



## Greetings!

December  
Burns, Tennessee

This is my week for making my new year's resolution list on behalf of my children's choir. Here's my current list:

This year, I want to encourage my choristers to engage in more intentional listening. I want the choristers to become increasingly familiar with a variety of periods and styles of music, and to be enthusiastic about listening knowledgeably to compositions representing a variety of musical styles. I plan to encourage the choristers' parents to stream BBC3 programming over the computer at home and/or to take advantage of the new radio service offered free of charge at [acda.org](http://acda.org), providing five different streams of choral music twenty-four hours a day.

This year, I want my choristers to understand that their time spent in rehearsal and singing for services is integral to our church's worship life, as well as having long-term positive results for them as individuals. I plan to have church staff members and church leaders visit children's choir rehearsals to speak to the choristers about their own valuable, nurturing experiences participating in children's choir.

This year, I want to help each individual chorister strive to grow vocally and musically. I plan for them to spend time each week in rehearsal playing team games that challenge my choristers to listen, think and sing musically and knowledgeably. I'll be having fun doing this during January and February using the *Viva Voce Wonderful Winter Carnival* plan. (See p. 4.) Try it -- you'll like it!

Soli Deo Gloria,

*Carol McClure*, Editor



## Anthems

### K-2 Anthem Overview

Anthem: *Love Is Little*

Text Source: South Union, Kentucky, Shaker Settlement (1834)

Melody: South Union, Kentucky, Shaker Settlement (1834)

Arranger: Carol McClure

Worship Use: Baptism

Vocal Range: d-d'

Key: F major

Meter: 4/4

Accompanying Instrument: Piano (or harp)

Teaching Overview: *Love Is Little* is a gently melodic anthem with a dynamic range of piano to *mezzo forte*, providing teaching opportunities for lovely, quiet singing colored by dynamic changes. Each two-measure phrase can be turned into a preparatory warm-up for this anthem, with attention given to appropriate dynamics for each phrase.



### Grade 3-6 Anthem Overview

Anthem: *The Lord's Prayer*

Text Source: Matthew 6:9-13

Composer: David M. McKay

Worship Use: Jesus' Ministry / Communion

Vocal Part(s): Unison

Vocal Range: e-d'

Key: E minor

Meter: 3/4

Accompanying Instruments: Flute (or violin), oboe (optional), piano (or harp or organ)

Anthem Warm-Ups: "For yours is the Kingdom on earth and in heaven"  
(m. 46-51)

Final measures (54-56) of vocal line (*do-re-mi*) for intonation

Teaching Points: Satie-like style of the anthem

Finding the apex of each phrase

Executing subtle dynamic shading



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# Viva Voce Wonderful Winter Carnival

In concert with the season of Epiphany festivities occurring many places in the world (and to keep your choristers excited about attending choir rehearsals during the winter months), the *Viva Voce* Wonderful Winter Carnival format provides a fun accessible way (a party atmosphere) for you to reinforce improvement of your choristers' music skills. If you have access to three different rooms, you may want to set up a different activity center in each room – or you may want to choose one activity per week – or you may want to have three groups going simultaneously (and loudly) in one room. Do take the time to decorate with crepe paper streamers in gold, green and purple. Do plan to have prizes on hand to reward the choristers for their ever-developing skills. Do plan to have trained helpers involved in leading each activity. The point of the carnival is to keep the choristers' – and leaders' -- energy and enthusiasm level high!



## Music Skills & Knowledge Learning Activities

### 1. Interval Singing

Have the group of choristers sing an ascending and descending major scale on “do – re – mi...” followed by scale step numbers “One-two-three...” Next, hold up one finger, indicating that the choristers should sing the tonic pitch on the word “One.” Then hold up another two to eight fingers, indicating the next pitch the choristers are to sing. OR - Play or sing a reference pitch. Ask the choristers to sing a designated ascending interval above or descending interval below that pitch.

2. **Interval Identification** – Play or sing an ascending or descending interval within the range of an octave. Ask the choristers to identify the interval.

3. **Echo Singing** – Based on the examples in the August through November *Viva Voce* newsletters, indicate the tempo, time signature and tonic chord of bars of music the choristers will echo-sing. Play measures of melody and have the choristers sing them back.

4. **Time Signature Identification** – Play eight measures of music, either on the piano or a recording. Ask the choristers to clap along with the music and to identify the time signature of 2/4, 4/4, 3/4, 2/2, 6/8 or 9/8. (K-2 choristers should only be asked whether the music is in two or three time.)

5. **Major/Minor Key Identification** – Play eight measures of music on the piano. Ask the choristers to state if the piece was in a major or minor key.

6. **Terms and Signs Identification** – Using flashcards, ask the choristers to define terms and signs introduced last semester.

7. **Rhythm Reading** – Using flashcards, ask the choristers to clap the one or two bar rhythm written on the flashcards.

8. **Composer Identification** – Read a fact about one of the Fall (or January) Composers of the Month, asking the choristers to identify the composer.

9. **Hymn-knowledge-y** – Read a line of text; ask the choristers to identify from which of the Fall (or January) Hymns of the Month the text comes.

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## Rehearsal Plan Grade 3-6

### Arrival at Choir Rehearsal

**Background Music** – Play a recording of Mozart’s *Coronation Mass*, K. 317 .

**Early Arrivers Activity** – Use Activity #8 (Composer Identification) from the *Viva Voce Wonderful Winter Carnival* plan (p. 2).

### Vocal Warm Ups (at least 10 minutes)

Use Fall semester warm-ups, focusing particularly on longer lines and increased range, as well as exactitude of tuning of melodic intervals and increased dynamic range. Add phrases of hymns as part of your warm-up time, helping the choristers to synthesize what they’ve been learning this year.



### Anthem Preparation

Review any anthems being retained for worship presentation or future use. Give the choristers a sixty-second “talking break” before working on another anthem.

Introduce *The Lord’s Prayer* by first reading the text. Talk about the contemporary setting of this familiar text, including style characteristics. Use the anthem as an opportunity to work further on pitch accuracy of melodic intervals and sustained notes. Refer to the warm-up suggestions in the *Anthem Overview* on p. 3.



### Learning Time

This month, *Cracking the Code* tasks include only three new terms (*ritardando*, *rallentando*, *accelerando*) and the introduction of singing pitches/intervals on scale step numbers. (See *Wonderful Winter Carnival* Activity #1.) *Hymn-knowledge-y* information is included in the newsletter as usual. Plan to cover these activities as quickly and efficiently as possible in order to have plenty of carnival time. Do take time one week to discuss the Season of Epiphany. Use the *Viva Voce Wonderful Winter Carnival* plan (p. 2) provided in this newsletter as a vehicle for reinforcing the music and vocal skills the choristers have been developing all year. Decorate the room. Plan for the carnival to be loud and festive and fast-paced. Vary the format as much or as little as you like each week.

### Listening Time

Listen to and discuss the music of the *Composer of the Month* (Mozart), using the games provided.

### Rehearsal Conclusion

Thank the choristers for their work, hand out carnival prizes, make announcements, collect prayer requests, pray with the choristers and conclude by singing the hymn of the month or *The Choristers’ Benediction*.



This year, I want to help each individual chorister strive to grow vocally and musically.



# Rehearsal Plan

## Grade K-2

### Arrival at Choir Rehearsal

**Background Music** – Play a recording of Mozart’s *Coronation Mass*, K. 317, every week as the choristers arrive.

**Early Arrivers Activity** – Plan an activity that early arrivers can join easily.

**Week 1** – Make kings’ crowns and talk about Epiphany.

**Week 2** - Use one of the age-appropriate activities from the *Viva Voce Wonderful Winter Carnival* plan (p. 2).

**Week 3** - Symbol Identification Review with flashcards the symbols, terms and signs covered in the Fall semester.

**Week 4** - Use one of the age-appropriate activities from the *Viva Voce Wonderful Winter Carnival* plan (p. 2).



### Vocal Warm Ups (at least 5-7 minutes)

Begin each rehearsal with a few legato “fire whistle” sounds, getting the choristers focused again after Christmas vacation. Make the sound on an ascending and then descending “oh” pitch, followed by “ooh” and “ah”. Continue with the legato counting warm-up, extending the number of counts the chorister can sing in one breath. Use the *Frog Song*, concentrating on exactitude of pitch, diction and differentiation between *legato* and *staccato* sounds. If you are keeping up any of the previous semester’s hymns or anthems, use them as warm-ups, also.

### *Love Is Little*

In preparation: Make an audio CD of *Love Is Little* from the CD-ROM MP3 file.



Love is little,  
Love is low.  
Love will make  
my spirit grow.  
Grow in peace,  
Grow in light,  
Love will do the  
thing that’s right.

Love is little,  
Love is low.  
Love will make  
my spirit grow.

-- South Union,  
Kentucky  
(1834)

**Week 1** - Read a simplified paraphrase of 1 Corinthians 13. Play the anthem CD of *Love Is Little* for the choristers. Teach the choristers to sing the *Love Is Little* phrase warm-ups suggested in the January newsletter. Teach the choristers the concept of the “sandwich” form (ABA) of this anthem.

**Week 2** - Review *Love Is Little* warm-up phrases. Play the anthem CD of *Love Is Little* for the choristers, asking them to sing along. Review any details you might want to cover, then sing again with the CD.

**Week 3** - Practice *Love Is Little* in the choir room. Pay close attention to pitch exactitude on sustained notes.

**Week 4** -Practice *Love Is Little* with the harp or piano in the sanctuary to prepare the anthem for worship use.

### Learning Time

**Activity #1: Hymn-of-the-Month** – *The Lord’s My Shepherd* Sing through the first stanza of the hymn each week. Ask choristers questions about the hymn text.

**Activity #2: Cracking the Code** - Symbol Identification Review with flashcards the symbols, terms and signs, adding *ritardando*, *rallentando* and *accelerando* this month.

**Activity #3: Liturgics** - *Epiphany* Briefly discuss the season of Epiphany with the choristers in each rehearsal. Review *The Church Year*.

### Carnival Time

Use the *Viva Voce Wonderful Winter Carnival* plan (p. 2). Follow the suggestions found in the Grade 3-6 Rehearsal Plan.

### Listening Time

Listen to music by Mozart. Talk with the choristers about what they are hearing.

### Rehearsal Conclusion

Thank the choristers and sing the *Doxology* or say *The Lord’s Prayer* as the concluding prayer.

# Echo Singing (January edition) - Major/Minor

♩ = 72



7



13



19



25

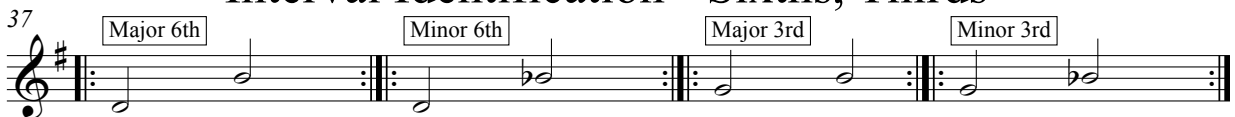


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Use each of the above lines in its entirety as an echo singing exercise. Demonstrate for the choristers how they will do the exercise. Count aloud a bar of 4/4 time before you begin. Play a measure on the piano; sing the echo exactly in rhythm on the syllable "loo", with no help from the piano; continue until the line is completed.

# Interval Identification - Sixths, Thirds



## Hymn=KNOWLEDGE=y

### Hymn-of-the-Month Information Page

#### **Hymn of the Month: *The Lord's My Shepherd***

Hymn Tune: **CRIMOND**, 1861

Text Source: *Scottish Psalter*, 1650

Composer: **Jessie Seymour Irvine** (1836-1887), born in Dunottar, Scotland, was the daughter of a parish minister in Dunottar, and later in Crimond, Scotland. In his 1997 book *Abide with Me: The World of Victorian Hymn*, Ian Campbell Bradley refers to Jessie Seymour Irwin as standing "in a strong Scottish tradition of talented amateurs ... who tended to produce metrical psalm tunes rather than the dedicated hymn tunes increasingly composed in England". It is believed that Irvine wrote the hymn tune while she was still in her teens.

HymnText: The Lord's my Shepherd, I'll not want.  
He makes me down to lie  
In pastures green; He leadeth me  
The quiet waters by.

My soul He doth restore again;  
And me to walk doth make  
Within the paths of righteousness,  
Even for His own Name's sake.

Yea, though I walk in death's dark vale,  
Yet will I fear no ill;  
For Thou art with me; and Thy rod  
And staff my comfort still.

My table Thou hast furnishèd  
In presence of my foes;  
My head Thou dost with oil anoint,  
And my cup overflows.

Goodness and mercy all my life  
Shall surely follow me;  
And in God's house forevermore  
My dwelling place shall be.

## 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.

Ask questions from the *Discussion Questions* 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.

Continue with or review questions from the *Discussion Questions* page.

#### Week 3

Hand out a hymnal and a copy of the *Hymn-of-the-Month Information Page* to each chorister.

Sing the hymn.

Ask the choristers to tell you anything they can remember from the previous weeks' discussions about the hymn text, its source and composer.

Continue with *Discussion Questions*.

#### 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, ALL of *The Lord's My Shepherd*, to earn the January credit for his/her Hymn-KNOWLEDGE-y certificate.

## Hymn=KNOWLEDGE=y

### *The Lord's My Shepherd* Discussion Questions

Materials Needed for Each Chorister:

Hymnal

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

(The director/leader will need a Bible.)

1. Have the choristers sing *The Lord's My Shepherd*
2. Have the choristers read the information page.
3. Choose from the following questions to ask the choristers about the hymn text source and composer.
  - What is the source of the hymn text?
  - What Psalm does this text paraphrase?
  - What is another well-known hymn text from the *Scottish Psalter* tradition?
  - What is the name of the hymn tune?
  - Who composed the hymn tune?
  - Tell me something about the composer.
4. Use the following format to ask the choristers about the hymn text.
  - Have the choristers sing a stanza of the hymn.
  - Read the corresponding portion of Psalm 23.
  - Ask the choristers to paraphrase the text in their own words.

## Listening/Music History

Composer of the Month: **Wolfgang Amadeus Mozart** (1756-1791)

Mozart was an **18<sup>th</sup>** century composer of the **Classical** period, born in 1756 in **Salzburg, Austria**, the **son of** famed violin teacher and composer **Leopold Mozart**.

Mozart was a **child prodigy** who played the **piano** at age four and was **composing sonatas and symphonies** by age eleven. Mozart **performed for royalty** in France and England while he was child.

Mozart moved to **Vienna, Austria**, in 1782, when he was in his twenties. He became **famous** as a composer of **opera** (he completed **twenty**), **symphonies** (he **wrote forty-one** of them!), **concertos**, **sonatas** and **choral music**. One of his most famous choral works was the ***Coronation Mass***, K. 317.

**Mozart's compositions** were **catalogued** (organized by date of composition) by **Ludwig von Köchel** in 1862.

Mozart **died** at the age of **thirty-five**, famous, but very poor.

Suggested Listening: *Coronation Mass*, K. 317

Suggested Listening Activities

1. Have the choristers listen to a few minutes of the *Gloria* from the *Coronation Mass*, K. 317. Ask these questions:  
What voice parts do you hear?  
What instruments do you hear?  
What are some words that describe the music?  
Is the pulse (beat) of the music prominent (easy to hear) or not?
2. Have the choristers listen to a few minutes of the *Gloria* from the *Coronation Mass*, K. 317. Ask these questions:  
What voice parts do you hear?  
What instruments do you hear?  
What are some words that describe the music?  
Is the pulse (beat) of the music prominent (easy to hear) or not?
3. Have the choristers listen to a few minutes of the *Gloria* from the *Coronation Mass*, sK. 317. Ask them to compare what they hear in the two movements.
4. Have the choristers listen to portions of the *Coronation Mass* while they play *Music History Matching Game: Wolfgang Amadeus Mozart*.

Music History Matching Game  
Wolfgang Amadeus Mozart

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

- |   |               |
|---|---------------|
| 1. Wolfgang Amadeus Mozart was born in (city) _____, Austria.                                 | Classical     |
| 2. Mozart lived and composed during the _____ period, in the _____ century.                   | piano         |
| 3. Mozart played the _____, and had composed _____ and symphonies by age eleven.              | prodigy       |
| 4. Mozart was a child _____ who performed for royalty in _____ and _____ when he was a child. | operas        |
| 5. Mozart composed twenty _____ and forty-one _____.  | L. von Köchel |
| 6. Mozart also composed concertos and _____ music.  | Salzburg      |
| 7. Mozart's compositions were catalogued by _____.  | sonatas       |
| 8. Mozart was very famous but very _____ when he died at age _____.                           | choral        |
|   | England       |
|   | poor          |
|   | 18th          |
|   | symphonies    |
|   | France        |
|   | twenty-five   |