



**Sing, Sing, Sing:
Let Young Voices Ring!**

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Monday

One Small Step

Have students

- determine key(s).
- identify pitches in and sing (and sign) I chords in C and F.
- find measures outlining the I chord (C: 12 and 14; F: 21 and 23).
- sing, signing the I chord when it occurs.
- describe the voicing on the recording (verses, interlude, coda – soloists, refrain – chorus).
- experiment with different ways of illustrating the form through singing.

Just a Snap Happy Blues

Have students

- sing with vocal track.
- discuss the improvisational nature of scat singing.
- improvise scat singing using the vocal accompaniment track. Use props (pencils, toy microphones, etc.) and/or partners (passing the scat singing between them) to help students feel more at ease with improvisation.

Beriozka

Experiment with dynamics and articulation using movement (“painting” and/or “swimming” for articulation) and props (bands and hand movements).

Come And Go With Me To That Land

Have students

- analyze chords used to accompany song (F, B-flat, C).
- sing chord roots.
- use visuals (chord stacks with letters or pitches) to help guide creation of harmony.



Song Notation

Sing, Sing, Sing!

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)
- Instructional Activity (Interactive)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Articulation and Scat Singing

Students will sing the swing song “Sing, Sing, Sing!” with precise articulation and then create a simple scat to sing during the verse.

Display Slide 1 from the Song Notation (Projectable).

SAY Swing songs were popular during the 1930s and are still popular today.

Invite students to read the text shown on the opening screen.

Move forward to Slide 2 and invite a student to read aloud the text.

Share with students that scat singing can be used to make the voice sound like different instruments. Explain how articulation is important when singing, but it is very important when singing jazz because it allows the rhythm of the syllables to be crisp and clear.

Explain to the class that scat singing in jazz uses sounds and nonsense words that imitate instruments.

Project Slide 3 and discuss scat singing. Invite a student to read aloud the text. Ask if any of the students have improvised or scatted while listening to jazz.

Move ahead to Slide 4 and share with students the history of one of America’s most famous jazz singers, Ella Fitzgerald.

Ella Fitzgerald was born in 1917 and died in 1996. She had a special gift for singing in the “swing style.” Her ability to swing eighth notes and her perfect timing for singing syncopated rhythms made her the envy of other performers. One of the best scat singers of her time, Fitzgerald was able to make her voice sound like an instrument.

Play the Song Vocal Track and have students listen to the performers on the recording. They should be listening to the performers’ articulation and how it allows the rhythm to be crisp and clean.

Move forward to Slide 5 and have students sing along with the Song Vocal Track.

ASK **Which phrase mimics scat singing?** (measures 5 and 6)



Invite a student come to the front of the room and point to the scat sounds while the students sing the melody.

SAY Singers use articulation to manipulate their voices. Articulation is the process of using the voice to produce a specific sound or stress certain words, syllables, or consonants.

Have students listen to the recording again and watch the notation.

SAY Find a partner and identify places in the song where the singers used articulation as an expressive element. (An accent on the word “like” in measure 4; scat singing in measure 5 and 6; lots of space and syncopated rhythms throughout the song; clear diction so the words are understood.)

Play the Song Vocal Track or the Song Accompaniment Track and have students stand and pat the side of one leg on the backbeat (beats 2 and 4) while they sing.

Urge the class to use crisp consonants.

ASK **Why do we need to be careful not to sing into the rests?** (The rests help the rhythm to be more energetic, accented and less legato).

Divide the class in half. Have one half sing the call and the other group sing the response. Trade parts so that both sides experience the call and the response.

ASK **Which side of the room sings with the most precise articulation?** **Why do you think they sing with the best articulation?** (Answers may include: their words are easier to understand; they use more accents; they cut off when they are supposed to and the rests are silent.)

For a variation you may

- Invite a student to sing the call as a soloist and then have the remaining class sing the response.
- Have one student sing the call as a solo and have another student sing the response as a solo.

Play the Song Accompaniment Track and have students sing the song one final time with precise articulation.

After students are comfortable singing the song, move forward to Slide 7 following the notation so they can create a scat during the verse section.

Invite a student to read aloud the text. Improvise an eight-beat scat using the syllables provided. Have students echo-sing the phrase.

Move forward to Slide 8. Have students review the scat syllables and select a few they would like to use in their own scat phrase.

Project Slide 9 and invite a student to suggest scat syllables to write under the notation. Have students practice saying the syllables to ensure they made a good choice in syllables so that the phrases are easy to say.

Have students practice speaking the syllables along with the music. Then, sing the scat syllables during the verse along with the Song Accompaniment Track.



Song Notation

The Old Soft Shoe

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Listening Track: Hungarian Dance No. 6

Elements of Music: Tempo

Students will identify changes in tempo and analyze the appropriateness of fast, slow, and moderate tempos.

Display Slide 1 of Song Notation (Projectable) and have a volunteer read aloud the information about tap dancing and soft shoe.

ASK **What are some percussion instruments that you strike that are made of metal, or have parts that are metal?** (triangle; tambourine; cowbell, and so forth)

Discuss with students how the metal taps on tap shoes make their sounds, guiding them to understand that when a dancer's foot strikes the floor, it is like striking a percussion instrument to produce a sound. Challenge them to describe what the difference in sound is when the heel is struck, as opposed to when the toe is struck, and how different kinds of dance steps might affect the sounds produced. (Students may suggest: The heel is probably struck harder than the toe, which would be louder and maybe lower pitched; the toe could be brushed against the floor to make a different sound, and so forth.)

Then use the Song Vocal Track to play "The Old Soft Shoe." Have students tap the beat lightly on their thighs as they listen. Display Slide 2 of Song Notation (Projectable), and have a volunteer read aloud the two paragraphs about tempo.

Teach the phrases and echo responses of "The Old Soft Shoe" with the following steps.

- Point out that this song is organized with an echoed response following each phrase.
- Play the song again, and invite students to step to the beat and sing the song without the echo responses.
- Then divide the class into two groups. Have one group sing the phrases and the other group sing the echoed responses. Remind students to continue to tap the beat lightly on the sides of their thighs to keep them kinesthetically engaged while learning the song.

Once students are comfortable with the melody and able to sing the song with the responses, have them step side-to-side while singing. This will help them as

they explore the feeling of different tempos, as outlined below. Have the class speak the following words as they learn the stepping pattern: *right together, left together, right together, left together*.

ASK **How would you explain what *tempo* means?** (whether the beat of the music is fast or slow)

How would you describe the tempo we used when we sang "The Old Soft Shoe"? (It's not too fast or too slow, sort of moderate.)

Use Song Notation (Interactive): The Old Soft Shoe to have students listen to the song at various tempos. First, play the song at the main tempo of a quarter note = 104, and have students sing the song while they step (right together/left together). Then use the Interactive Player to change to a quicker tempo and ask students to sing and step again. You can continue to increase the tempo little by little—students may get a little silly, but they will probably enjoy themselves, and it will help them understand that the change in tempo affects their ability to move.

ASK **What happens to your movement and singing when you sing the song at a faster tempo?** (It's difficult to complete the steps. It changes the relaxed mood of the song to a more frantic mood.)

Click the Reset button at the top of the control panel, and this time adjust the tempo slower as students sing and step.

ASK **What happens to your movement and singing when you sing the song at a slower tempo?** (It's difficult to slow the steps that much. It drags the song.)

Click the Reset button again, and have students sing the song at the original tempo of a quarter note = 104, with them standing still and patting the sides of their thighs on beats 2 and 4. Explain that this is a moderate tempo. Discuss with students how a moderate tempo makes it possible to dance, based on their ability to perform the step pattern they used.

ASK **What are some songs you know that have a *moderate tempo* like "The Old Soft Shoe."** ("Weavily Wheat" and "Sweet Betsy from Pike"; allow students to suggest listening selections and popular tunes with a moderate tempo, as well.)

What songs can you name that have a *fast tempo*? ("Oh, Susanna" and "Bonavist' Harbour"; allow students to suggest listening selections and popular tunes with a fast tempo, as well.)

SAY Talk to your neighbor and list some songs or instrumental pieces that have a *slow tempo*. ("Joe Turner Blues" and "Puff, the Magic Dragon"; encourage students to suggest listening selections and popular tunes with a slow tempo, as well.)

Have students share the titles of the pieces they came up with in their discussion. List the titles on the board under headings of "fast," "moderate," and "slow." Encourage students to explain why they think these pieces are played or sung at the particular tempos.



Song Notation

Ego sum pauper (Nothing Do I Own)

<p>Interactive Learning and Presentation Options:</p> <ul style="list-style-type: none"> • Song Notation (Interactive Performance): Ego sum pauper • Song Notation (Interactive Performance): Nothing Do I Own • Song Notation (Animated): Ego sum pauper • Song Notation (Animated): Nothing Do I Own • Song Notation (Projectable) • Song Notation (Printable) • Song Keyboard Accomp. (Printable) • Instructional Activity (Interactive): A Hero to Us All • Sound Bank Multimedia Reference: Hand Bells 	<p>Audio Options:</p> <ul style="list-style-type: none"> • Song Vocal Track: Ego sum pauper • Song Vocal Track: Nothing Do I Own • Song Accompaniment Track • Song Pronunciation Practice Track • Sound Bank Audio: Hand Bells
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Form: Two-Part Canon

Students will aurally identify, label, and perform a two-part canon.

Project Slide 1.

Lead students in a discussion of form by using the graphic on the slide.

Point to the graphic.

ASK **What do you see?** (The graphic lines are the same but not aligned; the lines imitate each other.)

Project Slide 2.

Play Song Vocal Track: Ego sum pauper and invite students to follow the notation as they listen.

Project Slide 1.

ASK **How do the lines in the graphic represent the vocal parts?** (One line begins before the other.)

Which line should be labeled “1”? (the upper line)

Which line should be labeled “2”? (the lower line)

What is this musical form called? (canon, round)

Explain to students that

- “*Ego sum pauper*” is a canon.
- A canon is a musical version of “Follow the Leader.”
- The voice that “leads” the canon is called the *initiating* voice.
- The voice that follows is called the *imitating* voice.

Project Slide 2 and play the Song Vocal Track.

Have students



- Identify when the initiating voices sing; then label the staff with the number "1."
- Identify when the imitating voices sing; then label the staff with the number "2."

Divide the class into two groups. Play the Song Vocal Track again and have group 1, the initiating voices, raise their hands when they hear their part being sung. Have group 2, the imitating voices, raise their hands when they hear their part being sung.

Use the English version of the Song Vocal Track and have the two groups sing the song, first in unison, then as a two-part canon. Have the groups switch parts and sing again.

ASK Did you sing in unison, or in harmony? (both)

When did you sing in unison? (when all voices sang the same part at the same time)

When did you sing in harmony? (when the initiating voices [part 1] started and then the imitating voices [part 2] entered)

Where was it difficult to keep the canon going? How can the difficulty be resolved? (Answers may include: clap the beat; have someone act as conductor, pointing to the group when it is that part's turn to begin.)

To prepare students to perform this simple two-part canon in Latin, use the Song Pronunciation Practice Track to have students echo-sing each phrase.

Then have the group 1 and group 2 students face each other and practice saying the Latin words in rhythm and in canon.

Finally, have students

- Sing the song in Latin with the recording, in canon. (Remind them to hold the last syllable of each phrase for four counts. Suggest that they tap for four counts as a reminder.)
- Switch parts so each group takes a turn as the initiating voice singing the canon.

Assessment: Activity

Students will demonstrate their ability to identify and label canon form presented aurally and then perform the song as a two-part canon.

Distribute copies of the Song Notation (Printable). Have students

- Identify and circle the initiating voices in a selected color.
- Identify and circle the imitating voices in a contrasting color.

Divide the class into smaller groups, making sure there are strong singers in each group.

- Have two groups at a time perform "*Ego sum pauper*" in canon, first in Latin and then in English.
- Allow students in the audience to make constructive comments on each performance.
- Remind students to demonstrate proper audience etiquette while listening.



Song Notation

Great Day

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Listening Track: Water Music No. 1 Menuet (Handel)

Form: Identifying Small and Large Musical Forms

Students will identify and label small and large musical forms presented aurally.

Project Slide 1, and have a student read the first sentence. Point to the terms and symbols in the shaded box on the slide.

SAY Let's analyze "Great Day" to see how these terms and symbols relate to the song.

Discuss each of them.

Verse: A section of a song where the melody stays the same when it repeats, even when the lyrics change.

Refrain: A song part that is sung the same way every time it repeats.

Ask students to suggest familiar songs that are in verse-and-refrain form. (Titles may include: "Old Dan Tucker," "Children, Go Where I Send Thee," "Keep Your Eyes on the Prize," "Li'l Liza Jane," "Oh, Won't You Sit Down.")

ASK **What is a "call and response"?** ("Call and response" is a style of choral singing. The call is sung by a leader and the response is usually sung by a group.)

Play Song Vocal Track: Great Day and ask students to raise a hand when they hear the response in the verse section of the song.

ASK **How did you know it was the response?** (It is the same phrase—*God's gonna build up Zion's walls*—repeated each time by a group, and it follows the solo call.)

Project Slide 2.

- Divide the class in two groups. Play the Song Vocal Track and have all students sing the refrain. For the verse, have half the class sing the call, and half sing the response. Allow groups to switch roles.
- Ask for volunteer soloists to sing a verse of the call.
- Play the Song Vocal Track again and ask students to play the rhythm of the words in the verse in call-and-response style, using drums and shakers. Give students time to experiment. Then have half the class sing the song while the other half plays the call-and-response rhythm in the verse. Allow groups to switch roles.



SAY Now let's talk about another, larger form that this song represents.

Ask for three volunteers to help demonstrate **ABA** form. Have the three students stand in a line. Tell the first student to create a pose to hold. Then have the second student hold a different pose. Ask the third student to imitate the pose of the first student. Ask the class to describe the pattern. (same-different-same)

ASK **What letters can you use to represent same-different-same? (A B A)**

Write **ABA** on the board or point to the term, as shown on Slide 1.

Have students echo the following four-beat pattern. (quarter/quarter/half)

pat pat clap
1 2 3 4

ASK **If we use the pat-pat-clap movement on the refrain, what can we use on the verse? (the drums and shakers)**

Write pat-clap/instruments/pat-clap on the board. Point out that the form pattern is same-different-same, or **ABA**.

SAY **ABA** is the form of the song "Great Day." The form of a song is how the sections of the music are organized, such as refrain-verse-refrain. Inside each verse is a smaller form that we have already identified—call and response.

Play only the refrain/verse 1/refrain portion of the Song Vocal Track and have students sing "Great Day" with the pat-pat-clap movement on each occurrence of the refrain, and play the instrument call-and-response accompaniment on the verse.

SAY Listen to "Great Day" again and count how many times you hear the A section and how many times you hear the B section.

Play the complete Song Vocal Track and have a student come to the board or screen and write "**A**" each time the **A** section is heard and "**B**" each time the **B** section is heard. (**A** section: three times; **B** section: two times)

SAY The reason you hear the **A** section three times and the **B** section two times is because "Great Day" has two verses.

ASK **How would you label the complete form of the song, showing the pattern of all the verses and refrains? (ABABA)**

Assessment: Activity

Students will demonstrate their ability to identify and label small and large musical forms presented aurally.

- Divide the class into three groups. Have Group 1 sing the "call" part of "Great Day" while Group 2 sings the "response" part. Groups 1 and 2 sing on the refrain.
- Group 3 observes the performance and holds up one finger when the call is heard, two fingers when the response is heard, and both hands on the refrain.



Instructional Activity (Interactive)

Lullaby of Broadway

Interactive Learning and Presentation Options:

- Instructional Activity (Interactive): Hotspot
- Song Notation (Animated)
- Song Notation (Interactive Performance)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Singing: Vocal Development—Vowels

Students will use round and resonant vowels to read and sing words from the lyrics of the song “Lullaby of Broadway.”

Display Song Notation (Animated): Lullaby of Broadway. Explain to students that, when they sing, round vowels are necessary to produce a resonant tone. Write the words *resonant* and *resonance* on the board. Help students describe *resonance* as a quality of sound that can be described as rich or warm. Explain that *resonant* is a word that describes other words that identify *resonance*, such as “*resonant vowels*” or “*resonant instruments*.” Then play the Animated Song Notation, and have students

- Follow the notation on the screen as the audio plays.
- Tap the beat lightly on the sternum as they listen to the song.

SAY As you watch the animation this time, see if you can figure out how to say the open vowels in the phrase: *Goodnight, baby*.

Play the Animated Song Notation again, and have students

- Continue to tap the beat while the animation plays, and speak the words in unison for the first verse.
- Stand and step to the beat while singing the second verse.

ASK **Why are resonant vowels important for singing?** (The consonants help make the words understood, and the vowels help make the pitches beautiful.)

Display Instructional Activity (Interactive): Lullaby of Broadway.

SAY Let’s focus on four of the vowel sounds in the song.

Click on each of the vowel shapes demonstrated by the girl singing *Goodnight, baby*, and have different students read the information for each vowel, along with the other words that use the same vowel sounds.

Have students say each of the syllables of the phrase as you explain how to match the correct mouth shape.

- *Good*: Round your lips like you are saying the word *book*.
- *Night*: Open your mouth like you are saying *sky* or *fly*.
- The first syllable of *baby*: The vowel sounds like the word *cake*. Remember to keep your lips rounded or slightly puckered.



- The second syllable of *baby*: Pucker your lips slightly. The vowel rhymes with *me*.

SAY Now that you know how to speak those vowels with resonance, let's try singing them with resonance.

Begin the Animated Song Notation at 00:48 and have students watch the notation and sing with the audio, as it plays. Invite students to share their observations about how the vowels feel and sound. Then have them

- Stand and step to the beat while they sing the entire song.
- Focus on singing resonant vowels in all of the words in the refrain.

ASK **Can you find other words in the song that use the same vowel sounds we see demonstrated in the hotspots? (hoo-ray, lullaby, Broadway, train, hazy, hush-a-bye, buy, and saying)**

Have students sing the entire song, accompanied by the Song Accompaniment Track. Remind them to use the resonant vowel sounds they have used for all of the song's lyrics.

ASK **How would you describe the differences in the tone quality when you sing with resonant vowels. (Voices sound older, more mature. The tone quality is richer, bigger, or louder.)**

Have students examine the lyrics of other songs to apply what they have learned about resonant vowels. For instance, in the song "We're Off to See the Wizard," students can determine that the first syllable of *because* matches up with the second syllable of *baby*, and the second syllable of *because* matches up with the second syllable of *goodnight*.

Song Notation (Interactive Performance)

Use the Interactive Player to adjust the tempo, if necessary, when students are learning to sing the song and developing resonant vowel sounds.

- Use the Navigation section of the Interactive Player to go directly to the refrain so students can experience the vowel sounds demonstrated in Instructional Activity (Interactive).
- In the Digital Mixer, turn off the vocals. Then play only the accompaniment while students sing the song for the final performance.

Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for "Lullaby of Broadway" and is linked to the Song Vocal Track: Lullaby of Broadway. When you click the Play button, the notation advances automatically through the song so students can read the music as the recording plays. The Player's control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, Fast Forward and Rewind, and Timeline. Advantages of this tool are that students can read the music as they sing along with the recording, and they won't be distracted by the need to turn pages.