GLORIA3 Addendum 7

Contents

Celebration Hymnal Addendum ver. 7

When the first Gloria was originally designed in the 1990's, our engineers had to make some basic assumptions about how "she" would be used. Gloria was first developed to aid worship in areas that had no ready access to musical instruments. Also, because the first two Gloria models had limited memory, the music had to be "simple" in nature. We had only 6 channels
of sound to work with. By that, we mean that we recorded what amounts to a quartet of
instruments on the first four channels, added an accompaniment channel consisting of some chords, and a percussion channel for those who like to use it. Our much more expensive competition still uses that 6 channel technology.

Our "Ensemble" key allowed you to switch the instruments of the quartet to your taste, with favorite instruments playing your favorite hymns. Gloria became an ideal instrument for use as a simple backup for group singing and worship.

Although most people loved the basic concept, some asked whether we could fill in the orchestra with more instruments. We began to envision a Gloria with both the ability to play a "quartet" but with the ability to also switch to full orchestral sound. As the cost of memory fell, we began to consider adding instruments to the "quartet" sound, and finally settled on a 16- channel model. This allowed us to program up to 15 instruments plus

percussion for each hymn, and became Gloria3. However, this configuration also brought with it some challenges.

15 instruments playing a hymn can mean that the accompaniment channels can sometimes overpower the melody channels, which usually carry the SATB (Soprano, Alto, Tenor, Bass) instruments. And most orchestral music is written as accompaniment, to blend with the melody, where the piano is the lead instrument. Thus, Gloria3, in 16-channel mode, plays a full orchestra accompaniment for most hymns, but for some hymns that are not as familiar to you, it may be difficult to hear the actual melody. Thankfully, we have an answer for that.

Global Settings vs. Individual Hymn Settings

There are two ways to vary sounds in Gloria3 – especially the orchestral backgrounds. Global Settings affect every hymn in Gloria3. Individual settings can vary the same settings, but hymn - by-hymn as you prefer instead of globally across all hymns. This is especially important when you want to control how much orchestration there is behind the melody of a hymn. Many of us prefer the orchestration set at 60% so the melody comes through on ALL hymns. But if you like the full, rich sound of the orchestra in the background, you may want to set the orchestration at 100% or FLAT. Just understand that no matter how you set the global settings, they can be overcome on a hymn-by-hymn basis at any time. If you set the global orchestration

at, say 60%, as explained below, you can override that setting for any hymn as you play it by simply bringing up the orchestral volume using the CHORD key.

Defaulting to a lesser orchestral presence

When you first boot Gloria3 you will see "Gloria 3" on the LCD, and then the name of the hymnal. This is the global settings sequence, where you can make changes that affect all the hymns in Gloria at the same time, and also where you can get information about the build (version of firmware) and serial number of your Gloria3. From this point on, you must press a key in less than 6 seconds, or Gloria will think you are done, and send you to the "Hymn:" prompt. If this happens, simply press both the START and STOP key at the same time to return you to the global settings sequence.

Once at the global settings sequence, simply press the "#" key until "Set Balance" appears in the display, then press the PLAY key one time. Immediately press the "#" key until your choice of Orchestral Balance is set. FLAT means 100%. I personally like 60% orchestra, but you can experiment. Keep in mind that whatever you set here is set for every hymn, but individual hymns can be changed by simply pressing the CHORD key and then increasing th e volume. So if you set the orchestration at 60% here in the global settings, every hymns will play with 60% orchestral volume by default. If you want to hear what the hymn sounds like at 100%, simply select the hymn, then press CHORD (the key with multiple notes on it) and

then increase the volume of the orchestra up to a full 100% as you prefer.

Simplified version hymn-by-hymn

In addition, for any hymn programmed to Gloria in 16-track format, there exists a simplified version that can be played by simply adding 1000 to the hymn number when you type it into Gloria. Thus, hymn #356 becomes #1356 and hymn #6 becomes hymn #1006. Once there, you can try various ensemble sounds to find the one that suits your purpose. Also, you can accomplish pretty much the same thing by simply starting in 16-channel mode with full orchestra, and then selecting the ensemble key to play your favorite set of instruments. When you press ensemble, Gloria3 automatically mutes the accompaniment and the percussion, so those are not available in the ensemble mode. But you can return to full 16-track orchestral mode by simply holding down the play key for 3 seconds. Keep in mind that some hymns do not have four lead instruments, so only one or two instruments play in the "simple" mode.

Because you can vary the sound of the instruments so much, you can end up with some strange combinations that can sound from awful to beautiful. Our point is that Gloria3 is so versatile, you need to experiment a little with her to get the exact sound you want. 16-channel sound is wonderful to listen to, but may be more difficult to sing to. And our default ensemble selections of instruments may not be your first choice when trying to sing with Gloria3. So feel free to

experiment to get the sound you prefer. Here's a suggestion on how to proceed:

1. Start with 16-channel sound to see if you are able to sing to the full orchestra.
2. Try selecting the ensemble key and then trying various ensemble combinations to see if that works. Remember that the ensemble key mutes out the accompaniment and percussion.
3. Then add 1000 to the hymn number and try
4. various ensembles with the simplified version. (or start in 16-channel mode with full orchestration and then mute out the orchestra. Do this if you have difficulty getting a good sound from the "add 1000" method. It does basically the same thing.
5. Keep in mind that in any mode, you are able to lower or raise the volume on any part.
6. In 16-channel mode, the accompaniment is keyed to the chord symbol on the Gloria3 keypad. In simple mode, the chord may or may not be there (depending on the hymn), but can be varied in the same way you vary the accompaniment in 16-channel mode.
7. Your choice of percussion, no percussion, or little percussion is always selectable in any mode.
8. If you seem to hear some extraneous sound in the hymn that you don't understand
9. (sometimes may sound like static) it could be the percussion is still on. Simply press the
10. PERCUSSION symbol and then "*" to mute the percussion.

As time goes on, you will find all kinds of uses for

Gloria3 from personal listening to group singing. We have given you many choices of sound and more will be available in the future, downloadable from our website.

Before using Gloria in a congregational or group setting, always play the hymn all the way through to be aware of the idiosyncrasies that sometimes pop up. The hymn may have a very short intro, or it may be quite long. Be sure you know where the break is between the intro and the main verse so you can hold the sustain on the last note of the intro if you need more time for your group to be ready to sing. With a little practice this will become routine, and most hymns are written with the introduction melding smoothly into the main stanza.

New Speakers for Best sound

On another front, some people have noted that the speaker built into Gloria does not put out as loud of a sound as they might like. That's because of power requirements in faraway places where batteries are almost unobtainable. The speaker and amplifier have to work on only 5 watts of power to make the batteries last. That speaker is usually enough to please a missionary in the field, but we realize it is not enough for some of our North American friends. Our suggestion is to go to a computer store and purchase a nice set of computer speakers (preferably with a sub-woofer) which these days can cost as little as $20. Be sure to purchase a ¼ inch RCA to mini-plug adapter jack that allows you to plug in the new computer speakers.

Then plug them in and be prepared to be blown away by the 16-channel sound! Remember to set the Balance of the accompaniment to 60% if you want to be able to hear the melodies as mentioned earlier.

When jacked into the sound system of your church, you will get fabulous sound. Experiment a little because even though you are used to maybe three or four instruments for worship, the full orchestra version running at 60% balance is a way to really hear some of those old hymns which were made for orchestra, but most people have only heard on an organ. The experience can be electrifying, and you should allow your congregation or group to experience it. Just be sure to preview each hymn to be sure of your timing.

A word about 16-channel sound

Unlike spoken language, where a person from one part of the world may not understand another person from another part of the world, music is a universal language understood everywhere. If a person in Russia picks up a music score from America, he can play it immediately. However, in the case of hymns, the lyrics in each language may be quite different. Because the music written in one part of the world may contain notes of duration long enough to support the local language, the same musical score may not accommodate a language where the correct pronunciation of a lyric in the new language is of a different length. For instance, to say "hot" in Spanish you use the word "Caliente", which should equate to one multiple notes because it is multiple syllables. But if a hymn uses the English "hot" i t may be only one note because it is one syllable. (try saying "Hot,Hot,Hot" in Spanish) The timing may be off because the language is different, so the hymn, recorded, say, in Spanish, may be written with four notes – not easily accommodating the one-syllable "hot" in English. Sometimes the score can be adjusted slightly to accommodate a new language, but sometimes not. When we digitize an English hymnal for Gloria, we use scores written for the English language. So if we sing a hymn in English, it turns out fine. But for the Spanish language we digitized the Spanish Hymnal Celebremos su Gloria, which has been written for the Spanish language. Our original digitizer, John Wilson, worked off the hymnal itself, because he was working with limited channels of music and he had space for the maximum of four parts. When we digitized the Celebration hymnal, we were able to use arrangements made for orchestral accompaniment. Since we were now working with 16 channels of sound, we were able to give a more complex sound to the hymn.

When dealing with thousands of hymns, it becomes cost prohibitive to record each hymn according to the native language of the hymnal. Every hymnal simply has too many variations if translated to different languages. And then one country may be used to singing the hymn in one key while a different country wants to sing it in a different key.

Gloria3 is adaptable to changes in key using the "pitch" function, but it is not able to change the

length of a particular note except to perhaps hold it a little longer using the manual "sustain" function.

Sometimes there are differences brought on by a different arrangement of a hymn in a given hymnal. If the music is a different arrangement, it can prove to be confusing.

Further, because we had to choose a default tempo, some hymns will need to be speeded up or slowed down to be comfortable for you or your congregation. Fortunately, this is easy to do with Gloria3, and the hymn can be saved with your favorite configuration as well so you do not have to adjust it every time you sing it.

Because we would like to get it right, but cannot possibly anticipate all combinations in advance, we need your help if you find a version of a hymn drastically different than that which you are used to singing. You can go to our website at www.gloriamusic.com and give us suggestions on how you would like to see the hymn changed. We promise to consider each suggestion, but we may or may not make changes to the score for each suggestion. If more than one person has the same problem, we will do all we can to digitize a version for your use, as long as it will benefit the maximum number of people. If we cannot do this, you have the option of making the change yourself, or of hiring one of our MIDI musicians to do it custom for you.

So as you listen to various hymns, you may find some to be slightly different than your hymnal presents them. Usually this is because we have

ported the digitized version from another hymnal and did not catch the fact that it was substantially different in your hymnal. Please let us know so we can make changes.

In the case of 16-channel orchestration, we are using the arrangements from the Celebration hymnal orchestration arrangements, so if you are listening to the 16-channel parts from Celebremos su Gloria, you will find that some hymns are not recorded in 16-channel sound. This is because many hymns in the Celebremos su Gloria hymnal are not written for orchestra. They may be only two part hymns that have no orchestration. Again, if you catch any particular glaring errors, please let us know.

Muting the Orchestration for 16-channel sound

We used a complete orchestral accompaniment to get all the orchestra parts for the Celebration hymnal. The orchestral part of the hymn is represented by the three-note CHORD key just to the left of the "RABBIT" (increase speed) key. Because the scores we used are meant to accompany a congregation or choir, sometimes the melody is obscured, making it difficult to follow if you are not already familiar with the melody. This can be corrected in one of two ways:

Practice a single singing or instrument part

Simply add 1000 to the hymn number to enter

simple mode. Then choose all the SATB pa rts you wish to mute out, and do so, leaving only your singing part. Practice until you have it right, and then add the other parts back in or go to full orchestral arrangement mode (16-channel) to accompany you. This method is the same whether practicing a singing part or an instrument part.

For personal listening, it is advisable to use headphones. Gloria3 is not stereo, so either stereo or monaural headphones should work. Simply plug them into the ¼" RCA jack on the side of Gloria3 using an adaptor, if necessary.

Remember, the small speaker in Gloria3 is used primarily for places where a full sound system is not available, making it perfect for use away from home or the church. But whenever possible, to get the full sound of Gloria3, be sure to plug it into your sound system for best sound reproduction.

Listening to the orchestral versions of hymns.

Listening to the orchestral (16-channel) version of hymns in Gloria3 can be a very pleasant experience. You first choose the hymnal you wish to listen to, then, if necessary, set the orchestral part to 60, 70, or 80%, as you like it (try it at different percentages to find what you like.) Then key in your favorite hymns. As you listen to them, experiment by changing the ensemble sounds.

The ENSEMBLE key mutes out the full orchestration and leaves the SATB melody parts playing. By choosing one of the parts, and then

choosing an instrument, you can selectively adjust the sound of the hymn. Be sure, once you have entered ensemble mode, that you choose a part (like soprano) before selecting the instrument (like trumpet.) If you do not first select one of the SATB parts before selecting the instrument, Gloria3 will assume you wish to change ALL the SATB parts to the chosen instrument, and you may not get the results you wish. Of course, any time you make a mistake, simply hold down the PLAY key for a couple seconds to return to full orchestral mode, where you can begin to make adjustments again.

We are doing all we can to give you your favorite hymns in a form you will enjoy singing them. Thank you for purchasing a Gloria3 and we pray you will be as blessed by Gloria as we have been all these past years.

For video tutorials on operating the functions of Gloria, keep your eye on the website www.hymns2go.com where we are adding new tutorials daily.

If you have musicians accompanying Gloria3, you may wish to experiment between the simple version of a hymn and putting a greatly muted orchestra behind the live players. Th ere are many ways to make this work, including raising or lowering the pitch to match the instruments, and adding or removing some instruments and/or the percussion to get just the effect you wish.   Gloria3 is a professional-grade musical instrument that is specifically designed to give you an almost endless combination of settings so it can be used from the halls of a cathedral to

around a campfire in the woods, to a hospital bed in the ICU. It may take some experimentation to get it right in a particular setting, but it can be done, and the end result is worth the learning curve.

Adding your own MIDI files to Gloria3

You may have a talented musician available who knows how to use a computer program like "Cakewalk" to make MIDI files. Gloria3 uses MIDI files for all its music.   These special files are an electronic version of what used to be a paper roll that played a player piano 100 years ago. By creating a roll with slots cut into the paper and connecting it to a device that pumped air through the holes, you could get the piano to play a tune. Today, a MIDI file is created for each instrument in the orchestra, and each MIDI file can be assigned to a given instrument. If, for instance, the Soprano MIDI file is connected to a piano, you will hear the melody played by a piano. But if the same file is connected to a violin, the lead melody is played by a violin. It is this adaptability that allows Gloria3 to be so configurable.

If you have someone talented enough to record MIDI files, they can have up to 16 tracks (instruments) playing at the same time. We will publish exact track requirements on our website in the near future. But here's how you can load those new files into Gloria3 so you have them for your enjoyment: First connect your USB cable to your PC, and look for the Gloria external drive letter with the Gloria.sys

folder and MIDI folder. You simply Copy your MIDI file(s) into the MIDI folder.

If there are any MIDI files in the MIDI folder when the USB is disconnected, the LCD Hymn: screen will indicate USER SONGS. Press the (#) key to access these. There is no provision for programming titles into these songs. But Gloria3 will show the computer name of the MIDI file. The LCD will scroll through the file names when you press (*) or (#). Before you copy the files into Gloria, you can rename the files to whatever you want the title to show.

Military Version of Gloria3

If you have purchased the military version of Gloria3, you will be able to select the Armed Services Hymnal as the active hymnal in place of the Celebration Hymnal. You cannot have both hymnals as primary at the same time.

The military version of Gloria3 uses the Armed Forces Hymnal numbering for the hymns. Since the hymnal itself is out of print, we have listed the hymns available in Appendix A attached to this Addendum. The hymns played by Gloria are the same arrangements as in the Celebration Hymnal – they have not been re-recorded. Only the hymn number is changed to correspond with the Armed Forces Hymnal. Since not all hymns in the Armed Forces Hymnal are in the Celebration Hymnal, those missing hymns are not available.

However, the Military version of Gloria3 also has some hymns exclusive to the military version. They

are listed under the heading "Bonus Stuff" later in this addendum.

Switching Hymnals on the Military version

Gloria3 is started by pressing the Start key, and while the message is displaying the name of the Hymnal you are using underneath the Glori3 banner, you quickly press the Pound key one time. This sets up the hymnal choice window. Then press the Start key one time. This allows you to make a selection. Lastly, press the Pound key (#) until the hymnal you want to use is showing. You must press a key at least once every 6 seconds. If you wait more than six seconds, Gloria will assume you have made your choice, and return you to the hymn prompt. If this happens, you can get back to the Global settings by pressing the Start and Stop keys simultaneously and hold them for a second or two.

So press Start and Stop to return to the Global settings, and before Gloria reverts to the hymn prompt, press the Pound key, once, the Start key once, and then use the Pound key (#) to scroll through the installed hymnals. Stop either at the Celebration Hymnal or US Armed Forces Hymnal – your choice. Now you can let Gloria revert to the hymn prompt.

Bonus stuff

You may not need some of these songs, but we have included them in the TCH hymnal anyway. Below is the list. You may want to experiment with the various sounds. For instance, if you have your orchestration balance set to lower than 100%, you may want to press the CHORD key and then VOLUME UP to increase the presence of the orchestra.   Vice versa, you can decrease the

presence by turning down the chord volume if you are operating Gloria3 in the "flat" or 100% orchestra global mode.   These extra songs are supplied to make your use of Gloria even more enjoyable.

G3-TCH	Title
#901	Wedding March – Wagner
#902	Wedding March - Mendelssohn
#903	Pomp and Circumstance –
#911	Awana Theme Song
#912	Awana Cubbies Theme Song
#913	Awana Sparks Theme Song
#921	Star Spangled Banner
#922	Oh Beautiful for spacious skies
#924	My Country, Tis of Thee
#925	God Defend New Zealand
#926	Oh Canadá!
#951	Tuning - Guitar: E A D G B E
#952	Tuning - Flute, Oboe, C Trumpet
#953	Tuning - Bb Trumpet, Trombone, Clarinet
#954	Tuning – Strings
#971	De Colores (Theme song for Cursillo)

Appendix A

Armed Services Hymnal

Available on Gloria3	USF #
How Great Thou Art	1
Holy, Holy, Holy! Lord God Almighty	2
NICAEA	2
O Worship the King	3
Joyful, Joyful, We Adore Thee	4
O God, Our Help In Ages Past	5
O God, Our Help In Ages Past	5
Praise Him! Praise Him!	6
You Servants of God	7
To God Be the Glory	8
Halley, Halleluiah	10
Come, my brothers, praise the Lord	11
Blessed Assurance	12
I Sing the Mighty Power of God	16
Christ for the world we sing	17
Praise to the Lord, the Almighty	18
Praise God From Whom All Blessings Flow	20
Come, Thou Fount of Every Blessing	21
Jesus Shall Reign	22
Jesus, the Very Thought of Thee	27
Our Great Savior	32
Hail! Redeemer, King Divine!	43
We Praise Thee, O God, Our Redeemer	44
The God of Abraham praise	46
Jesus Christ Is Risen Today	47
O for a Thousand Tongues to Sing	48
We Gather Together	52
Praise the Lord in our worship	54
Doxology	57
Lord, dismiss us With This Blessing	73
Come, Ye Thankful People, Come	74
Now Thank We All Our God	75
This Is My Father's World	76
Eternal Father, Strong to Save	83
The Spacious Firmament on High	84
Give to Our God Immortal Praise	86
All Creatures of Our God and King	87
For the Beauty of the Earth	88
Another year is dawning	91
Prayer is the soul's sincere desire	93
Sweet Hour of Prayer	94
He's Got the Whole World in His Hands	95
The Lord's My Shepherd, I'll Not Want	96
Leaning On the Everlasting Arms	99
Children of the Heavenly Father	105
What A Friend We Have in Jesus	106
It Is Well With My Soul	107
Peace, Perfect Peace	109
Take Time to Be Holy	110
Great Is Thy Faithfulness	111
Trust and Obey	112
All the Way My Savior Leads Me	113
A Mighty Fortress Is Our God	114
Glorious Things of Thee Are Spoken	115
If Thou but suffer God to Guide Thee	118
Praise Ye the Triune God	121
Rock Of Ages	123
Jesus Loves Me! This I Know	130
Faith Is the Victory	132
O Love That Will Not Let Me Go	133
He Leadeth Me	136
My Jesus, I Love Thee	137
Standing on the Promises	138
There Shall Be Showers of Blessing	140
God be with you	141
When Morning Guilds the Skies	146
Sun of My Soul	148
Abide With Me	153
Savior, Again to thy Dear Name	157
All praise to You, my God, this night	160
In Christ There Is No East or West	169
Come, Thou Almighty King	174
Come forth, ye men of every race	183
Lead on, O King Eternal	187
O God, beneath Thy Guiding Hand	190
Battle Hymn of the Republic	191
Lord, guard and Guide/ Men/fly (175)	192
My Country, 'Tis of Thee	193
My Country, 'Tis of Thee	194
Not alone for mighty empire	195
Eternal Father, Strong to Save	196
Eternal Father, Strong to Save	197
God Of Our Fathers	198
America, the Beautiful	200
I Love to Tell the Story	205
Wonderful Words of Life	206
Tell Me the Old, Old Story	207
We've a Story to Tell to the Nations	209
Break Thou the Bread of Life	210

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