



September, 2011



Viva Voce!

Greetings!

September 1, 2011
Louisville, KY

My children's choirs' first rehearsal of the year occurred last night. Since last night's meeting included both Doxology I (4th through 6th grades) and the newly formed Doxology II (7th through 9th grade girls and treble boys), I hosted an evening of "new territory" for all concerned; it was healthily (at least I told myself it was healthy!) chaotic. During the course of the rehearsal, I polled the choristers about what their best memories from the last choir year were and what they were anticipating with interest in the coming year's schedule.

Some of the answers were expected – favorite anthems (*Four Little Angels* and *This Is Jesus' Birthday*, both in this year's *Viva Voce* curriculum, were the hands-down winners), singing with the symphony orchestra at Christmas (*Angelic Invitation*, also in this year's *Viva Voce* curriculum), singing two ABRSM examination programs. One answer was quite unexpected – music theory and aural skills games.

I was both surprised and amused by the choristers' unanimous endorsement of the games and resources I had employed to help improve aural and music theory skill sets. Here is a list of some of the online and hard copy resources you and your choristers might want to explore.

www.musictheory.net/exercises
<http://library.thinkquest.org/15413/theory/theory.htm>
www.8notes.com/school/theory
www.musicalmind.org
www.teoria.com
Music Theory Online — in-depth theory reference
BigEars - interactive ear trainer
www.soundjunction.org
Harris, Paul, *Improve Your Aural*.

(available from burtnc.com) – an outstanding resource!
Workbook plus CD for ABRSM Grades 1, 2, 3, 4, 5, 6, 7-8

Soli Deo Gloria,

Carol McClure, Editor



Viva Voce

October 2011
Music Learning Activities

Early Arrivers Activities

Week 1: *Reading Rhythm Patterns Game #1 – Rhythm Walk*

Line the walls of your choir room with, or make a path on the floor of your choir room of sheets of paper, each with a four-beat rhythm pattern written on it. 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 new choristers in this activity. Have the choristers walk the path, reading the rhythms aloud together, keeping a steady beat.

Week 2: *Reading Rhythm Patterns Game #2 - What Did You Hear?*

Gather choristers around the piano. Hand each chorister a piece of paper with four fairly similar rhythm patterns written on it. Play one of the rhythm patterns on the piano, and have the choristers identify the correct rhythm pattern on the paper.

Week 3: *Reading Rhythm Patterns Game #3 – What Do You See?*

Hand each small group of choristers a copy of an anthem in either 4/4 or 3/4 time. Play the rhythm pattern of the treble line of one of the bars on the first page of the anthem, and have the choristers identify which bar you have played. Make sure you include patterns with dotted quarter note rhythms.

Week 4: *Reading Rhythm Patterns Game #4 – Rhythm Challenge*

Create a Rhythm Walk, as you did for Week #1, but line up twelve rhythm patterns in a continuous line on a wall. Have each group attempt to read the continuous pattern (no stopping!) while keeping a steady beat.

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 five 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 September, the choristers should be able to sing back six pitches with ease.

Interval Singing – Choosing e 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 October, always begin on pitch 1 (e) or pitch 5 (b) for the reference point. By the end of October, the choristers should be able to sing securely their pitch-numbered intervals within the octave, beginning on the 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 3/2 or 2/2 time signature) on the piano. Ask the choristers to clap along, listening for the strong beats and emphasizing the strong beats as they clap. Then, ask them to identify the time signature.

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

Hymn-knowledge-y: Sing Praise to God Who Reigns Above (Information/activity sheets in this newsletter)

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

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

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

Week 3: Sing Music History Song; discuss Classical 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 *Classical Period Multiple Choice* game

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

Hymn of the Month: *Sing Praise to God Who Reigns Above*

Hymn Tune: MIT FREUDEN ZART

Text Writer/Source: Johann Jakob Schütz (1640-1690), *Christliches Gedenckbüchlein* (Frankfurt am Main, Germany: 1675) translated from German to English by Frances E. Cox, 1864. Johann Schütz was born and died in Frankfurt am Main, Germany. He studied law at Tübingen University, and then practiced law in Frankfurt. He published two books of hymn texts.

Hymn Tune Source: Bohemian Brethren's *Kirchengesänge* (Berlin: 1556)

Hymn Text:

Sing praise to God Who reigns above, the God of all creation,
The God of power, the God of love, the God of our salvation.
With healing balm my soul is filled and every faithless murmur stilled:
To God all praise and glory.

What God's almighty power hath made His gracious mercy keepeth,
By morning glow or evening shade His watchful eye ne'er sleepeth;
Within the kingdom of His might, Lo! all is just and all is right:
To God all praise and glory.

The Lord is never far away, but through all grief distressing,
An ever present help and stay, our peace and joy and blessing.
As with a mother's tender hand, God gently leads the chosen band:
To God all praise and glory.

Thus, all my toilsome way along, I sing aloud Thy praises,
That earth may hear the grateful song my voice unwearied raises.
Be joyful in the Lord, my heart, both soul and body bear your part:
To God all praise and glory.

Let all who name Christ's holy Name give God all praise and glory;
Let all who own His power proclaim aloud the wondrous story!
Cast each false idol from its throne, for Christ is Lord, and Christ alone:
To God all praise and glory.

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
Sing Praise to God Who Reigns Above
Introductory Discussion

Materials Needed for Each Chorister:

Hymnal

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

1. Have the choristers sing *Sing Praise to God Who Reigns Above*.
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?

What is the source of the hymn tune?

Tell me something about the hymn tune source.

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

STANZA 1 Questions

What does the phrase, “God of power” mean?

What does the phrase, “God of love, the God of our salvation” mean?

What is the important idea the hymn text writer is making in this stanza?

STANZA 2 Questions

What does the phrase, “What God’s almighty power hath made His gracious mercy keepeth?” mean

What does the phrase, “Within the kingdom of His might, Lo! all is just and all is right” mean?

Can you paraphrase this stanza?

STANZA 3 Questions

Can you paraphrase the first two lines of this stanza?

What does the phrase, “as with a mother’s tender hand” mean?

STANZA 4 Questions

Can you paraphrase this stanza?

What does it mean to be “joyful in the Lord”?

STANZA 5 Questions

Can you paraphrase this stanza?

What does it mean to “cast each false idol from its throne”?

Hymn-KNOWLEDGE-y Word Scramble

Unscramble the words found in the text of *Sing Praise to God Who Reigns Above*.

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.

Sing praise to God Who reigns above, the God of all creation,
The God of power, the God of love, the God of our salvation.
With healing balm my soul is filled and every faithless murmur stilled:
To God all praise and glory.

What God's almighty power hath made His gracious mercy keepeth,
By morning glow or evening shade His watchful eye ne'er sleepeth;
Within the kingdom of His might, Lo! all is just and all is right:
To God all praise and glory.

The Lord is never far away, but through all grief distressing,
An ever present help and stay, our peace and joy and blessing.
As with a mother's tender hand, God gently leads the chosen band:
To God all praise and glory.

Thus, all my toilsome way along, I sing aloud Thy praises,
That earth may hear the grateful song my voice unwearied raises.
Be joyful in the Lord, my heart, both soul and body bear your part:
To God all praise and glory.

Let all who name Christ's holy Name give God all praise and glory;
Let all who own His power proclaim aloud the wondrous story!
Cast each false idol from its throne, for Christ is Lord, and Christ alone:
To God all praise and glory.

YROLG _____
RUMRUM _____
RENDET _____
SNOWROUD _____
TENSERP _____
FLUYOJ _____
CEVIO _____
MLBA _____
WOLG _____
SSERPJA _____

THRAE _____
EMAN _____
HEADS _____
MOGNIGK _____
CRYEM _____
NDAH _____
YDOB _____
LODI _____
GNSI _____
YOTSR _____

Hymn-KNOWLEDGE-y Memory Game

Text: *Sing Praise to God Who Reigns Above*

Fill in the blanks with missing words from the *Sing Praise to God Who Reigns Above* text from memory. Word choices appear at the bottom of this page.

Sing praise to God Who reigns above, the God of all _____,
The God of power, the God of love, the God of our _____.
With _____ balm my soul is filled and every _____ murmur stilled:
To God all praise and glory.

What God's almighty power hath made His gracious _____ keepeth,
By morning _____ or evening shade His watchful _____ ne'er sleepeth;
Within the _____ of His might, Lo! all is just and all is right:
To God all praise and glory.

The Lord is _____ far away, but through all grief distressing,
An ever present help and stay, our peace and joy and _____.
As with a mother's _____ hand, God gently leads the _____ band:
To God all praise and glory.

Thus, all my _____ way along, I sing aloud Thy praises,
That earth may hear the _____ song my voice unwearied raises.
Be _____ in the Lord, my heart, both _____ and body bear your part:
To God all praise and glory.

Let all who name Christ's holy _____ give God all praise and glory;
Let all who own His _____ proclaim aloud the _____ story!
Cast each _____ idol from its throne, for Christ is Lord, and Christ alone:
To God all praise and glory.

| | | | |
|-----------|----------|-----------|----------|
| salvation | false | soul | grateful |
| wondrous | Name | eye | chosen |
| joyful | toilsome | power | kingdom |
| creation | never | faithless | glow |
| tender | healing | mercy | blessing |

Listening/Music History October 2011
The Classical Period (1750-1830)

The Music History Song: the Classical Period
by Carol McClure

The **Classical** period was all about **form**;
Simple **binary** and **ternary** were quite the norm.
Both **Mozart** and **Haydn** were the musical sages
Using **Alberti bass** lines and long **V-I cadences**.

During the **middle part of the 18th century**, Europeans began to gravitate toward a **new style** in music, art, literature and architecture, known as **Classicism**. This Classical style emulated that of **Classical Greece**, with **emphasis on a “cleaner” style** consisting of **brighter contrasts** than Baroque style, **defined structure** and **favoring simplicity** over complexity. Music from this period of time is called **Classical music**.

Characteristics of **Classical Music/What Do I Hear?**

1. **Emphasis on melody** supported by a light accompaniment
Example: Mozart – *Concerto No. 21 for Piano*, Mvt. 2
2. Melodies with **regular phrase structure**, written in four and eight bar units, in **binary (AB) and ternary (ABA) form**
Example: Haydn – *Piano Sonata No. 1*, Mvt. 1
3. **Simple harmony**, with great emphasis on **dominant (V) > tonic (I) cadences**
Example: Mozart – *Eine kleine nachtmusik*
4. Simple constant repeated **patterns in accompaniments – Alberti bass or repeated 8th notes**
Example: Mozart – *Concerto for Flute and Harp*, K. 299, Mvt. 2

New Instruments Associated with the Classical Period
piano pedal harp

Well-known **Composers** of the Classical Period
Wolfgang Amadeus Mozart (Austrian)
Franz Joseph Haydn (Austrian)

October 2011

The Classical Period Multiple Choice Game

1. The Classical period lasted from approximately 1750 through _____.
1830 1810 1900 1850
2. In the Classical period, European culture sought to emulate (copy) the culture of Classical _____.
Italy Germany Austria Greece
3. A popular type of accompanying bass line in the Classical period was the _____ bass.
Rigatoni Marcati Tortelli Alberti
4. Haydn was a Classical composer from the country we now know as _____.
Austria Germany Spain Italy
5. Which of the following instruments are associated with Classical music?
saxophone trombone piano pedal harp harpsichord
6. Long V-I _____ are typical of Classical style.
cadences rhythms melodies orchestras
7. Classical period music was "all about _____".
motion cadences form rhythm
8. The Classical composer who wrote a concerto for flute and harp was _____.
Haydn Dussek Viotti Mozart
9. Classical period music was written in phrases of four and eight bars, usually in _____ (AB) or _____ (ABA) form.
10. Classical period music is more _____ than Baroque music.
complex simple decorated ornamented

October 2011
Liturgics

Week 1 – Review and Introduction of the *Gloria*

This year, we will be learning about the parts of the Mass because there are so many significant musical settings of different portions of this liturgy in use by churches of many denominations. The word **Mass** comes from the ecclesiastical (**church**) **Latin word *missa***, derived from the **final words spoken at the end of the service**, “*Ite, missa est*”.

The **parts of the Mass that do not vary from day to day** are called the **Ordinary** of the Mass. These are *Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei* (easily memorized in order by the mnemonic sentence, **King George Can’t Stand Boring Altos**). Our October Liturgics topic is the *Gloria*.

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis [coelestis], Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

Glory to God in the highest, and on earth peace to men of good will. We praise You, we bless You, we adore You, we glorify You, we give thanks to You for Your great glory, Lord God, heavenly King, almighty God the Father. Lord Jesus Christ, only begotten Son, Lord God, Lamb of God, Son of the Father, who taketh away the sins of the world, Have mercy on us; You who take away the sins of the world, hear our prayers. Who sits at the right hand of the Father, have mercy upon us. For You are the only Holy One, the only Lord, the only Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father, Amen.

Week 2-4

Recite the text of the *Gloria* in English or in Latin.