

The monthly newsletter of

## Viva Voce!

Carol McClure, editor  
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September, 2010



## Greetings!

September 1, 2010  
Burns, Tennessee

I have been following, with great fascination, the BBC America show *The Choir*. If you haven't seen it, go online to watch the video clips and read about the program, which follows the work of young, ambitious, enthusiastic British choral conductor Gareth Malone as he entices students to sing in choirs for the first time in their lives. Here's what BBC America offers as the description of the show.

*Gareth's belief that people should have access to sing beautiful music drives his fearless passion to unite people in song. He feels a choir allows people to come together and express themselves as a community which can be a deeply personal and touching human experience. But as he finds out, getting people together to form a choir is no small feat. He first has to overcome perceptions that being in a choir and singing is both uncool and embarrassing ...*

I fight the perception that choir is "uncool and embarrassing" each year at choir recruitment time among my fellow upper middle class and well educated church members – specifically, the "soccer mom/football dad" parents of children who could be benefiting from our church's long standing and cutting edge children's choir program.

Last March, at ACDA in Memphis, I was given the platform to share my thoughts in the form of a lecture: *Building or Rebuilding a Children's Choir Program in a Soccer Mom/Football Dad Church*. Over the next few months, I will be including notes from my lecture in each *Viva Voce* newsletter.

Last week, when I was teaching in Louisville, my husband and I caught up with a very cool college freshman -- architecture major -- friend of our son's from Nashville Boychoir days – and took him out for ice cream. When asked what he liked most about the University of Louisville, he replied immediately, "Choir! It's awesome!" In fact, this non-music major had chosen to attend the University of Louisville because of his desire to sing in their excellent choral program. (Kudos to Dr. Kent Hatteberg!)

Hmm... uncool and embarrassing... work on destroying that misconception!

Soli Deo Gloria,

*Carol McClure*, Editor



Viva Voce!

# Building or Rebuilding a Children's Worship and Music Program in a "Soccer Mom/Football Dad" Church

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## Part I. The Soccer Mom/Football Dad Parent Profile

SMFD Parents are conditioned to enroll their children in activities:

- (a) that are characterized as fun;
- (b) in which the parents can participate vicariously through their children;
- (c) in which a coach supervises almost daily practices and weekly games, with the parents' responsibilities being only to write checks and (sometimes) drive their children to practices/games (if they are not occurring at the child's school).

SMFD Parents do not have a developed understanding or identity with the value of regularly performing service to the Church; they DO, however, identify with the concept of "team spirit" in athletics.

SMFD Parents tend to see the calendar in terms of "sports seasons", demonstrating willingness to put their weekend travels on hold only during their children's athletic seasons.

SMFD Parents tend not to participate in their church's music program; many did not grow up singing in church choirs themselves.

SMFD Parents generally attend only worship and possibly Sunday School, but will miss either or both on a regular basis for children's sports activities and vacations/weekend getaways. (In some churches, they will leave morning worship early to attend a professional football game.)

SMFD Parents want their children to experience immediate gratification and a feeling of public success within a very short time of beginning a sports activity.

SMFD Parents don't understand the benefits of music education participation, but they do understand the physical work their children engage in as they participate in team sports.

SMFD Parents see no problem with committing their children to participation in 4-8 hours of sports activities per week, but balk at a once-a-week choir rehearsal that lasts more than 75 minutes.



SMFD Parents tend to listen to talk radio and pop radio, not to public/classical radio.

SMFD Parents will spend money on professional sports tickets and merchandise, for their families, but will balk at spending money on "expensive" private music lessons for their children.

# Viva Voce

## September 2010 Music Learning Activities

Any activity that has an activity page (or pages) included in this newsletter is marked with an asterisk. 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	<b>Anthems by C. V. Stanford</b>
Early Arrivers Activities	K-2 Symbol Matching Game (Aug. newsletter) <b>Answering Rhythm Game</b> (Using familiar hymn tunes and Christmas carols, sing the first and second phrases of the tunes, followed immediately by echo clapping of the rhythms. Then, as the choristers progress, do the exercise with rhythms only, no melodies.)
Aural/Vocal Skills	Cracking the Code Review 1-4 (Aug. newsletter) *Echo Singing/Sight Singing: (in rhythm) <i>Do-Sol</i> *Interval Singing: Descending 2 <sup>nd</sup> , 3 <sup>rd</sup> <b>Identifying Time Signature by Hearing: 3/2, 2/2</b> <b>(and review of 2/4, 4/4, 3/4, 5/4)</b> (Play four to eight measures of hymn tunes – as they appear in the hymnal or in altered rhythms. 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	<b>Terms/Signs: repeat signs, bar lines</b> Note Names: Treble Clef Note Review (Aug. newsletter) <b>Note Values: Note Value Review; New –  and .</b> <b>Rhythm Reading: Mixed note values</b> (Using unfamiliar hymn tunes or anthems, have the choristers read the rhythms of four bar phrases, keeping a steady beat. This is a good team game.)
Music History	Terms and Signs Review (Aug. newsletter)
Hymn-KNOWLEDGE-y	<b>Tempo Mark: <i>moderato</i> (at a moderate speed, faster than <i>andante</i>)</b>
Liturgics	*Composer of the Month: C.V. Stanford *Hymn of the Month: <i>A Mighty Fortress Is Our God</i> *Psalm 100

# Echo Singing/Sight Singing (*do-sol*) - October, 2010

## Echo Singing

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 correct *solfege* syllable, with no help from the piano; continue until the line is completed.

You may use fixed do (c is always *do*), moveable do (key tonic is *do*) or scale step numbers.

## Sight Singing

Use each of the above lines in its entirety as an sight singing exercise.

(Demonstrate for the choristers how they will do the exercise.)

Count aloud a bar of 4/4 time before you begin. Play only *do* on the piano; sing the bar of music exactly in rhythm on the correct *solfege* syllable, with no additional help from the piano; continue until the line is completed.

You may use fixed do (c is always *do*), moveable do (key tonic is *do*) or scale step numbers.



## Interval Singing - October, 2010

$\text{♩} = 72$

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 two bars of the exercise below, identifying the intervals played as a third and a second.  
Have the choristers sing these with the piano several times. Then, play the final six bar melody, asking them to raise their hands each time they hear one of these intervals played.

## Interval Identification - Seconds and Thirds

37

3rd 2nd 2nd 3rd 2nd 3rd 3rd 3rd 2nd 3rd 3rd 3rd 2nd 3rd 3rd 2nd 3rd

Hymn-KNOWLEDGE-y

Hymn-of-the-Month Information Page: October, 2010

**Hymn of the Month: *A Might Fortress Is Our God***

**Hymn Tune: EIN' FESTE BURG**

**Text Writer: Martin Luther (1483-1546)** was a German (Saxony) professor of theology and priest who initiated the Protestant Reformation. He translated the Bible into the language of the people, which greatly impacted both German language and culture. His hymns influenced the future development of congregational singing in churches.

**Hymn Tune Source: Martin Luther**

**Hymn Text:** A mighty fortress is our God, a bulwark never failing;  
Our helper he amid the flood of mortal ills prevailing.  
For still our ancient foe doth seek to work us woe;  
His craft and power are great, and armed with cruel hate,  
On earth is not his equal.

Did we in our own strength confide, our striving would be losing,  
Were not the right man on our side, the man of God's own choosing.  
Dost ask who that may be? Christ Jesus, it is he;  
Lord Sabaoth, his name, from age to age the same,  
And he must win the battle.

And though this world, with devils filled, should threaten to undo us,  
We will not fear, for God hath willed his truth to triumph through us.  
The Prince of Darkness grim, we tremble not for him;  
His rage we can endure, for lo, his doom is sure;  
One little word shall fell him.

That word above all earthly powers, no thanks to them, abideth;  
The Spirit and the gifts are ours, thru him who with us sideth.  
Let goods and kindred go, this mortal life also;  
The body they may kill; God's truth abideth still;  
His kingdom is forever.

## 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  
*A Mighty Fortress Is Our God*  
Introductory Discussion

Materials Needed for Each Chorister:

Hymnal

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

(The director/leader will need a Bible and a dictionary.)

1. Have the choristers sing *A Mighty fortress Is Our God*.
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 were some of the hymn text writer's influences on how we worship today?

What is the name of the hymn tune?

Who composed the hymn tune?

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

*STANZA 1 Questions*

What are the three synonyms given for God in the first three lines? Define these words as they pertain to the character of God.

Paraphrase Luther's description of Satan, found in lines 3-5.

*STANZA 2 Question*

What would happen to us if we relied on ourselves alone to fight evil?

Who is "the man of God's own choosing"?

What does the phrase *Lord Sabaoth* mean?

What does the statement "and he must win the battle" imply?

Paraphrase this stanza in your own words.

*STANZA 3 Questions*

What does the phrase "this world, with devils filled" mean?

Define the meaning of the statement, "We will fear not, for God hath willed his truth to triumph through us."

Discuss the importance and meaning of the statement, "...his doom is sure; one little word shall fell him."

*STANZA 4 Questions*

What is the "word (which) ... abideth"?

What does the statement, "the Spirit and the gifts are ours, thru him who with us sideth", mean?

What is the comforting truth for all Christians summarized in this text?

Hymn=KNOWLEDGE=y Word Scramble

Unscramble the words found in the text of *A Mighty Fortress Is Our God*.  
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.

A mighty fortress is our God, a bulwark never failing;  
Our helper he amid the flood of mortal ills prevailing.  
For still our ancient foe doth seek to work us woe;  
His craft and power are great, and armed with cruel hate,  
On earth is not his equal.

Did we in our own strength confide, our striving would be losing,  
Were not the right man on our side, the man of God's own choosing.  
Dost ask who that may be? Christ Jesus, it is he;  
Lord Sabaoth, his name, from age to age the same,  
And he must win the battle.

And though this world, with devils filled, should threaten to undo us,  
We will not fear, for God hath willed his truth to triumph through us.  
The Prince of Darkness grim, we tremble not for him;  
His rage we can endure, for lo, his doom is sure;  
One little word shall fell him.

That word above all earthly powers, no thanks to them, abideth;  
The Spirit and the gifts are ours, thru him who with us sideth.  
Let goods and kindred go, this mortal life also;  
The body they may kill; God's truth abideth still;  
His kingdom is forever.

TELTAB            \_\_\_\_\_  
MURPHIT        \_\_\_\_\_  
ISTRIP            \_\_\_\_\_  
MOKDING        \_\_\_\_\_  
SILVED            \_\_\_\_\_  
RESLIV            \_\_\_\_\_  
MEAN             \_\_\_\_\_  
RAFE             \_\_\_\_\_  
REWOPS          \_\_\_\_\_  
MEBLERT        \_\_\_\_\_

KRALWUB        \_\_\_\_\_  
ATHOBSA        \_\_\_\_\_  
HELERP            \_\_\_\_\_  
ETAH             \_\_\_\_\_  
UTTRH            \_\_\_\_\_  
GENTSRTH        \_\_\_\_\_  
QUEAL            \_\_\_\_\_  
FINCODE         \_\_\_\_\_  
LIKL              \_\_\_\_\_  
MARED            \_\_\_\_\_

Hymn-KNOWLEDGE-y Memory Game

Text: *A Mighty Fortress Is Our God*

Fill in the blanks with missing words from the *A Mighty Fortress Is Our God* text from memory. Word choices appear at the bottom of this page.

A mighty fortress is our God, a \_\_\_\_\_ never failing;  
Our \_\_\_\_\_ he amid the flood of \_\_\_\_\_ ill's prevailing.  
For still our \_\_\_\_\_ foe doth seek to work us woe;  
His \_\_\_\_\_ and power are great, and armed with \_\_\_\_\_ hate,  
On earth is not his equal.

Did we in our own \_\_\_\_\_ confide, our \_\_\_\_\_ would be losing,  
Were not the \_\_\_\_\_ man on our side, the man of God's own \_\_\_\_\_.  
Dost ask who that may be? Christ Jesus, it is he;  
Lord \_\_\_\_\_, his name, from age to age the same,  
And he must win the \_\_\_\_\_.

And though this world, with \_\_\_\_\_ filled, should threaten to undo us,  
We will not fear, for God hath willed his truth to \_\_\_\_\_ through us.  
The Prince of \_\_\_\_\_ grim, we \_\_\_\_\_ not for him;  
His rage we can endure, for lo, his \_\_\_\_\_ is sure;  
One little \_\_\_\_\_ shall fell him.

That word above all \_\_\_\_\_ powers, no thanks to them, abideth;  
The Spirit and the \_\_\_\_\_ are ours, thru him who with us sideth.  
Let goods and \_\_\_\_\_ go, this \_\_\_\_\_ life also;  
The \_\_\_\_\_ they may kill; God's truth abideth still;  
His kingdom is \_\_\_\_\_.

<i>striving</i>	<i>earthly</i>	<i>battle</i>	<i>devils</i>
<i>kindred</i>	<i>helper</i>	<i>forever</i>	<i>bulwark</i>
<i>mortal</i>	<i>body</i>	<i>Sabaoth</i>	<i>cruel</i>
<i>Darkness</i>	<i>word</i>	<i>doom</i>	<i>gifts</i>
<i>choosing</i>	<i>mortal</i>	<i>triumph</i>	<i>strength</i>
<i>ancient</i>	<i>craft</i>	<i>tremble</i>	<i>right</i>

## Listening/Music History – October 2010

Composer of the Month:

### **Charles Villiers Stanford (1852-1924)**

Stanford was a British **composer, conductor, organist and teacher**, born in **Dublin, Ireland**, on September 30, 1852. He played and studied piano, violin, and organ.

Stanford was a **choral scholar at Queen's College, Cambridge University**. He became **Organist and Master of the Choristers at Trinity College** (1874-1893) and was appointed **conductor of the Cambridge University Musical Society**.

Stanford became **professor of composition at the Royal College of Music** in 1883. He was **conductor of the London Bach Choir** from 1886-1902.

Stanford's best known church music compositions include four **Evensong Services** and his **Three Latin Motets** (one of which is *Beati quorum via*). Stanford is best known to Christian congregants in the United States for composing the hymn tune **ENGELBERG**, to which we sing the text *When in our music God is glorified*. Stanford's **choral compositions** also include two **oratorios**, a **Requiem**, and a **Stabat Mater**.

Stanford's chief importance as a **teacher** is due to his having taught many of the **important English composers** of the next generation, including **Gustav Holst, Ralph Vaughan Williams** and **Herbert Howells**.

Suggested Listening:

*Beati quorum via*  
*Justorum animae*  
*Coelus ascendit hodie*

Suggested Listening Activities

1. Listen to *Beati quorum via*. Listen to the translation of the text. Describe the style of the anthem.
2. Listen to *Justorum animae*. Listen to the translation of the text. Describe the style of the anthem.
3. Listen to *Coelus ascendit hodie*. Listen to the translation of the text. Describe characteristics of Stanford's's compositional style based on these three listening examples.
4. Play the *Music History Matching Game*.

Music History Matching Game  
C. V. Stanford

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

- |   |                             |
|---|-----------------------------|
| 1. C. V. Stanford was born in 1852<br>in (city) _____, Ireland.   | Trinity                     |
| 2. Stanford was a conductor, _____,<br>organist and music _____ who<br>graduated from _____ University. | ENGELBERG<br>Choral Society |
| 3. Stanford was conductor of the Cambridge<br>University _____.   | composition<br>Howells      |
| 4. Stanford was the _____ and Master<br>of the _____ at _____<br>College, Cambridge.                    | Latin Motets<br>Holst       |
| 5. Stanford composed the hymn tune<br>_____.  | Choristers<br>Dublin        |
| 6. Stanford became the professor of<br>_____ at the Royal College<br>of music, London, in _____.        | Vaughan Williams<br>teacher |
| 7. Famous choral compositions by<br>Stanford include his Three<br>_____.                                | composer<br>1883            |
| 8. Stanford's famous music students<br>included Gustav _____, Ralph<br>_____ and Herbert _____.         | Organist<br>Cambridge       |

# Viva Voce

## October Liturgics Psalm 100

Make a joyful noise unto the Lord, all ye lands.

Serve the Lord with gladness:

come before his presence with singing

Know ye that the Lord he is God:

it is he that hath made us, and not we ourselves;

we are his people, and the sheep of his pasture.

Enter into his gates with thanksgiving,

and into his courts with praise:

be thankful unto him, and bless his name.

For the LORD is good;

his mercy is everlasting;

and his truth endureth to all generations.

Week 1: Read aloud Psalm 100, beginning to work on memorization.

Week 2: Read aloud Psalm 100. Sing stanzas 1-4 of William Kethe's paraphrase of Psalm 100, *All People That on Earth Do Dwell*.

Week 3: Read aloud Psalm 100. Sing the five stanzas of Isaac Watts' paraphrase of Psalm 100, *Before the Lord's Eternal Throne*.

Week 4: Recite Psalm 100 from memory. Write your own paraphrase of Psalm 100.