated with Rome and who composed the *Missa Papae Marcelli* was _____.
Gabrieli Viotti Palestrina Marcelli

November 2011
Liturgics

Week 1 – Review and Introduction of the *Credo*

Recite the names of the sections of the Ordinary of the Mass. (Remember the mnemonic device – **K**ing **G**eorge **C**an't **S**tand **B**oring **A**ltos.)

*M{ tlg. 'I mtk. 'Et gf q. 'Ucpewu. 'Dgpgf lewu. 'Ci pwu'F gk'

This month's Mass text is the *Credo*, which means, "I believe"; it is the Latin presentation of the **Nicene Creed**. You may recite it in either Latin or in English.

*Credo in unum Deum,
Patrem omnipotentem,
Factorem caeli et terrae,
Visibilium omnium et invisibilium.
Et in unum Dominum Iesum Christum,
Filium Dei Unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero,
Genitum, non factum, consubstantialem Patri:
Per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
Descendit de caelis.
Et incarnatus est de Spiritu Sancto
Ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato;
Passus, et sepultus est,
Et resurrexit tertia die, secundum Scripturas,
Et ascendit in caelum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Iudicare vivos et mortuos,
Cuius regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem:
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur:
Qui locutus est per prophetas.
Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
Et vitam venturi saeculi. Amen.*

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father. Through him all things were made. For us and for our salvation he came down from heaven: by the power of the Holy Spirit he became incarnate from the Virgin Mary, and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the Scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end. We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son he is worshiped and glorified. He has spoken through the Prophets. We believe in one holy catholic and apostolic Church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.

Week 2

Listening: *Credo* from *Mass for Four Voices* by Byrd

Memory: Recite the text of the *Credo* in English or in Latin

Week 3

Listening: *Credo* from *Mass in B minor* by Johann Sebastian Bach

Memory: Recite the text of the *Credo* in English or in Latin

Week 4

Listening: *Credo* from *Great Mass in C minor*, KV 427(417a), by Mozart

Memory: Recite the text of the *Credo* in English or in Latin