

A Piece of Cake

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I. Why choral music?

- Successful performance of an octavo, be it in parts or a beautiful unison sound, is the culmination of a young musician's singing skills learned in music class and rehearsal.
- Choral music allows us to delve into the written word. The incorporation of text is unique to vocal music. This is an incredible opportunity for students to sing a story while making emotional connections. These connections might be to the historical era of the music, with other singers in the group, the audience or another culture. Great repertoire allows the music educator to teach beyond the music.
- Choral music requires active participation. It requires that students think, listen, observe and react to what is happening around them each moment. A beautiful choral sound requires each singer to be engaged throughout rehearsals and performances.

II. Warmups

- Keep warmups joyful, don't move through them too quickly and always provide feedback
- Choose a sequence of exercises that will prepare singers physically, prepare their breath, raise the soft pallet and connect the breath to sound
 - o Physical - Brain Dance, relieve tension, develop good posture
 - o Breathing - connect breath to body and sound
 - o Sirens - raise the soft pallet, find placement in head voice
 - o Melodic patterns, scales, etc.
 - o Part singing - canons, partner songs
 - Jubilate Deo, Cuckoo, Vattenkanon
- Have a starting song or activity going as singers arrive - Telephone Song, Name Games, etc
- Movement is important to keep younger singers' focus - sometimes this might even need to come in the middle of your pieces

III. Teaching by Rote and Teaching Literacy

- Use a cappella partner songs as part of your warmup process and then incorporate them into your concerts

- o Simply Sung: Folk Songs Arranged in Three Parts for Young Singers by Mary Goetze published by Schott (SMC 23) “There’s a Little Wheel A-Turnin’ In My Heart” and “Shine Like a Star In the Morning”
 - Extract new music from pieces as a sight-reading piece or as a warm-up activity
 - o “Chatter with the Angels” melody card sort
- Chatter with the Angels
COLLINS, C - Boosey & Hawkes
Pepper #1998020

IV. Favorite Resources

- *Creating Artistry Through Choral Experience*, Henry Leck ISBN 978-1-4234-3711-6
- *Harmony in Sequence: Developing Part Singing*, Ruth Dwyer, order through Indianapolis Children’s Choir website
- *Life Line for Children’s Choir Directors*, Jean Ashworth Bartle 978-0769277011
- *Simply Sung: Folk Songs Arranged In Three Parts for Young Singers*, Mary Goetze
- *The King’s Singers Book of Rounds, Canons and Partsongs* ISBN: 0-634-04630-6
- *150 Rounds for Singing and Teaching*, Edward Bolkovac and Judith Johnson

Telephone Song

Learned from Mary Eggleston

while student teaching 2005

"Hey, Char - lie!" "I think I hear my name."

"Hey, Char - lie!" "I think I hear it a - gain!"

You're want - ed on the tel - e - phone."

"If it is - n't Sa - ra, I'm not - at home!"

With a ring - ding - ding - it - y ding oh yeah,

With a ring - ding - ding - it - y ding oh yeah.

"Jubilate Deo"

by Michael Praetorius (1571-1621)

Ju - bi - la - te De - o,

Ju - bi - la - te De - o.

Al - le - lu - ia

“Cuckoo”

learned from Sharon Augsburger Fall 2009

One bright and sun - ny morn - ing I walked the for - est through, When
sud - den - ly I heard it a

soft and sweet cuck - oo. Cuck - oo, Cuck - oo a soft and sweet cuck - oo. Cuck

soft and sweet cuck - oo

The musical score for "Cuckoo" is written in 4/4 time with a key signature of one flat (Bb). It consists of three staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a repeat sign followed by a melodic line with lyrics. A first ending bracket labeled "1." spans the final two measures of the first staff. The second staff starts with a measure rest labeled "3" and continues the melody with lyrics. It also features a first ending bracket labeled "1." The third staff starts with a measure rest labeled "6" and concludes the piece with a double bar line.

“Vattenkanon” by Stefan Forsser

learned from Sarah Hassler in Orff 2 at DePaul University July 2013

Wa - ter clouds send down their rain or snow in show'rs of moist - ure form - ing

stream - lets run ning in - to riv - ers, glid - ing gent - ly to re - pose,

In a qui - et lake or mov - ing on - ward to the sea. Then

moist - ure warmed by sun - shine ris - es up - ward to the sky and forms once a - gain as

The musical score for "Vattenkanon" is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a repeat sign followed by a melodic line with lyrics. The second staff continues the melody with lyrics. The third staff continues the melody with lyrics. The fourth staff continues the melody with lyrics and ends with a double bar line.