

# Notepaper



Music Development in the churches of the Diocese of Lincoln  
Quarterly news

Trinity 2010  
[www.lincoln.anglican.org/music](http://www.lincoln.anglican.org/music)

## Opportunities to learn

led by Rosemary Field

**June 5** **Sequel class, Basic Organ Skills,**  
Nettleham Church, 11 - 12.30, £10

**June 11** **Plainsong Group,** Skirbeck (Boston) 7- 8.30 p.m.  
We meet on the 2nd Friday of the month to learn the ancient chant of the church in original form & are just tackling Vespers, so now is a good point to join. We'll offer it to local churches when learnt.  
Fr. Paul Noble co-ordinates attendance:  
01205 362734

**June 12** **Sequel class, Singing Technique,** Ermine, St. John Baptist, 2 - 3.30

**June 26** **Organ concert and observable rehearsal,**  
Dunston Parish Church  
Observable organ rehearsal 3.45 p.m., followed by tea and cake.  
4 places remain for the rehearsal /tea - please mail Judith by 21st on [deepjoy7@btinternet.com](mailto:deepjoy7@btinternet.com) or ring Rosemary by 21st to secure a place.  
The idea of observable rehearsal is that you learn about the organ by watching how someone prepares a concert from scratch, thinking out loud. It's more fun & less pressure than a class.  
Concert 6 - 7p.m. then cheese and wine; £5 /£3 pp  
St. Peters' Church, Vicarage Lane, Dunston, Lincs, LN4 2HJ.

**July 20** **Music-group and choir study evening,**  
Brumby St. Hugh - 6 - 8 p.m.

**Diocesan Roadshows** - all the help your church could want! - come and get it.

**June 10** Louth, 3 - 8pm: *free*

**July 8** Grantham, 3 - 8pm: *free*



# What's on?

## Ladies' Choir looking for dates!



The first public singing date will be Sunday September 26th (Back to Church Sunday) in the evening, and we are asking for an invitation to a choir-free zone to launch on that date.

The choir seeks invitations to sing in worship or concerts, from November onwards, about once in 4 or 6 weeks.

Ladies south of Lincoln, we need to recruit you to form a southern branch for this group which is mostly from the north of the diocese. The idea is to rehearse in the centre of those who join, maintaining a pool of voices due to the sheer size of the diocese.

## Network of learning

We all agree that the occasional course has little impact on the state of things! However, the sequel plan - finding a tutor to steer an all-adult student group once in 6 weeks - really does make a difference. Good musicians/teachers have no qualms if you wish to take up references or make checks; my list commends their technical skills to you, and I know that they are interested to help on the basis outlined above. Expect to club together to afford £30 for an hour's class, which will commit the tutor to some thinking and planning between times to bring you the right content. I hold the list here in the office and will send it you on request.

## Music Lesson page

I suspect most people (understandably!) skip this. How about collecting these pages into a handy binder for people to consult? The RSCM calls their equivalent "gold dust" which is a very good description - it costs good money to buy lessons in all these skills so if you get them for the cost of the print-out, I'd say you win. Bag that gold!



## Children's work

June 21: Lincoln Minster, 11am - 2pm Celebration Day, for Classroom to Choirstalls: children and leaders from the academic year 2009 -10.

Now that the project is all recorded and downloadable under the new title Sing Out Hosanna, it is important that we switch our efforts to making sure schools, churches, and youth groups download and use it. There is a real danger that it could sit in splendid isolation on its website otherwise.

Please nag people about it! I'd remind you that it covers Christian teaching as well as music, and is a bridge into grown-up church, not a replica of a separate culture of kids' materials. [www.singouthosanna.org](http://www.singouthosanna.org) does not need a teacher - it is a teacher.



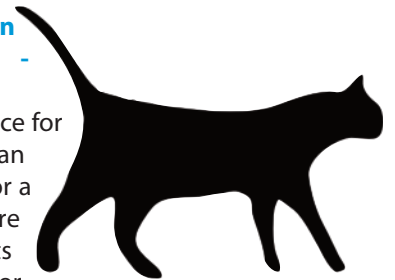
## Junior strand to Pipeline Placements

The parish training places for teenagers are getting a feeder-lane - children too young /elementary for Placements will soon be able to join a beginners' class, south of Lincoln. The idea is that they will be well prepared to take up placements in 2 - 3 years' time.

## Copycat!

Things the MDO has been asked to do recently - worth copying:

- Record music for a service for a church with no musician
- Start an organ school for a parish with more enterprise than organists
- Start a beginner's class for primary school children wanting to learn the organ
- Deputise for short-notice cancellations [Thurs-Sat only]
- Coach worship-leaders in singing, providing a study MP3 for practice.



**Notepaper** will be published four times a year with updates about the Music Development work at times when you need them.

**To contact Rosemary for further information or general enquiries**

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The Old Palace  
Minster Yard  
Lincoln LN2 1PU



please ring 01522 504023. Rosemary's work will doubtless take her out of the office just when you ring, so please do leave a message and don't give up at that point! or you can write to her at the above address

or email her on [rosemary.field@lincoln.anglican.org](mailto:rosemary.field@lincoln.anglican.org)

Her diocesan mobile number is 07525 966832 and that is operational Thursday-Saturday inc, and will take messages at other times.

# Music Lesson

## Pitching from scales - absolutely from scratch

**Everyone can follow up and down in printed notes and in sound, and wide or narrow leaps of pitch; most singers know in their own voices how wide or narrow a leap (interval) feels.**

Getting from that to reliable, scientifically-learnt accuracy requires us to learn a way of measuring HOW wide a leap, and holding in the sound-memory a vocabulary of intervals. It is good to sing scales to learn the sounds of major, minor and chromatic patterns which are the building-blocks of most music from about 1550 to 1910. The church is so slow that the last 100 years of atonal music haven't arrived yet in average usage. Nothing described as "contemporary" in ordinary parish music will be that adventurous. Be thankful :-)

The previous system, modes, has greater variety and is best learnt last, ironically.

Major, minor and chromatic scales are the ones you need to sing to get used to the landscape. Get a musician to record these at your voice-pitch starting on C, for you to sing along with until you really know the "tunes" - your mobile will do, you don't need Hi Fi. Ask for the Minor Harmonic scale (there are two - another day!)

When you've got the major and minor tunes memorised, start interleaving the first pitch of each scale between all the others (see the music below), so that you learn to retain it, return to it, and measure steps from it. Number them, so you sing 1, 2; 1, 3; 1, 4; 1, 5 etc, with ever widening intervals. Then invert it, numbering from the top down. Here is the score for that, starting on C in the treble staff. The first sign on the staff is a treble clef - originally a letter G, showing that the 2nd line up takes that name.

A man's voice will sound one octave (8 scale-places) lower than this is printed. Sounds which run off the lower end of this staff are written in the bass clef and another day we'll look at that. For the moment, know that the notes are named like the alphabet from A - G, and every next-door line or space on the staff going up is the alphabet forwards, and coming down, the alphabet backwards. As this scale starts on C, the next note is D etc...when you reach G, the next step up is A.

The symbol in front of step 3 and step 6 of the minor scale is a flat. This means the sound is lowered by a semitone. The chromatic scale is composed entirely of semitones, which are the narrowest interval in Western music. The opposite sign (not used here) is a sharp, which is like the hash key # and means, raise a semitone. There are more adjustment signs - another time! ■

The image shows musical notation for two scales. The first scale is the Major scale, starting on C in the treble clef. The notes are C, D, E, F, G, A, B, C. Below the notes are fingerings: 5, 1, 2, 1, 3, 1, 4, 1, 5, 1, 6, 1, 7, 1, 8. The second scale is the Minor scale, starting on C in the treble clef. The notes are C, D, E-flat, F, G, A, B-flat, C. Below the notes are fingerings: 8, 7, 8, 6, 8, 5, 8, 4, 8, 3, 8, 2, 8, 1. The scales are numbered 5, 9, and 13 at the beginning of their respective staves.

*Singing the chromatic scale is good for your hearing accuracy and you will encounter odd fragments of it in melodies. Don't try to do the interleaving thing with it yet! More another time... meanwhile, read score of tunes you know already to compare sound/print.*

# Viewpoint

"the work of an almighty hand"  
(Ps 19, paraphrased Joseph Addison)

**Things we cannot circle (comprehend) with our limited brains, we call mysteries. Some become clear as light is thrown on them by emerging evidence; some don't! The human mind likes to know things, and is slightly threatened by mysteries.**

Our ancestors lumped mysteries together as being under the control of some God/s or other - a sensible way of accounting for things which very obviously DO accord with some system, but not one we can see. Science, meaning knowledge, is exploring further every moment and learning ever more, but it all leads back to one problem - where does this lot come from, and more importantly, WHY? What, as 4-yr. olds inconveniently ask, is it FOR?

The wise say they don't know, won't waste their short lives worrying about it, living safely and not harming others. The faithful, though, see everywhere "the work of an almighty hand" and some realise this crucial thing - that if we could see, measure and weigh God we would have a tool with which to do so, hence he would cease to be the greater.

As Trinity Sunday leads into the post-Trinity season, the Readings change from Jesus-histories to general topics, and we start to look at the (even) bigger picture. Trinity Sunday causes pulpit-panic, but if we can get to grips with the fact that God is just God, and is the highest form of being - total love, power, intelligence and order - then we stop worrying about whether having three (or any number) of aspects to that unique being poses a problem to our heads. If we accept that in that total love, power, intelligence and order lie scope for allowing creatures freedom, reworking the operating systems if they mutate, and demonstrating a nobility of purpose of God-like proportions, then it starts to make sense.

The incarnation of God into a race of his own creatures

becomes the hardest part to understand, because the love it requires is also greater than our heads can imagine. It is the ultimate humiliation, if humility means "being of the earth;" and yet, Jesus takes us up into God, rather than diluting the Godhead with our weakness. "As for our God, he is in heaven; he has done whatsoever pleased him" says the Psalmist, long before Jesus. The work of the Spirit is visible in its results, and in their causes. Where good is done, God is. The Spirit is the messenger, taking God's designs into evolving creation and giving life itself, something we cannot make but can only transmit... "the Lord, the giver of Life, who proceeds from the Father and the Son....." This is the size of God we are trying to espy through the wrong end of the telescope, really.

Being raised within the rhythm of the church year helps us learn our theology. As musicians we can enhance or ruin it by the quality of our choices. If there is one thing unworthy of a land which once burnt Protestants for wanting texts in English, it's singing any old unseasonal thing, regardless of the meaning. DON'T.

What's theology "for?" It's to help us draw close to God in mind as well as heart, to satisfy that intuitive hunger for God which distinguishes humans from other animals, and to forestall falling away from faith through simplistic misunderstanding. So much tosh is now spoken about keeping religion out of everyday life that we need to re-enter the realms of mystery, if only to remind ourselves that we do not rule the universe, whilst having responsibility for our own micro-patch of same.

Meanwhile, back in the chancel the pews are empty because it's half-term - far more important than Trinity Sunday, of course! What do you do? Wait till they're back - there are plenty of Sundays in Trinity, so don't give up on the theme. Even a simple Sanctus (unison, plainsong, elegant and timeless) or a worship-song (Holy is the Lord God Almighty, also poignant and with repeated "holies") would do the trick. Hang in there and keep teaching the faith through your choices. Believers are everywhere, and some of them are even in church! ■

