

## Appendix 13.2

# **REHEARSAL PLANS for SONGSTER LEADERS EMPHASIZNG ELEMENTARY MUSIC-READING**

This brief set of strategic rehearsal plans for songster leaders is intended to aid in applying simple principles of note-reading to a balanced and practical repertoire suitable for use with songster brigades in weekly Salvation Army worship. Special attention is given to the use of the *Youth Songbook* and *Psalms, Hymns and Spiritual Songs* for unison and two-part voices, both published by The Salvation Army USA Eastern Territory. It is hoped that many of the rehearsal techniques recommended can be emulated and expanded upon, thereby improving the quality of our “musical offerings” in song. These ideas may be applied equally well to vocal solos, duets, trios, double trios, quartets, contemporary groups, as well as singing company, youth chorus and songster brigades. The development of musical literacy will eliminate some fear of failure and subsequently reduce attrition and increase enjoyment.

Rehearsal Plan A  
**WHEN I SURVEY THE WONDROUS CROSS**  
**A Simple Two Part “Re-Voicing”**

Opportunity to: Use step-wise pitch reading in a simple two-part “re-voicing.”

Useful for: Lenten/Easter season / present the gospel

The music for *When I Survey the Wondrous Cross* was adapted from Gregorian chant by Lowell Mason and allows an opportunity for elementary two-part stepwise reading in limited range, using only quarter (crotchet), half (minim) and whole note (semibreve) values. This harmonization is from the *Youth Songbook (Songs of Praise)* No. 48. The timeless hymn text by Isaac Watts follow a Lenten/Easter theme, but certainly is applicable to general use.

**The Plan (using stepwise music reading)**

This melody encompasses a mere five pitches (E – F – G – A – Bb) and extraordinarily works entirely by step. The conductor may elect to introduce *solfege* syllables (E-ti, F-do, G-re, A-mi, Bb-fa) and have the singers “have a go” with these syllables. Work slowly without the piano. Memory is a valuable aid to music reading. (“What pitch did we start on?”)

In Lowell Mason’s arrangement, the tenor part encompasses *only* four pitches (A-mi, Bb-fa, C-sol and D-la) and moves entirely by step with the exception of measures 1, 7 and 8 which uses the simple skip A-mi to C-sol. Skips may be taught by first singing A-mi, Bb-fa and C-sol by step. On a subsequent repetition, make the Bb a rest, singing only A-mi, rest, C-sol, imagining the Bb. Teach the male voices the tenor part independently before adding the female voices on the melody.

Having learned the two parts, the following “voicings” may make a successful “arrangement.” (The piano, if used, may assist in playing all four parts as notated, particularly adding the bass part.) Be sure to review thoroughly the words to all verses:

Verse 1 – Unison treble or female voices on melody.

Verse 2 – Add male voices singing the tenor part.

Verse 3 – A soloist is accompanied by voices “oohing” in the same two parts.

Verse 4 – All voices sing soprano melody at a *forte* dynamic. (Keyboard may wish to fill out the accompaniment.)

\* Coda – Reiterate the last four bars in two-part (soprano/tenor) harmony at a softer dynamic (“Demands my soul, my life, my all”).

Certainly this immortal text will present rehearsal or performance opportunities to consider the “wondrous cross.” Consult a “hymn story” book to aid your introductory comments.

\*For added impact – When the songsters are finished, the piano begins playing the verse again as songsters move back to their seats. At the last phrase, they reiterate the final phrase from within the congregation, creating a spine-tingling effect.

48


## When I Survey the Wondrous Cross

ISAAC WATTS

Gregorian Chant

Arr. Lowell Mason

Andante (♩ = 80)



1. When I sur - vey the won - drous cross On which the  
 2. For - bid it, Lord, that I should boast Save in the  
 3. See, from His head, His hands, His feet, Sor - row and  
 4. Were the whole realm of na - ture mine, That were a



Prince of Glo - ry died, My rich - est gain I  
 death of Christ, my God; All the vain things that  
 love flow min - gled down; Did e'er such love and  
 pres - ent far too small; Love so a - maz - ing,



count but loss, And pour con - tempt on all my pride.  
 charm me most, I sac - ri - fice them to His blood.  
 sor - row meet, Or thorns com - pose so rich a crown?  
 so di - vine, De - mands my soul, my life, my all.



Rehearsal Plan B  
**TO GOD BE THE GLORY**  
**Psalms, Hymns and Spiritual Songs (Bk. 1, No. 1)**  
**Words by Fanny Crosby and Music by Donna Peterson**

Opportunity to: Teach simple step-wise pitch reading and accomplish an enjoyable song in calypso style.

Useful for: Upbeat prelude / praise and worship.

The fastest growing congregations of The Salvation Army in the United States are within Latino communities. We are pleased that new music encompassing Latin rhythms, like this version of *To God Be the Glory*, are a part of our publications.

**The Plan (using echo-clapping and simple pitch reading)**

Include in the warm-up a stepwise descending *sol* down to *do* warmup. When starting the song, introduce the basic syncopated rhythm of echo-clapping (*you clap, the choir claps back*). Next chant text in correct rhythm.

Referencing back to the earlier warmup, the conductor should emphasize that the tune is basically a stepwise descending scale with three different “turnabouts.” This is a great place to *not* teach by rote, but have the singers try to read correctly down the scale, noting that three Ebs (remind singers that notes that look the same, sound the same) precede the turnabout of the melody line. Each phrase begins on the same Bb, so encourage singers to recall the aural memory of this starting pitch as a reference. There are three verses of words, so take time to get thoroughly familiar with all the verses, allowing for greater freedom in performance later.

At the chorus, be careful to sustain the top part melody on the word “Lord” for five beats plus a slur to the Ab, putting the word “Let” on beat three. The accompanying answering figure sings only a one-beat “Lord” with a quarter rest following, before joining the top part with the beat-three “Let.”

Notice that the one time the downward scale is slightly altered is the third phrase of the chorus (“O come to the Father through Jesus the Son”). This is another opportunity to teach pitch reading. Start on the Bb...another Bb...down to Ab...back up to Bb...back down to Ab...then G...remember the Bb...another one...and finally Ab-G-Ab to finish the phrase. By slowly highlighting the differences between this phrase and the concluding phrase to the chorus, some music-reading knowledge will be gained.

Take time to work through the repeated chorus after the modulation, and secure the elongated second ending phrase.

For added impact, don’t forget to allow opportunity to add some Latin percussion and even a little movement. This memorable song will brighten up any worship service.

# TO GOD BE THE GLORY

3

Fanny Crosby

Donna K. Peterson

Lively (♩ = 92)

*p*

*cresc.*

*mf* 9

To God be the  
per - fect re -

*mf*

glo - ry, — great things he — hath done! So  
demp - tion, — the pur - chase — of blood! To

Fmin/Eb Eb/G Eb/Bb Ab Ab/C Ab/Eb Eb Ab Bb

loved he — the world that — he gave us — his  
eve - ry — be - liev - er — the pro - mise — of

Eb Ab/G Eb/Bb Gmin7/C Eb Cmin/G F7 Dmin/G F9/A

17

Son; Who yield - ed — his life an — a -  
God; The vil - est — of - fend - er — who

Bb Cmin Bb 17 Eb Ab/G Eb/Bb Fmin/Eb Eb/G Eb7/Bb

tone - ment for sin, And o - pened the  
 tru - ly be - lieves, That mo - ment from

$A\flat$   $A\flat/C$   $A\flat/E\flat$   $E\flat$   $A\flat$   $B\flat$   $E\flat$   $A\flat/E\flat$   $E\flat/G$

life gate that all may go in. Praise the  
 Je - sus a par - don re - ceives.

$G\text{min}7/C$   $C\text{min}/E\flat$   $F\text{min}$   $B\flat$   $C\text{min}$   $B\flat$   $E\flat$   $E\flat/G$   $A\flat$

25 (Optional div.)  
 Lord! Let the earth hear his  
 Praise the Lord!

25  $B\flat$   $C\text{min}7$   $B\flat7/D$   $E\flat$   $A\flat/E\flat$   $G\text{min}7$   $A\flat$   $B\flat/A\flat$   $C\text{min}$

voice! Praise the Lord! Let the  
Praise the Lord!

$E\flat$   $E\flat/G$   $A\flat9$   $B\flat$   $Cmin7$   $B\flat7/D$   $E\flat$   $A\flat/E\flat$   $E\flat$   $E\flat/G$

peo - ple re - joice! O come to the

$F$   $Gmin$   $F7/A$   $B\flat$   $A\flat/C$   $B\flat$   $E\flat$   $A\flat/E\flat$   $E\flat/B\flat$

$mf$

Fa - ther through Je - sus the Son And

$A\flat/E\flat$   $E\flat/G$   $E\flat7/G$   $A\flatmaj9$   $Fmin7/C$   $Cmin/E\flat$   $Fdim7/A\flat$   $B^{\circ}7$   $Fdim7/E\flat$

*cresc.*

give him — the glo - ry — great things he — hath

*cresc.*

$E\flat$   $A\flat/E\flat$   $E\flat/G$   $G\text{min}7/C$   $C\text{min}/E\flat$   $F\text{min}7$   $B\flat$   $A\flat/C$   $B\flat$

*f* 1.

done!

*f* *dim.*

$E\flat$   $A\flat/G$   $E\flat/A\flat$   $B\flat$   $E\flat$   $A\flat/G$   $E\flat/A\flat$

*dim.*

$B\flat$   $C\text{min}7$   $B\flat$   $E\flat$   $A\flat/G$   $E\flat/A\flat$   $B\flat$   $C\text{min}7$   $B\flat$

mf 2.

O

E $\flat$  A $\flat$ /G E $\flat$ /A $\flat$  B $\flat$  Cmin7 B $\flat$  2. B $\flat$  Cmin7 B $\flat$

dim.

51

E $\flat$  A $\flat$ /G E $\flat$ /A $\flat$  B $\flat$  Cmin7 B $\flat$  51 F B $\flat$ /A F/B $\flat$

p mf

mf

Great

C Dmin7 C F B $\flat$ /A F/B $\flat$  C Dmin7 C

55

things he— hath taught us,— great things he— hath

55 F B♭/A F/C Gmin/F F/A F/C B♭ B♭/D B♭/F

done, And great our— re - joic - ing—through

F B♭ C F B♭/A F/C Amin7/D F Dmin/A

63

Je - sus— the Son; But pur - er— and

G7 Emin/A G9/B♭ Dmin C 63 F B♭/A F/C

high - er and great - er will be Our

Gmin/F F/A F7/C Bb Bb/D Bb/F F Bb C

won - der, our rap - ture, when Je - sus we

F Bb/F F/A Amin/D Dmin/F Gmin C Dmin C

see. Praise the Lord! Let the Praise the Lord!

F F/A Bb 71 C Dmin7 C7/E F Bb/F F Amin7

earth hear — his voice! Praise the Lord! — — — — —  
Praise — — — — — the

Bb C/Bb Dmin F F/A Bb9 C Dmin7 C7/E

— — — — — Let the peo - ple — re - joice! O  
Lord! — — — — —

F Bb/F F F/A G Amin G7/B C Bb/D C

79 come to — the Fa - ther — through Je - sus — the

79 F Bb/F F/C Bb/F F/A F7/A Bbmaj9 Gmin7/D Dmin

Son, And give him the glo - ry; great

*Gdim7/Bb* *DbMaj7+5* *Gdim7/F* *F* *Bb/F* *F/A* *Amin7/D* *Dmin/F* *Gmin7*

1. things he hath done! Praise the things

2.

1. *C* *Bb/D* *C* *F* *F/A* *Bb* 2. *C* *C/G* *Gmin7*

he hath done!

*C* *Bb/D* *C/E* *F* *Gmin/C* *F/C* *F* *N.C.*

Rehearsal Plan C  
**OUTSIDE YOUR DOOR**  
**Psalms, Hymns and Spiritual Songs (Bk. 1, No. 4)**  
**Words by Janette Smart and Music by Terry Camsey**

Opportunity to: Sight-read a very accessible song in two parts with meaningful, contemporary lyrics.

Useful for: Challenging deeper consecration and commitment.

**The Plan (to sight-read a simple melody)**

The simplicity of the melodic contour of *Outside Your Door* allows an opportunity to accomplish a great deal of the learning of this song away from the piano. Remind singers that repeated notes sound the same. Commence by working slowly through the notes on a neutral syllable such as “ooh.” Play only the starting pitch and reference chord, not paying too much attention to the rhythmic values. Ask singers to make note of when notes skip up or down; remain the same; or move up and down by step. Next remind folks of the concept of quarter notes, half notes and eighth notes. Do not be afraid to repeat back to the start, as the repetition will aid the reading development.

It is often preferable to teach harmony parts before the melody. You may consider several options:

1. If you are working with a mixed group, you may wish to have all the women learn the simple stepwise harmony for the verse, adding the men on the melody. The men need to be able to confidently reach an E at measure 16.
2. Split the women equally, rather than by voice part, to encourage their music reading skills. Again, the top part needs to reach an E.
3. Sing unison melody on the verses. Split into two parts, with sopranos and all men on top and altos on bottom, for the chorus.
4. To simplify matters further, teach the songsters *only* the chorus and have them respond to various solos and duets on the verses.

Choose to make these part decisions *before* rehearsal or you will get numerous opinions and lose valuable rehearsal time!

Because the pitch-reading exercise may be “hard work” for some, it is advantageous to put off adding text for a subsequent week. Take time out in rehearsal to talk through the lyrics or link the text to devotions and prayer.

# OUTSIDE YOUR DOOR

Janette Smart

Terry Camsey

With warmth and sensitivity

Vocal

Piano

*mp*

5 *mp*

Out - side your door is  
Shut up so tight in your  
Some - times you wait too

Fm Ab/Bb Bb7 5 Eb Gm7/Db

Red. \*

(Optional div.)

some - thing quite spec - ial; Won - ders that  
own lit - tle an dream - world Pray - ing for  
long for an an - swer when the an - swer is

C7 Fm Fm/Bb

Red. \* Red. \* Red. \*

\* Lower part - "Ah"

21 *A tempo*  
*mp*

door.  
told.  
do.

O - pen the

21 *A tempo*  
*mp*

*mp*

Red. \* Red. \* Red. \*

door and step out - side; See a

Edim Cm/F Fm Fm

Red. \* Red. \* Red. \*

rain - bow of pro-mise spread far and

Bb7sus Bb7 Bb7-3/Eb Eb

Red. \* Red. \* Red. \*

*cresc.* 29

wide. See a new di - men - sion with

*cresc.*

*Red.* \* *sim.*

*mf* *dim.*

Christ as your guide if you'll on ly

*mf* *dim.*

*mp*

step out - side.

*mp*

Rehearsal Plan D  
**DO LORD**  
**Youth Songbook (Songs of Praise) No. 239**  
**Traditional; Arr. Vernon Post**

Opportunity to: Work on crisp diction with this up-tempo syncopated spiritual in four parts.

Useful for: Lively interlude or closer (“Hallelujah wind-up”).

The *Youth Songbook (Songs of Praise)* contains quite a few settings of American traditional songs which are an important part of our nation’s spiritual legacy. Vernon Post’s arrangement of *Do Lord* can provide an enjoyable diversion. When planning rehearsals and performances, remember that a string of slower items can tire voices. Pick music with a variety of tempos and styles to expand your group’s repertoire and keep their interest level high.

**The Plan (to teach simple harmonies)**

One approach is to use harmony parts at the chorus *only*. So commence with work on the parts of the chorus, layering from the basses up through to the melody in the soprano part. Work slowly at first, giving good rhythmic emphasis on beats one and three. Eventually pick up the tempo.

The verses, sung in octaves, will require crisp diction in rhythm. Many times lack of rhythmic cohesiveness is a result of less than clear diction, so work for accurate consonant placement. Speaking the words at progressively faster tempos can benefit diction and memorization.

Creative use of dynamics will add interest. The piece will work best *without* the assistance of the keyboard. A reprise of the concluding four bars or the entire chorus with a *rallentando* will make for a grand finish.

## Do Lord

Traditional  
Arr. Vernon Post

Allegro (♩ = 108)

1. I've got a home in glo - ry land that out - shines the sun.  
2. I took Je - sus as my Sav - iour, you take Him too.

I've got a home in glo - ry land that out-shines the sun.  
I took Je - sus as my Sav-iour, you take Him too.

I've got a home in glo - ry land that  
I took Je - sus as my Sav-iour,

Chorus:

out-shines the sun,  
you take Him too,} Way be - yond the Blue. Do Lord, O do Lord, O

do re-mem-ber me, Do Lord, O do Lord, O do re-mem-ber me.

Do Lord, O do Lord, O do re-mem-ber me Way be - yond the Blue.