

# Sound the Trumpet

## Sound the Trumpet

Henry Purcell

*Arranged by* Alfred Moffat *and* Rollo Dilworth

*Emerging*  
**MUSICIANS**

### Curriculum Guide

*For Choir Teachers, By Choir Teachers*

by: Colleen McNickle & Coty Raven Morris  
<https://www.ecspublishing.com/curriculum>

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# WELCOME!

We are delighted that you have chosen to purchase this curricular resource for your choirs! We have worked hard to provide you with a comprehensive approach to teaching this piece, while leaving space for you to add your own brilliant ideas. From music theory to social issues to science and literature—we believe all of these topics and more not only belong in choir rooms, but also have the potential to lead to more intentional and empowered choral musicians. We encourage you to think outside the box and engage with your repertoire in mindful and meaningful ways!

Whether you follow this guide step-by-step or simply use the information to inform your instruction, we are confident that you will benefit from this resource. Happy singing!

Teachers are permitted to make copies of the quizzes and activities in this book for students' use.  
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# Teaching Objectives

Within every piece of choral music lies myriad teaching objectives. Here are a few teaching objectives for *Sound the Trumpet* that we have addressed within this curriculum guide.

- ☐ Students will be able to...  
Describe and identify characteristics of Baroque composition within *Sound the Trumpet* and apply their knowledge to sing this piece in a stylistically appropriate manner.
- ☐ Students will be able to...  
Identify articulation markings within the piece, describe their meaning, and demonstrate their use.
- ☐ Students will be able to...  
Sing with a tone and vowel shape appropriate to the composition of the piece.
- ☐ Students will be able to...  
Interpret the lyrics of *Sound the Trumpet* and articulate the meaning and intent of the piece.
- ☐ Students will be able to...  
Explain the difference between a composer and arranger and consider the arrangers' role in the creation of this version of *Sound the Trumpet*.
- ☐ Students will be able to...  
Create a simple arrangement of their own utilizing familiar musical materials.

notes

# Teaching Sequence

Just one way you might consider teaching *Sound the Trumpet* to your ensemble:

	Teaching Suggestion	Time	Measures
day 1	Introduce <b>Warm-Up One</b> . In sections, students determine and rehearse mm. 29-end on solfege. Layer in voices bass - alto - soprano. Add words, with special focus on open and tall vowels. Rehearse cresc., rit., and fermata.	25 minutes	mm. 29-end
day 2	Introduce <b>Warm-Up Two</b> . Students identify exercise within the piece. All students sight read soprano mm. 3-15 on neutral vowel. Identify motifs and imitation between voices. All students sight-read mm. 3-15 bass, then alto, then sing on their own part with words.	20 minutes	mm. 3-15
day 3	Review mm. 29-end, mm. 3-15. Introduce <b>Activity One</b> . Small groups work independently. Share results in the last 10-20 minutes of class.	30-40 minutes	Full Piece
day 4	Introduce <b>Warm-Up Three</b> . Ask students to identify warm-up material within the piece. Introduce <b>Activity Two</b> . Basses learn and rehearse mm. 18-end while Sopranos & Altos work independently on Activity Two.	25 minutes	mm. 18-end
day 5	Review <b>Warm-Up Three</b> . Review mm. 3-15. Basses share mm. 18-end progress with Sopranos and Altos. Sopranos and Altos learn and rehearse mm. 18-end while Basses work independently on <b>Activity Two</b> .	30 minutes	Full Piece
day 6	Review <b>Warm-Up Three</b> . Combine SAB mm. 18-end. Students self-evaluate effectiveness of dynamics, articulation, and clarity of sixteenth notes. Discuss <b>Activity Two</b> interpretations. Sing full piece, paying special attention to lyrics & mood.	30 minutes	Full Piece
day 7+	Introduce <b>Activity Three</b> . In remaining days, students present arrangements to class. Continue to encourage part independence, dynamics, articulation, pronunciation, etc.	TBD	Full Piece

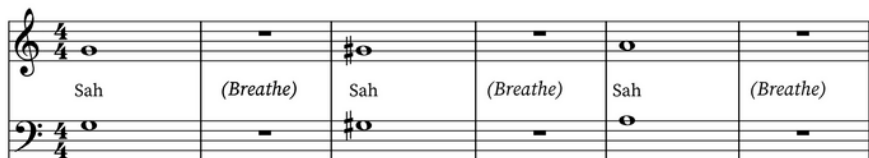
*Sound the Trumpet*

# Sound the Trumpet Warm-Ups

Teach concepts specific to *Sound the Trumpet* by using these original warm-ups:

## Objective: Strong Entrance

### warm-up 1



Use this simple exercise to encourage a strong start to *Sound the Trumpet*. Work for a crisp and together "s" along with an immediate open "ah" sound. Use the full measure in between whole notes to breathe. Take the exercise a step further by breaking into two groups and performing a measure apart.

### warm-up 2



Teach by rote or project for sight-reading. Raise and/or lower by half steps. Focus on support through the tied notes, crisp 16th notes, and the contrast between the slurred and staccato notes. Reminiscent of a fanfare, this entrance must be sung with strength and confidence.

## Objective: Arpeggiation

### warm-up 3



Sing on solfege, neutral syllable, or words. Raise and/or lower by half step. Sing "joy" for its full length, paying close attention to the diphthong.

## my warmups



# Sound the Trumpet Vocabulary

Here are some terms and definitions that are handy when learning *Sound the Trumpet*:

Term	Definition
Ode	From the Greek word <i>aeidein</i> , which means to sing or chant. A short lyric poem written to praise an individual, idea, or an event.
Andante pomposo	Sing in a ceremonial or grand manner and at a moderately slow tempo (walking)
Tie	Indicated by a curved line connecting two notes of the same pitch. Sing the note for the combined rhythmic value of the notes as if they were one.
Slur	Indicates to sing the notes without separation (legato)
Staccato	Articulation marking that indicates to sing shortened and detached.
Tenuto	Denoted as a horizontal bar above or below a note head; indicates the performer sing the note for its full length.
Accent	An articulation marking that indicates one should sing the note with an emphasis, stress, or stronger attack.
<i>rit.</i>	Gradually decrease the tempo.
Sixteenth Note	Sung for half the duration of an eighth note, or one quarter the duration of a quarter note. Indicated by a double beam between two notes or double flag on one note.
Thirty-second Note	Sung for half the duration of a sixteenth note, or one quarter the duration of a sixteenth note. Indicated by a triple beam between two notes or triple flag on one note.
Your Term:	
Your Term:	

Sound the Trumpet

# Baroque Styles

## Small Group Inquiry Activity



### LEARNING OUTCOME:

**Students will describe and identify Baroque stylistic characteristics within *Sound the Trumpet***

### CLASS TIME:

**20-30 MINUTES**

### MATERIALS

- *Sound the Trumpet* octavo
- Laptop/Tablet with internet access

### INSTRUCTIONS

In small groups, answer the following questions:

1. What does the word "baroque" mean?
2. When was the Baroque period?
3. What composers are known for their Baroque music?
4. Define the following words and identify them within *Sound the Trumpet*
  - ornamentation
  - motif
  - imitation
  - dotted rhythm
5. Baroque composers did not often write dynamics in their music. That means the arrangers have used their musical knowledge to choose the dynamics for the piece.
  - Mark your dynamics within your piece.
  - Are there any dynamic markings you disagree with? Why or why not?



Name: \_\_\_\_\_

Date: \_\_\_\_\_



# Lyrics Interpretation

## *Sound the Trumpet*



Answer the following questions to get to know the meaning behind your piece:

- 1 An ode is a short lyric poem that praises an individual, idea, or event. Who does this piece praise and why?

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- 2 Complete the lyrics to the song in the space below:

Sound the

you make

On the

All the

that

to celebrate

- 3 What is a *hautboy*?

---

- 4 Name a few "instruments of joy" that were used in Purcell's time:

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- 5 What did Purcell mean by "skillful numbers"?

---

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- 6 Based on the lyrics, why might the arranger have given the instruction "pomposo" at the start of the piece?

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# SMALL GROUP ARRANGING

## description

This version of *Sound the Trumpet* is an arrangement of an arrangement—a double arrangement! There is so much music out there, historical and contemporary, that is looking to be arranged for choirs. Let's start!

## materials

- A recording of a favorite piece of music
- Laptop, Chromebook, or Tablet
- Chrome Music Lab Song Maker

## instructions

1. In groups of 3-4, select a favorite piece of music to arrange for singers with the following parameters:
  - 8-12 measures
  - One melody and one harmony (or one call and one response) and one rhythm
  - Uses at least one motif from the original piece of music
  - Must be able to perform as a group as well as play from the Song Maker
2. Find and open the Chrome Music Lab Song Maker.
3. Click the settings and adjust the following:
  - Length
  - Beats per bar
  - Split beats to...
  - Scale
  - Start on
  - Range
4. Together, identify a motif in your original song for your arrangement. Enter the motif into your Song Maker and begin crafting your arrangement.
5. Once you have your Song Maker portion completed, practice for your performance with your group. Each person in the group should be either singing or playing an instrument for at least half of the performance.



“  
Sound the  
trumpet to  
celebrate  
the glories of  
this day!

Henry Purcell



# About the Composer

**Henry Purcell** (1659-1695) was an English composer born into a family of court musicians during the middle of the Baroque period. At the age of five, he became a chorister at the Chapel Royal, and it is rumored that he began composing at the age of nine. After attending Westminster School, he became a copyist at Westminster Abbey. This means that he proofread and organized written music for the court musicians. In 1679, Purcell replaced his teacher John Blow as the organist of Westminster Abbey. This was also the year he began composing both theatrical and sacred music more seriously.

In his twenty-some years of composing, Purcell created anthems for the church, orchestral movements for the theater, fantasies and sonatas for chamber musicians, keyboard music, and dramatic works. Purcell is well known for tragic opera *Dido and Aeneas* and his adaptation of Shakespeare's *A Midsummer Night's Dream*, called *The Fairy Queen*.

# About the Arrangers

**Alfred Edward Moffat** (1863-1950) was a Scottish musician and composer known for his collections of music. Moffat went to schools in Edinburgh, Scotland and Berlin, Germany. Working in Berlin and London, Moffat was devoted to the rediscovery of British violin players and their music. In 1920, Moffat arranged a collection of two-part songs for treble voices and throughout his career he arranged many works by Purcell.

**Rollo Dilworth** (b. 1970) is Professor of Choral Music Education at Temple University's Center for the Performing and Cinematic Arts in Philadelphia, PA. In addition to teaching undergraduate and graduate courses in choral music education, Dilworth conducts the "Singing Owls" Campus/Community Chorus. His choral pedagogy books entitled *Choir Builders* have been widely circulated among elementary, secondary, community, and church choral directors. Dilworth frequently serves as a guest conductor and/or clinician for festival and all-state choirs throughout the United States and abroad.

## from the Program Notes...

This SAB arrangement is an expansion of the SA edition developed by Alfred Moffat. The bass voice part has been carefully crafted and added to the original treble voice parts so that changing and changed voices can experience this popular work of the Baroque era.



# Sound the Trumpet Quiz

Circle the best answer:

1. *Who composed Sound the Trumpet*

- |                          |                       |
|--------------------------|-----------------------|
| A. Alfred Moffat         | C. Henry Purcell      |
| B. Johann Sebastian Bach | D. Claudio Monteverdi |

2. *When was the Baroque period?*

- |              |              |
|--------------|--------------|
| A. 1400-1700 | C. 1730-1820 |
| B. 1600-1750 | D. 1820-1900 |

3. *Which of the following characteristics of Baroque music is present in Sound the Trumpet?*

- |                  |                     |
|------------------|---------------------|
| A. ornamentation | C. imitation        |
| B. motifs        | D. all of the above |

4. *What does "rit." stand for in music?*

- |                        |                       |
|------------------------|-----------------------|
| A. gradually speed up  | C. decrease volume    |
| B. gradually slow down | D. hold until cut-off |

5. *What kind of composition is "Sound the Trumpet"?*

- |           |            |
|-----------|------------|
| A. opera  | C. ode     |
| B. anthem | D. cantata |





*Our paths first crossed as we pursued graduate degrees as Michigan State University. Through numerous choral literature classes, conducting lessons, and choir rehearsals, we bonded over our appreciation for choral music education with a purpose. Together, we have published an article in Choral Journal, presented at state and national conferences, and supported each other via our weekly Zoom work calls.*

*Now, we have paired up to bring you the resources that we wish we had when we taught elementary, middle school, and high school choral ensembles. We have personally selected each piece of music in this curriculum series and look forward to seeing you bring these curricula to life in your own classrooms!*

*Let us know how it goes by contacting us at the links below!*

let's get social!



hey there!

## We're Colleen & Coty

**Coty Raven Morris** is currently the Visiting Assistant Professor of Choir, Music Education, and Social Justice at Portland State University. Prior to this, she was the Director of Choirs at Crosby High School in the Houston area and has served as the Outreach Choir Director at the MSU Community Music School and Music Director at Grand Ledge United Methodist Church.

A newly published author and composer, Morris is a sought after clinician and speaker across the country. She has recently served as the Clinician and Headliner for Florida ACDA, Washington MEA, and Minnesota ACDA as well as the Keynote speaker for the city of Lake Oswego's Juneteenth festival.

Coty is the Founder of *Being Human Together*, a budding community rooted in music education striving to normalize difficult topics in our field through conversation and connection. BHT seeks to discuss traditionally taboo topics like mental health, systemic oppression, diversity, and inclusivity.

Music enthusiast, choral educator, and life-long learner, **Dr. Colleen McNickle** is Assistant Professor of Music Education at Arkansas State University, where she teaches undergraduate and graduate music education courses and conducts Scarlet Voices and the Singing Statesmen. With a PhD in Music Education and Choral Cognate from Michigan State University, Colleen's scholarly interests include music educator wellness and interdisciplinary choral education. Colleen previously taught middle school and high school choirs, piano, ukulele, and music theory in Illinois.

An active clinician, Colleen has conducted choirs and presented research and practice sessions regionally, nationally, and internationally. Colleen is the founder and author of *Inspired Choir*, a blog for choir leaders, singers, and enthusiasts.

# Similar Guides

## WHEN THE EARTH STANDS STILL

Examine the relationships that root and shelter us with Don Macdonald's *When the Earth Stands Still*.

Objectives of this curriculum guide include singers making musical decisions regarding lyrics, mood, tempo, expression, learning process, etc., reflect on and make personal the lyrics of *When the Earth Stands Still*, and researching and presenting information about contemporary choral composers.

[\*\*CLICK HERE TO LEARN MORE\*\*](#)



## SHEEP MAY SAFELY GRAZE

Dive into the Baroque Era with Katherine K. Davis's arrangement of Johann Sebastian Bach's *Sheep May Safely Graze*.

Objectives of this curriculum guide include describing, identifying, and applying characteristics of Baroque composition within *Sheep May Safely Graze*, analyzing the lyrics of the piece and articulating the meaning of the piece, and comparing *Sheep May Safely Graze* with other works by the composer J. S. Bach. .

[\*\*CLICK HERE TO LEARN MORE\*\*](#)



## OH THOU THAT TELLEST GOOD TIDINGS

Introduce your developing singers to Handel's *Messiah* with Jeremy J. Bankson's arrangement of *O Thou That Tellest Good Tidings*.

Objectives of this curriculum include singing sixteenth note rhythms confidently and accurately, describing and performing Baroque vocal styles, analyzing the lyrics and historical context of the work, and improvising and notating a composition based on a motif from the piece.

[\*\*CLICK HERE TO LEARN MORE\*\*](#)

