LEARNING CONCEPTS—A CHRISTMAS SUITE

O Come, Little Children

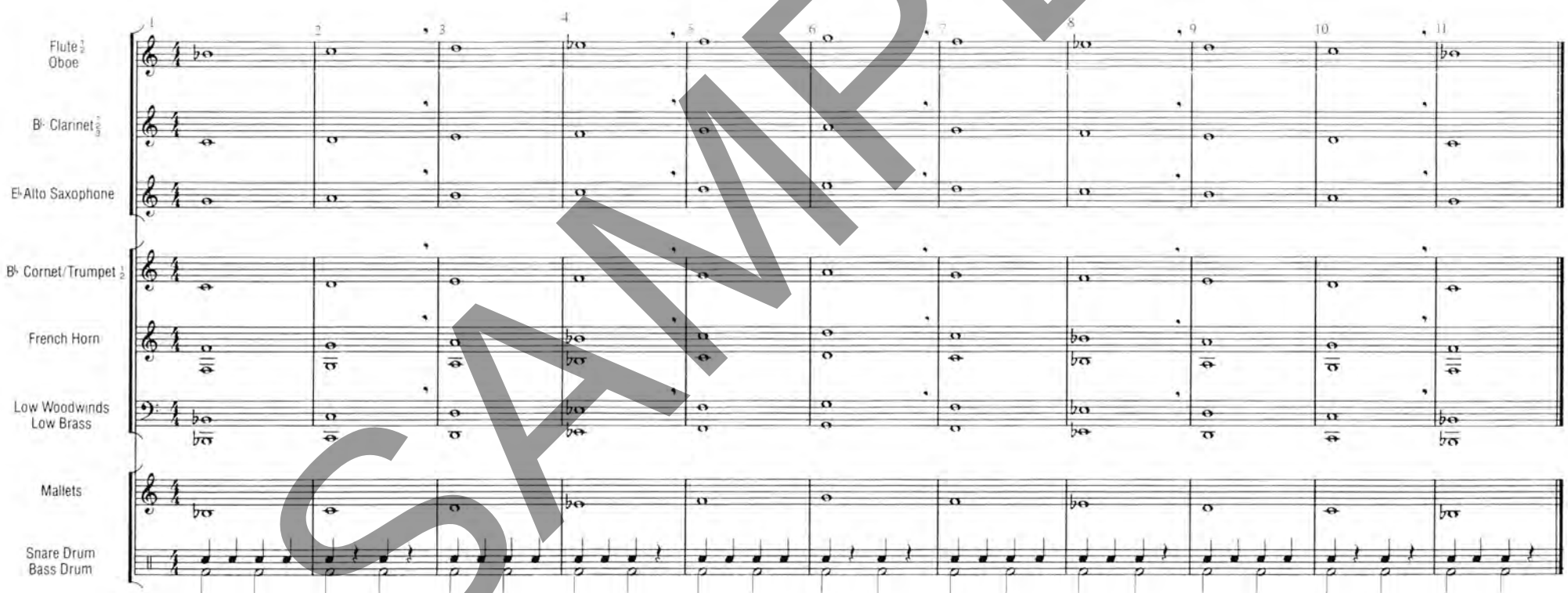
COMPOSER: J. A. P. Schulz *(1747-1800)* German Composer

Johann Abraham Peter Schulz studied music and produced operas in Berlin. He was the court composer at Rheinsberg and directed the choir of the Royal Court Theatre before returning to Berlin in 1795. He is best remembered for setting the verses of poems to simple, folk-like music. The words to **O COME, LITTLE CHILDREN** were written by the German poet Christoph von Schmid.

SCALE SKILL

● **ACTIVITY**

1. First sing (using "loo" or "do-re-mi," etc.) then play the scale.
2. Play the scale in whole notes, half notes, quarter notes, and eighth notes.
3. Play the scale with the rhythm ♩ ♩ ♩ (long, short, short)
4. Instruct the students to memorize the scale.



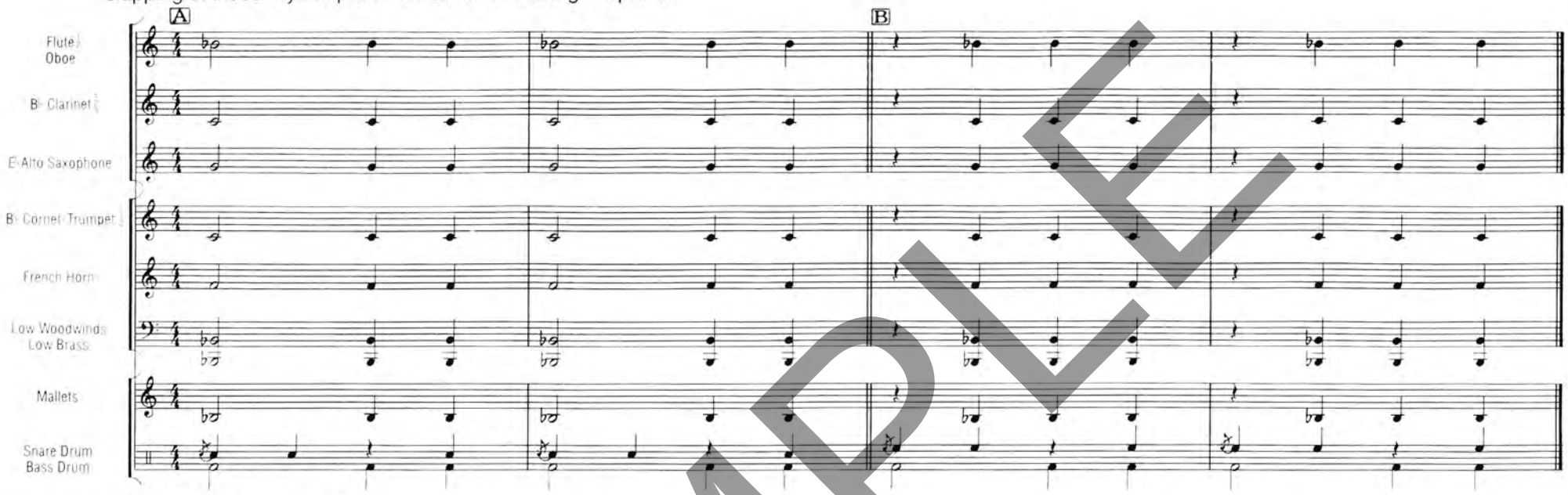
SAMPLE

Any reproduction, adaptation or arrangement of this work in whole or in part without the consent of the copyright owner constitutes an infringement of copyright.
©1986 Kjos West, San Diego, California
Inter. Copyright Secured. All Rights Reserved. Printed in U.S.A.

RHYTHM SKILL

● **ACTIVITY**

1. Following the teacher's demonstration, have students "echo" the counting and clapping of these rhythm patterns before rehearsing the piece.
2. Play the rhythms after counting and clapping has been mastered.

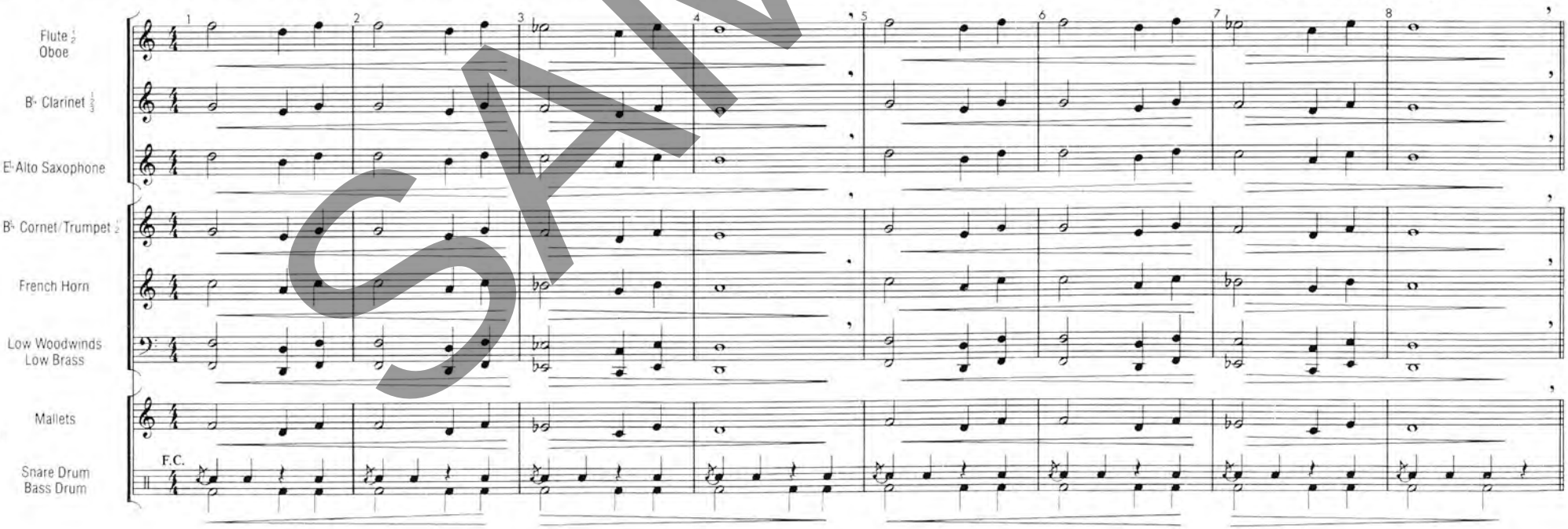


MELODY AND PHRASING SKILL

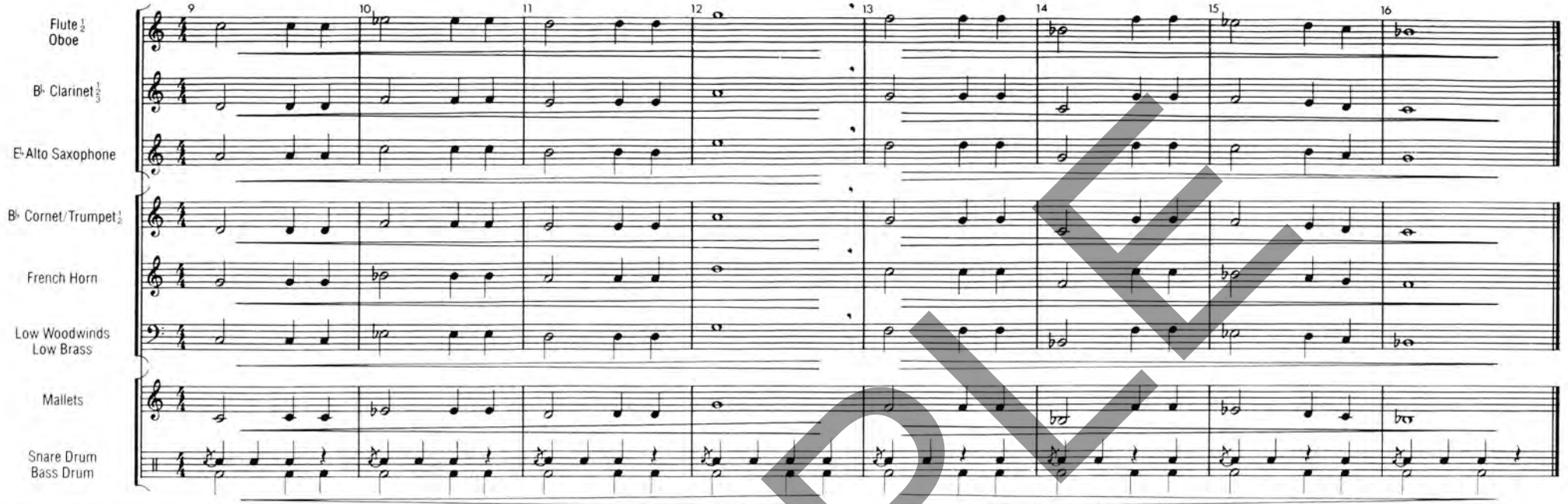
The shape and contour of every phrase is essential to a good musical performance of any composition. Emphasize to students that phrases in music are *sentences* and must express complete thoughts and feelings. Here is a suggestion for shaping the phrase of the melody to **O COME, LITTLE CHILDREN**. You should instruct students on the meaning of the following:

crescendo = gradually louder

decrescendo = gradually softer



SAMPLE

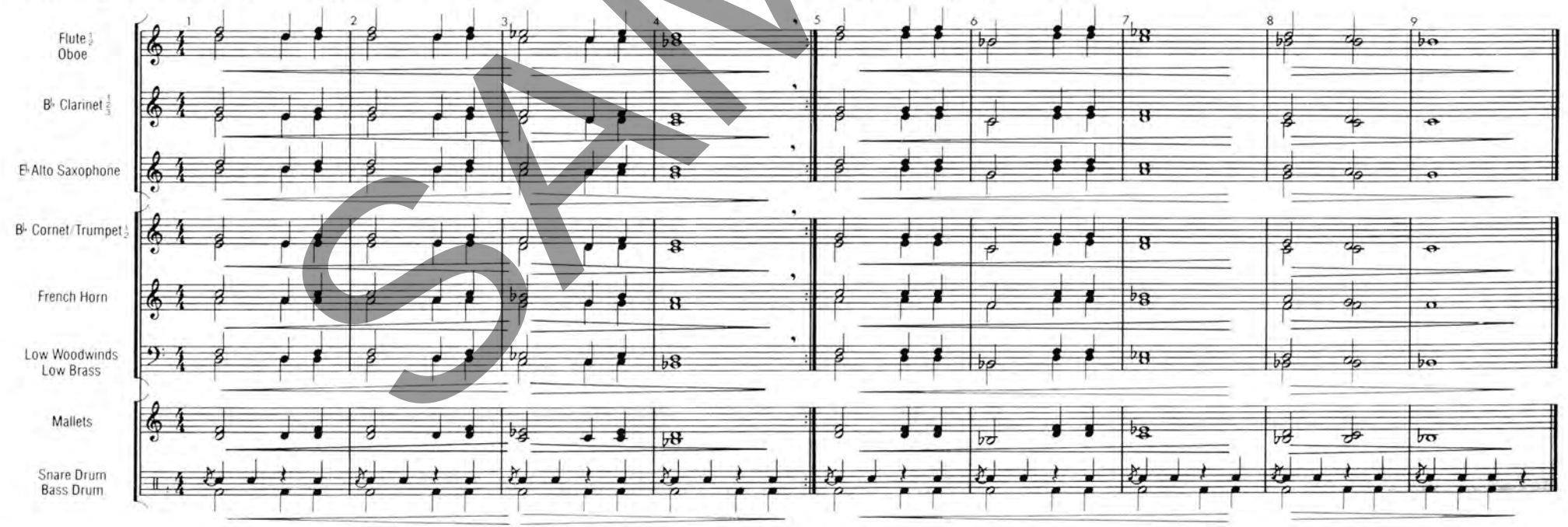


HARMONY SKILL

Harmony — 2 or more different pitches sounding at the same time.

● ACTIVITY

Every student part contains the following section of the melody (written with note stems pointing upward) and the harmonized part (note stems pointing downward). After reading the definition of harmony, divide the band into MELODY PLAYERS and HARMONY PLAYERS and explain that harmony and melody are equally important in musical compositions. Students should be instructed to listen carefully to the harmony while performing the skill below.



SAMPLE

LEARNING CONCEPTS—A CHRISTMAS SUITE

Christmas Eve Canon

COMPOSER: Franz Josef Haydn *(1732-1809)* Austrian Composer

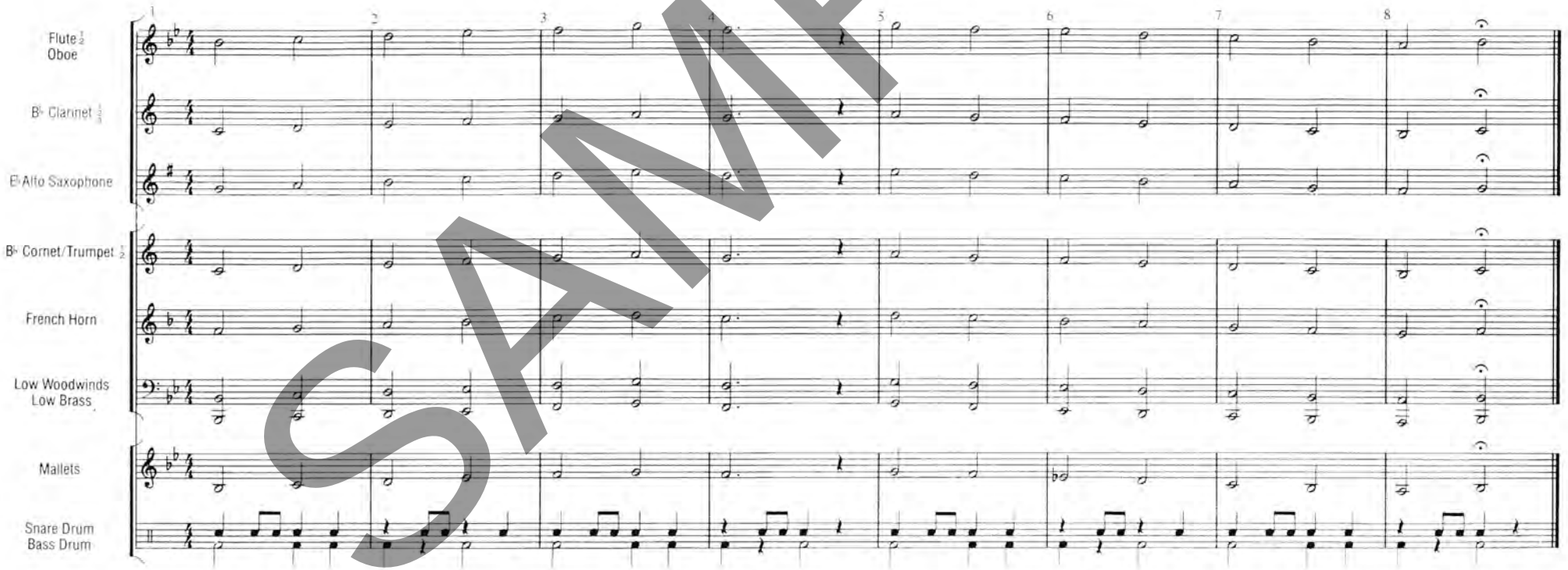
"Papa Haydn" began his musical training in Vienna at age 8. After completing his studies, he was appointed Chief Musician at Prince Esterhazy's estate outside of Vienna where he remained for nearly 30 years. Because he was somewhat isolated from the musical activities and influences of Vienna, Haydn was free to experiment and create his own unique compositional style. He was a prolific writer with over 104 symphonies, several operas, choral works, and many chamber and keyboard pieces to his credit. Audiences and performers alike have enjoyed his singable melodies and pleasant harmonies for hundreds of years.

Haydn called this particular piece the *Nightingale Canon*. The words which were added later describe children's anticipation to stay up and greet Santa Claus on Christmas Eve against their parents' wishes.

SCALE SKILL

● **ACTIVITY**

1. First sing (using "loo" or "do-re-mi," etc.) then play the scale.
2. Play the scale in whole notes, half notes, quarter notes, and eighth notes.
3. Play the scale using the following rhythm: ♩ ♫ ♫ ♩
4. Instruct students to memorize this scale.

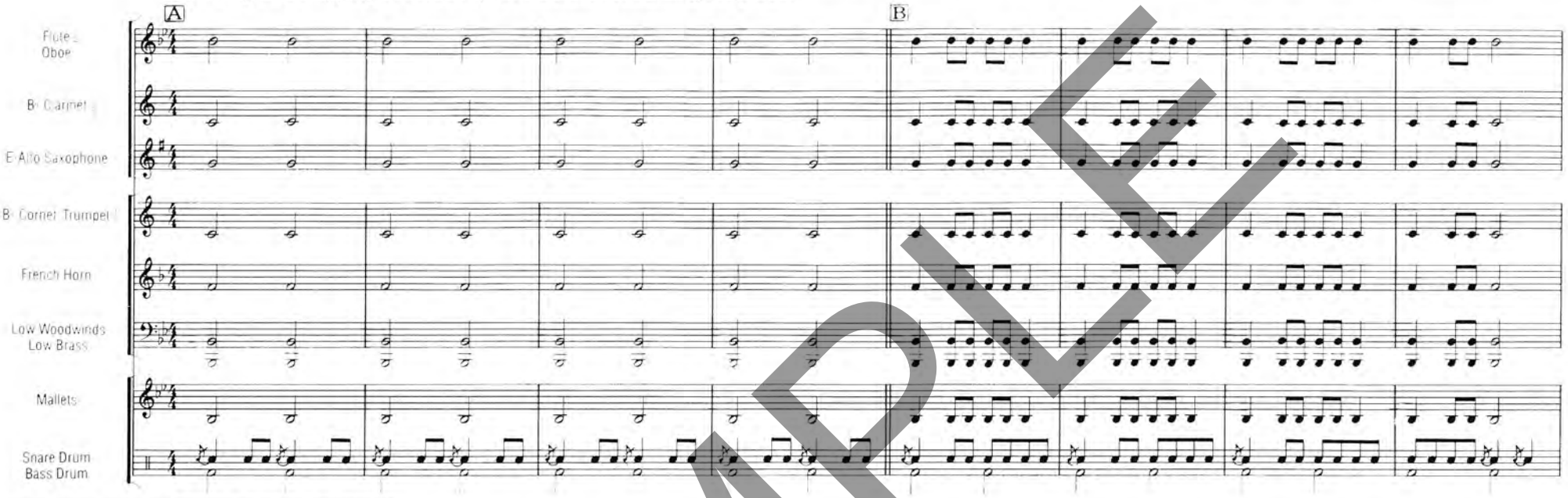


SAMPLE

RHYTHM SKILL

● **ACTIVITY**

1. Following the teacher's demonstration, have students "echo" the counting and clapping of these rhythms before rehearsing the piece.
2. Play the rhythms after counting and clapping has been mastered.

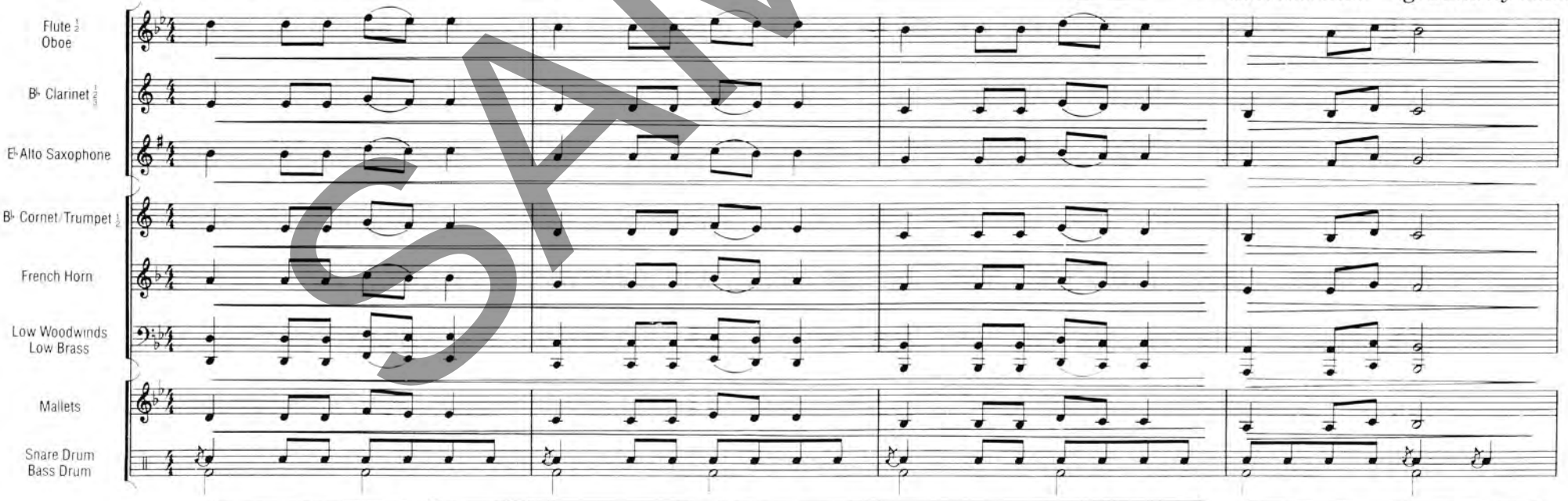


MELODY AND PHRASING SKILL

The shape and contour of every phrase is essential to a good musical performance of any composition. Emphasize to students that musical phrases are *sentences* and must express complete thoughts and feelings. Here is a suggestion for teaching the phrasing of the melody to **CHRISTMAS EVE CANON.** You should remind students of the meaning of the following:

crescendo = gradually louder

decrescendo = gradually softer



SAMPLE

FORM SKILL

Round — a short melody which is repeated by different instruments or voices throughout the piece.

The first phrase of the round in **CHRISTMAS EVE CANON** is a four note pattern which is introduced by the low woodwinds and low brass in measures 5 and 6. The melody pattern which first appears in measure 13 is the second phrase of this round.

● ACTIVITY

1. Following the teacher's demonstration, ask the students to sing the first phrase of the round using the solfège syllables "do-re-sol-do."
2. Instruct students to sing the second phrase of the round (the melody pattern) on "loo."
3. Combine the singing of both phrases of the round, and explain to students that the harmony which they have created is called "counterpoint." Counterpoint results when two or more independent phrases of music are played or sung at the same time. Students should be reminded to listen to the counterpoint harmony while rehearsing **CHRISTMAS EVE CANON.**

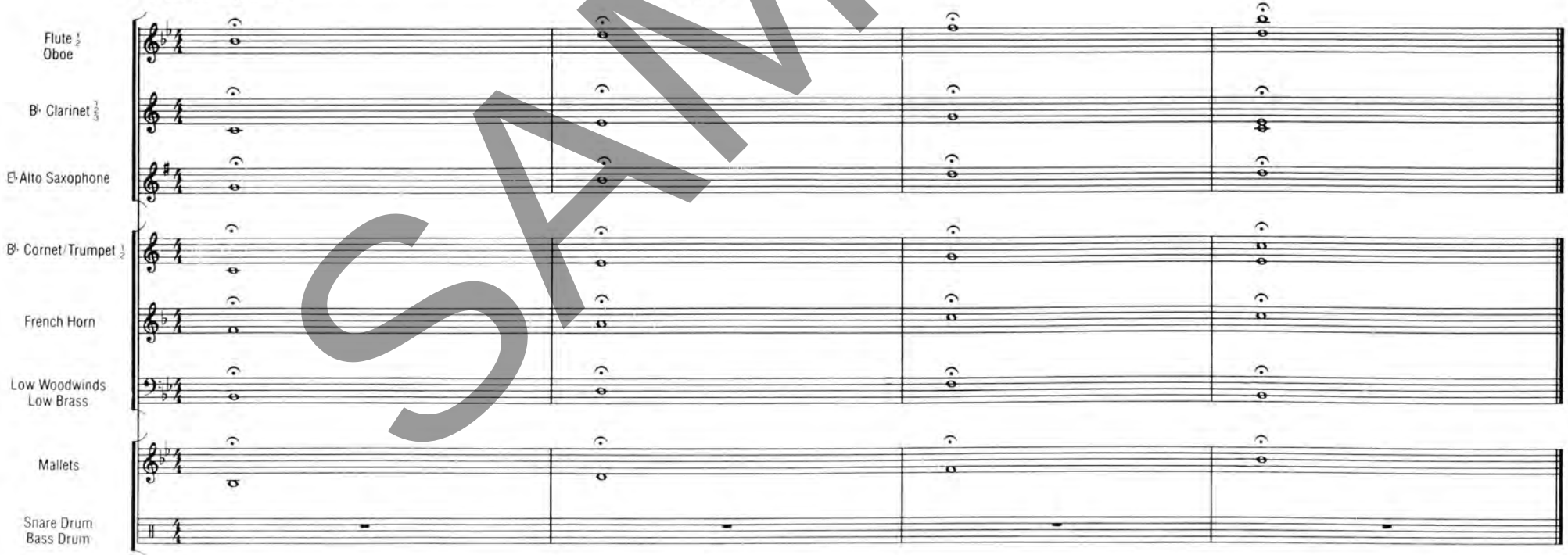
HARMONY AND THEORY SKILL

Triad — the first, third, and fifth notes of a scale. Triads form **chords** when they are played at the same time.

Major Chord — the first, third, and fifth notes of a major scale played at the same time.

● ACTIVITY

Following the teacher's demonstration, ask the students to sing (using "loo" or "do-mi-sol" etc.) then play this exercise. Each note is identified as *First*, *Third*, or *Fifth* on the student parts.



SAMPLE

A CHRISTMAS SUITE

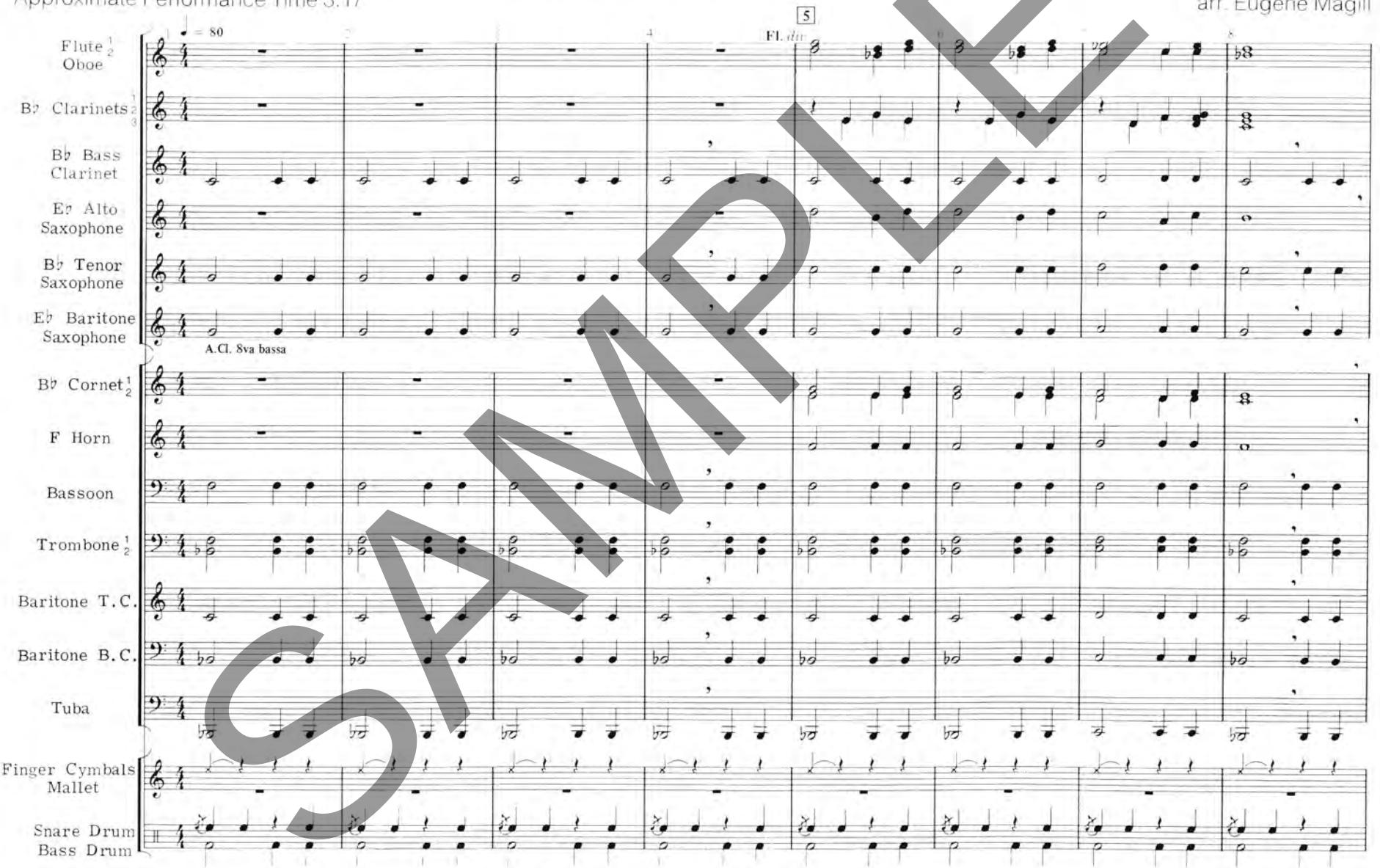
O Come, Little Children

Correlated with BEST IN CLASS Book 1, page 10

Full Conductor's Score

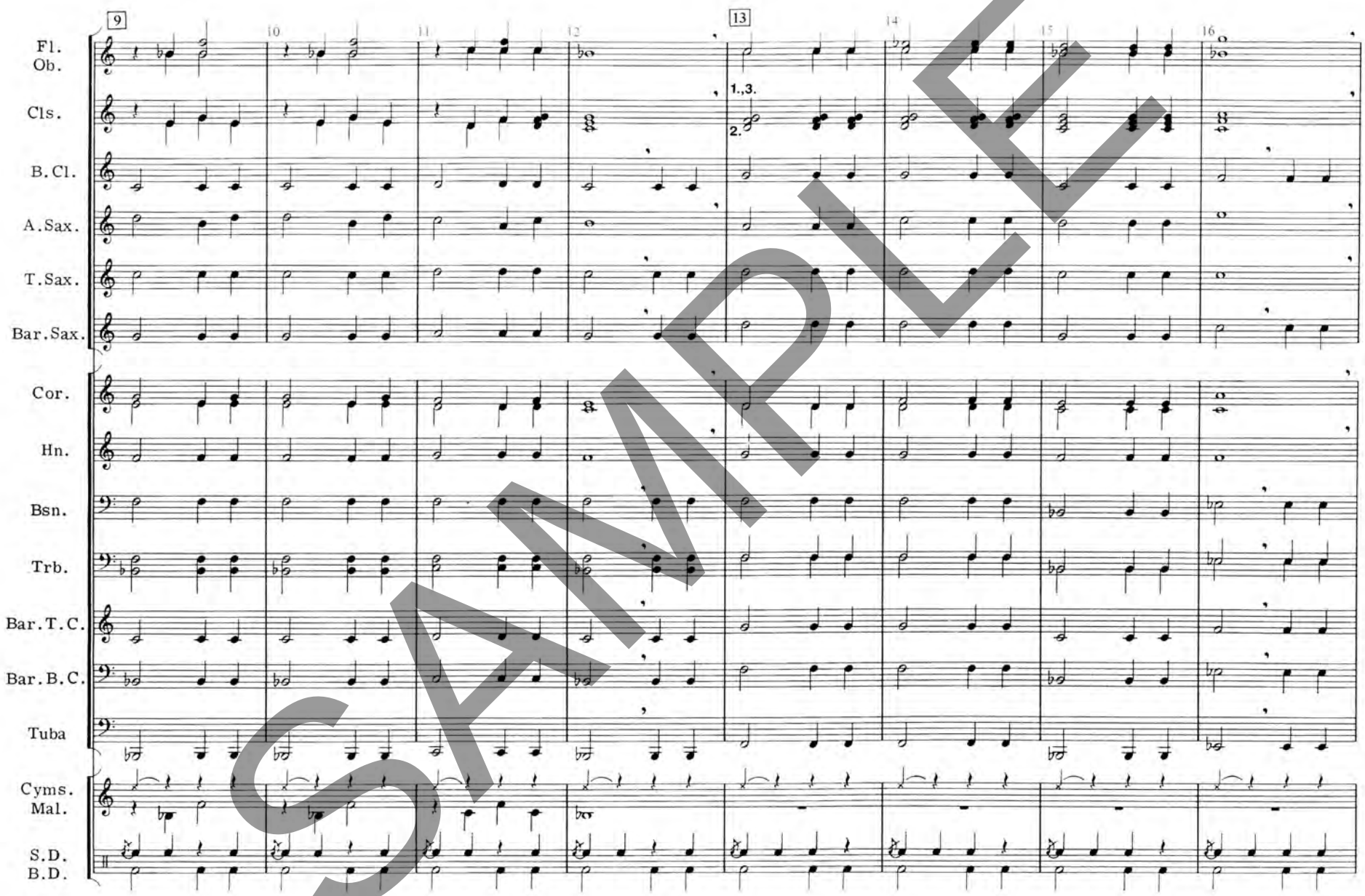
Approximate Performance Time 3:17

J. A. P. Schulz
arr. Eugene Magill

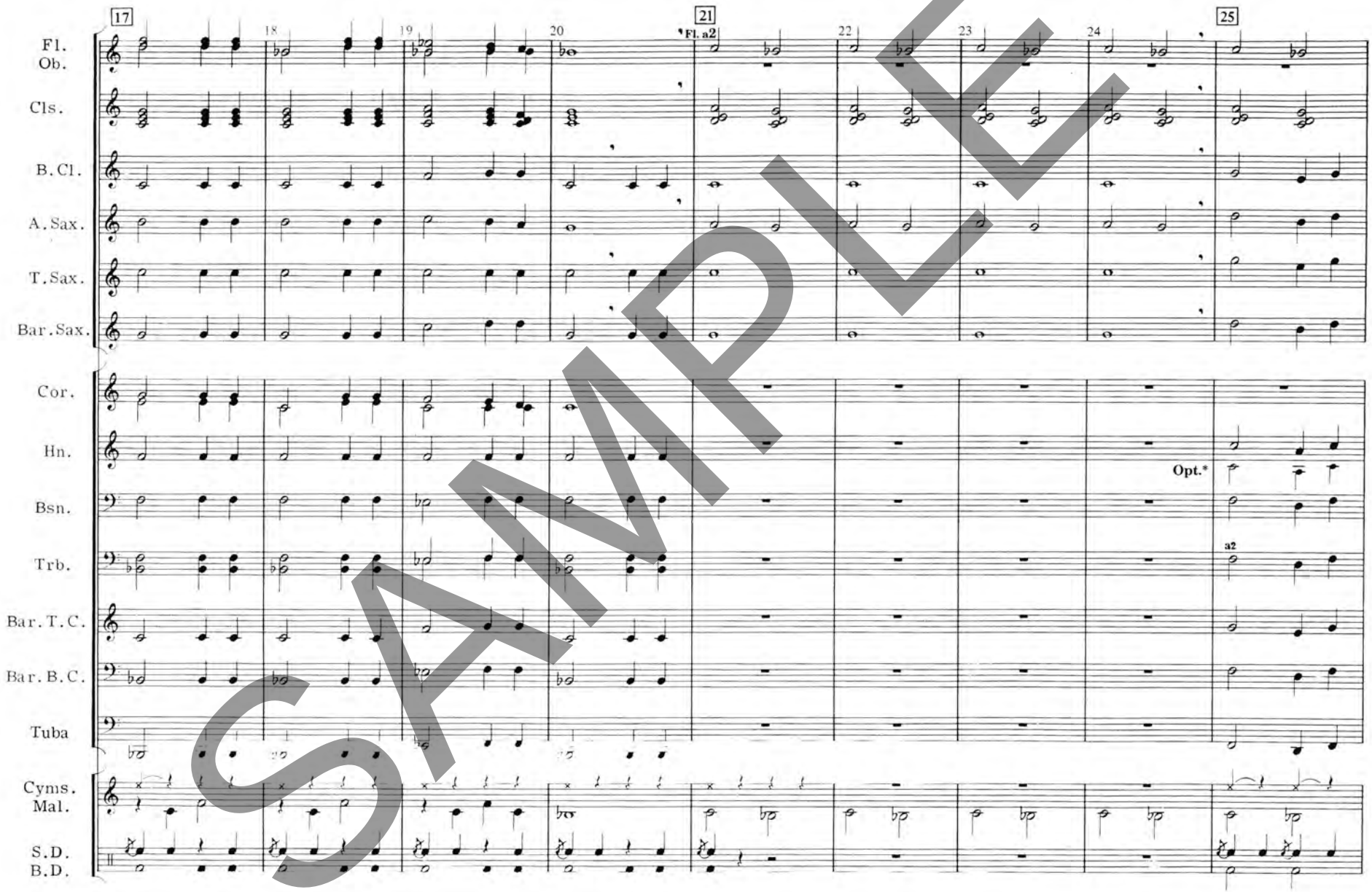


SAMPLE

Any reproduction, adaptation or arrangement of this work in whole or in part
without the consent of the copyright owner constitutes an infringement of copyright.
©1986 Kjos West, San Diego, California
Inter. Copyright Secured. All Rights Reserved. Printed in U.S.A.

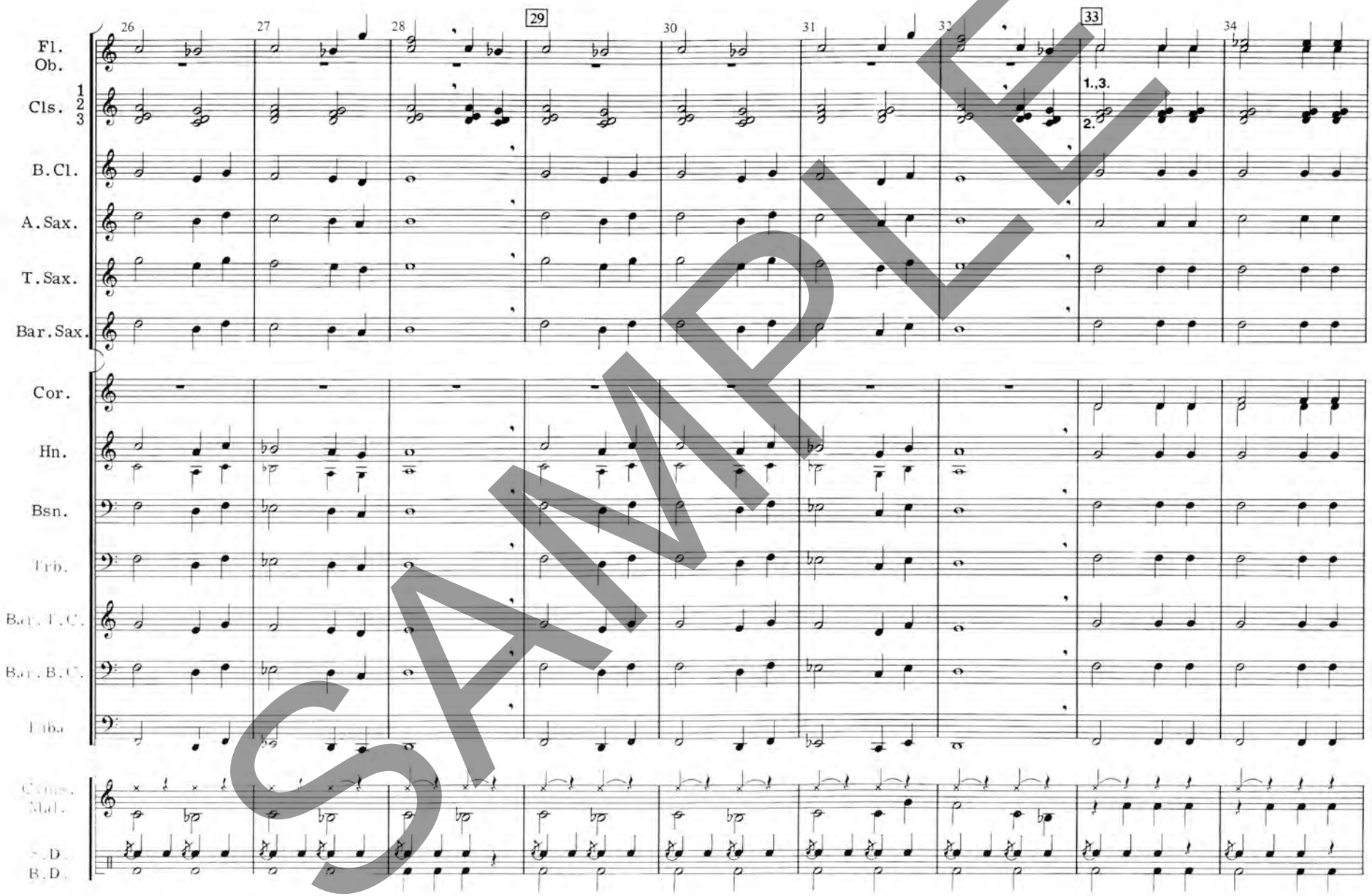

9
10
11
12
13
14
15
16
Fl.
Ob.
Cls.
B.Cl.
A.Sax.
T.Sax.
Bar.Sax.
1.,3.
2.
Cor.
Hn.
Bsn.
Trb.
Bar.T.C.
Bar.B.C.
Tuba
Cyms.
Mal.
S.D.
B.D.

SAMPLE

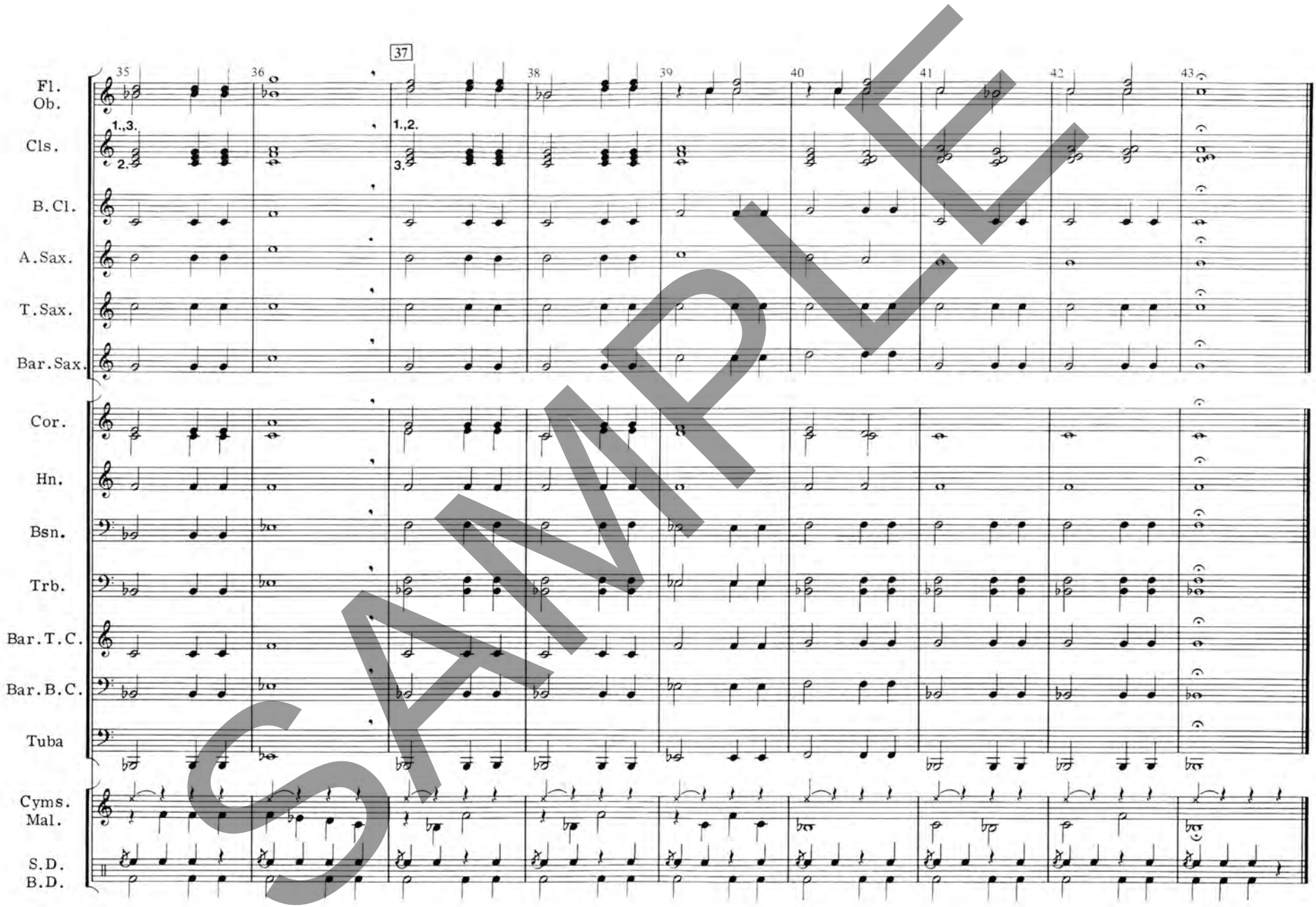


SAMPLE

*Lower octave horn notes are optional.


26
27
28
29
30
31
32
33
34
Fl.
Ob.
Cls. 1 2 3
1.,3.
2.
B.Cl.
A.Sax.
T.Sax.
Bar.Sax.
Cor.
Hn.
Bsn.
Trb.
Tba.
Cymbs.
Mal.
S.D.
B.D.

SAMPLE

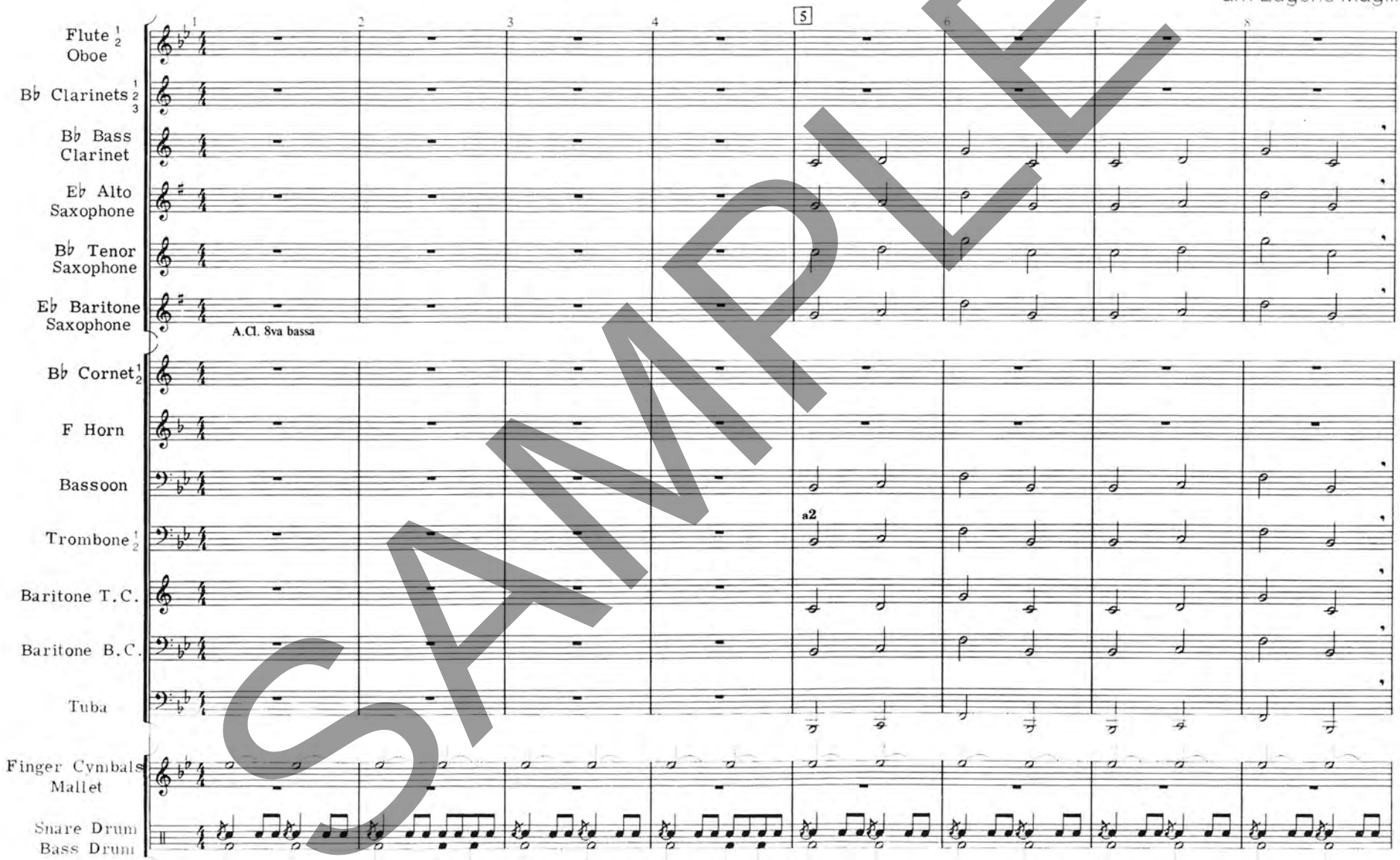

35
36
37
38
39
40
41
42
43
Fl.
Ob.
Cls.
1.,3.
2.
1.,2.
3.
B.Cl.
A.Sax.
T.Sax.
Bar.Sax.
Cor.
Hn.
Bsn.
Trb.
Bar.T.C.
Bar.B.C.
Tuba
Cyms.
Mal.
S.D.
B.D.

SAMPLE

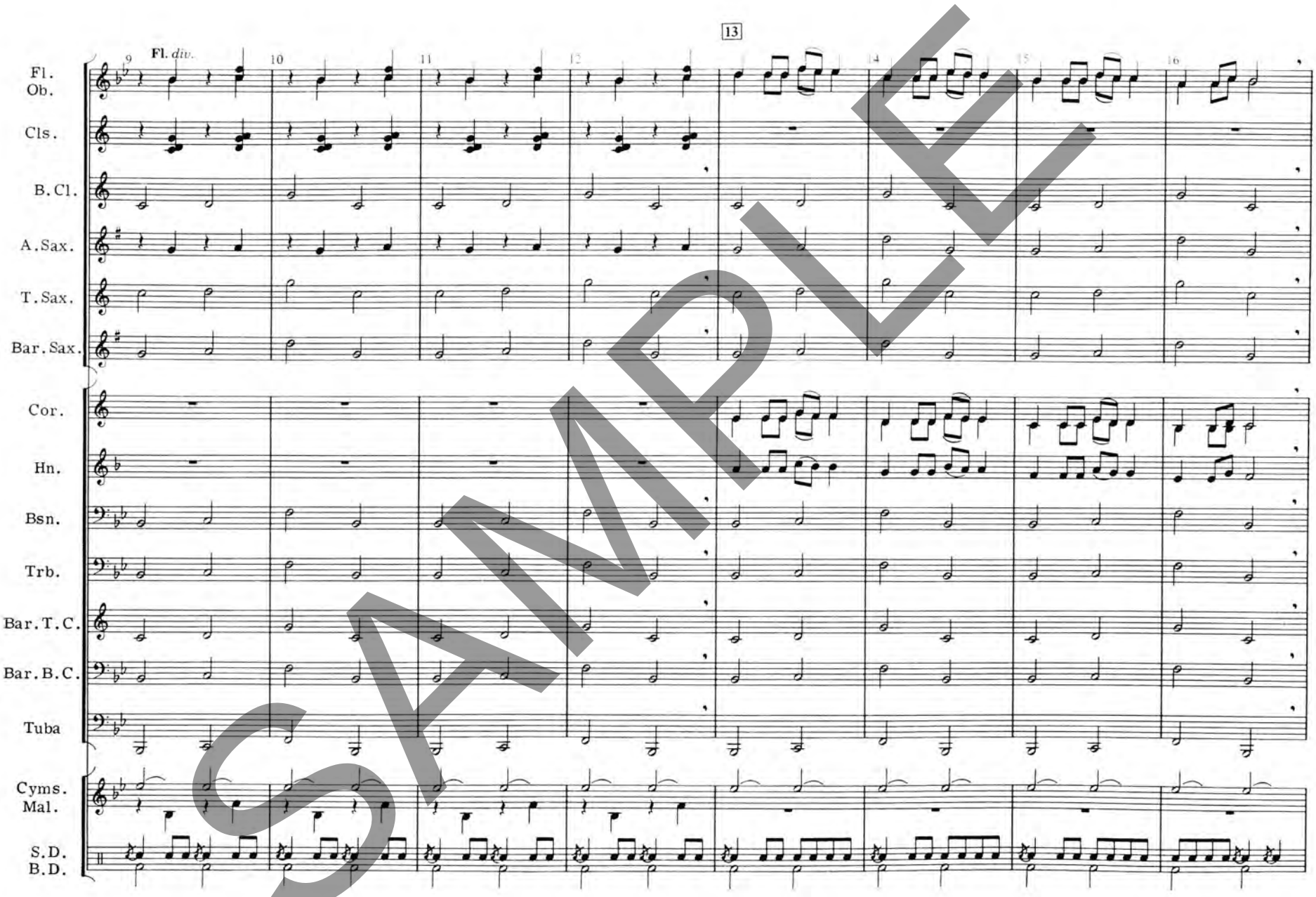
Christmas Eve Canon

Correlated with BEST IN CLASS Book 1, page 14

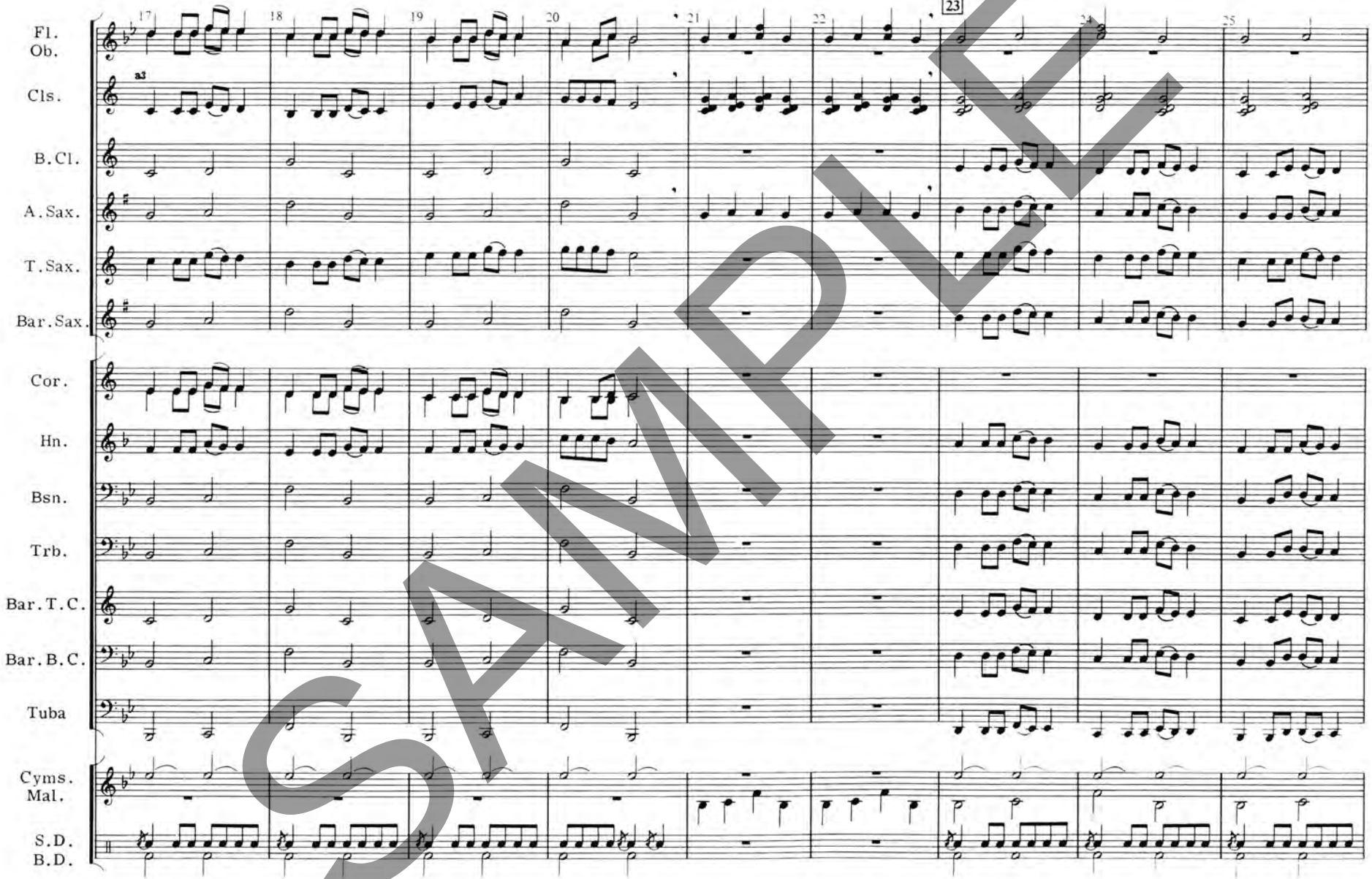
Franz Josef Haydn
arr. Eugene Magill



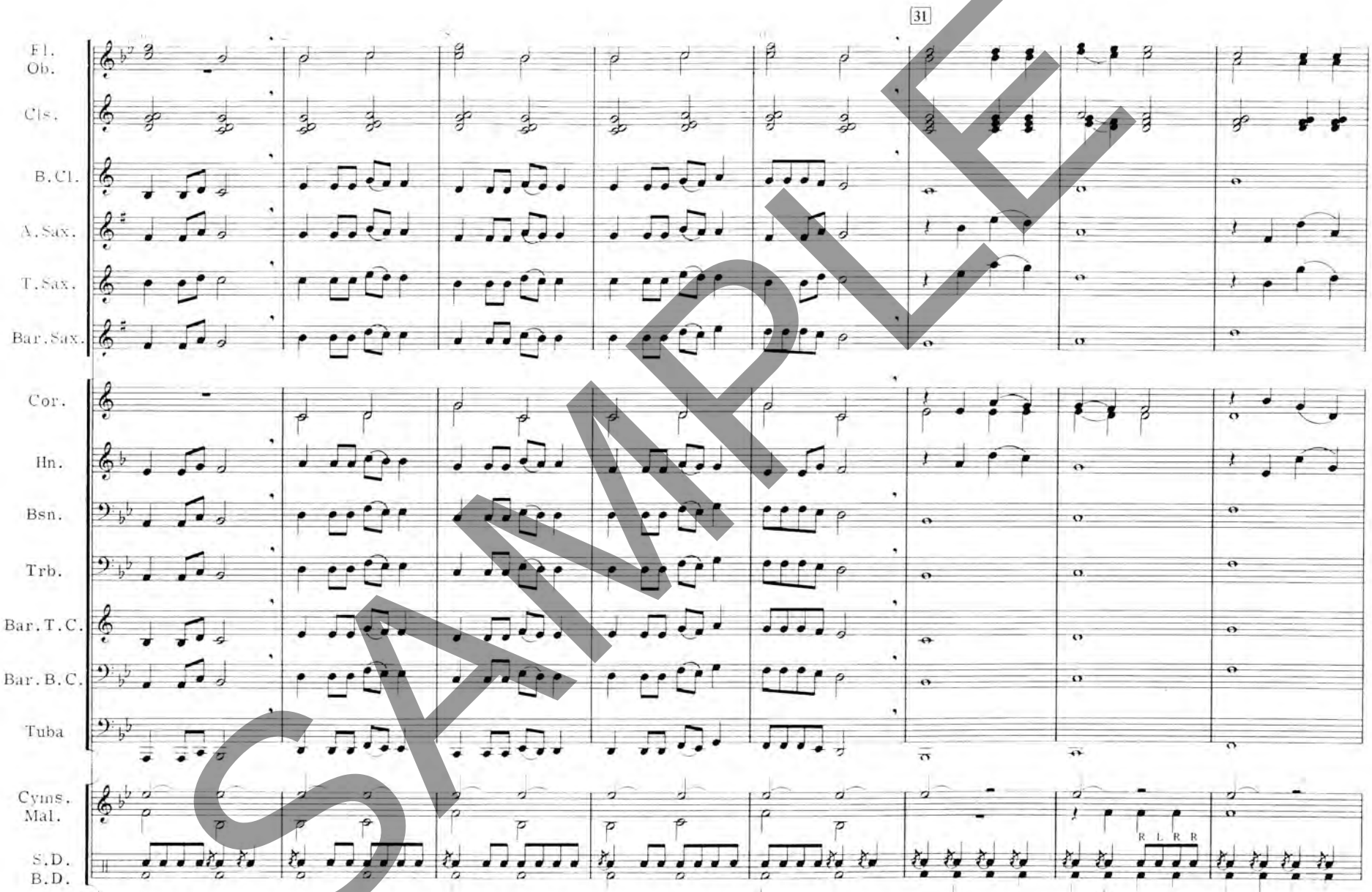
SAMPLE


13
9
10
11
12
14
15
16
Fl. div.
Fl.
Ob.
Cls.
B.Cl.
A.Sax.
T.Sax.
Bar.Sax.
Cor.
Hn.
Bsn.
Trb.
Bar.T.C.
Bar.B.C.
Tuba
Cyms.
Mal.
S.D.
B.D.

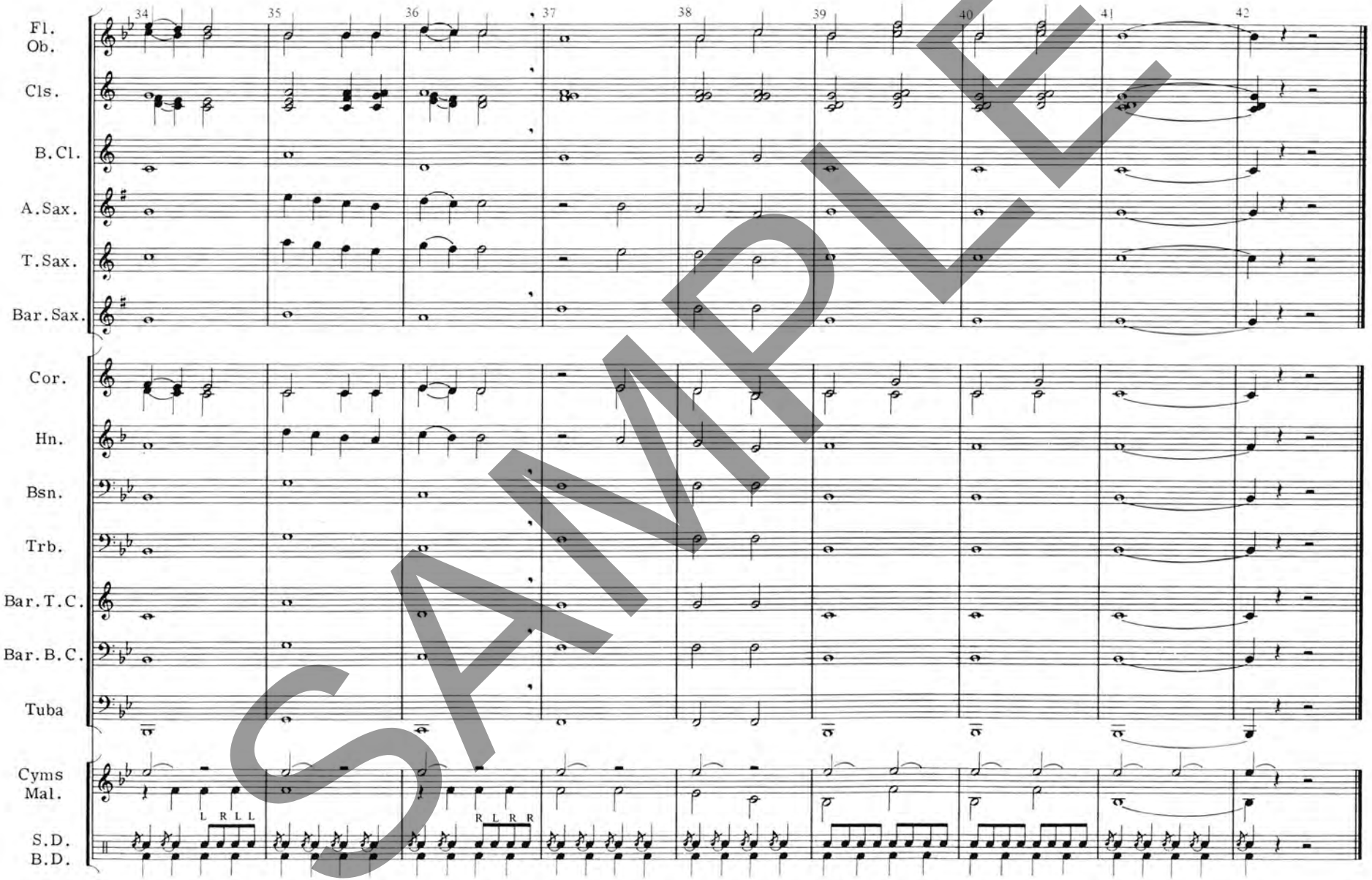
SAMPLE


17
18
19
20
21
22
23
24
25
Fl.
Ob.
Cls.
a3
B.Cl.
A.Sax.
T.Sax.
Bar.Sax.
Cor.
Hn.
Bsn.
Trb.
Bar.T.C.
Bar.B.C.
Tuba
Cyms.
Mal.
S.D.
B.D.

SAMPLE


31
Fl.
Ob.
Cls.
B.Cl.
A.Sax.
T.Sax.
Bar.Sax.
Cor.
Hn.
Bsn.
Trb.
Bar.T.C.
Bar.B.C.
Tuba
Cyms.
Mal.
S.D.
B.D.
R L R R

SAMPLE


34
35
36
37
38
39
40
41
42
Fl.
Ob.
Cls.
B.Cl.
A.Sax.
T.Sax.
Bar.Sax.
Cor.
Hn.
Bsn.
Trb.
Bar.T.C.
Bar.B.C.
Tuba
Cyms
Mal.
S.D.
B.D.
L R L L
R L R R

SAMPLE