



Sing, Sing, Sing: Let Young Voices Ring!

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Thursday

Another Openin', Another Show

Have students

- analyze where they sing in unison (even when parts are divided between lines).
- sing with dynamics indicated. Relate to hand gestures and/or numbers to reinforce.

How Can I Keep From Singing

Experiment with phrase shaping and singing different length phrases.

Little David, Play On Your Harp

Have students

- sing each ostinato (on solfege).
- superimpose ostinatos.
- experiment with various ways of achieving variety between verses and refrain (e.g., voicing, dynamics, etc.).

Stille Nacht

Have students

- sing the harmony (in octave written or above).
- sing with appropriate dynamics.

Song Notation

Down in the Valley Two by Two

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

Beat: Steady Beat at a Fast Tempo

The children will tap and move to a steady beat while singing a fast-tempo song.

Display the Song Notation (Projectable) and invite a volunteer to read the first sentence aloud.

SAY Since this song is quick and has lots of words, we need to make sure that we all keep the beat while we are singing.

Have the children

- Listen to the song while patting the beat on their legs.
- Listen to the song a second time. Continue to pat the beat and sing the words "two by two, my baby, two by two" each time they occur in the song.

ASK **What is the song telling you to do?** (Make a motion, make another one, and so on.)

Have the children sing the entire song and make up their own motions when the song tells them to do so. Remind them to make up a new motion for each new verse.

Form a circle. The children will take turns leading the class in moving different ways for each verse. Invite one child to be the first leader. Make sure the leader and the followers keep a steady beat in their motions.

- Introduction and Verse 1: First leader creates a motion and the others imitate.
- "Now, rise, Sally, rise": Leader chooses the next leader for the next verse and the new leader switches places with the previous leader. (This is what happens every time this phrase occurs in the song.)
- Verses 2 through 4: New leader creates a motion and the others imitate.

Next, have the children move in pairs.

- Introduction and Verse 1: Step to the beat.
- Verses 2 through 4: Partners alternate creating and leading the steady beat motion. They should silently decide who the first leader will be before the song begins.

- After singing the song, have the children change partners by the time you count 5-4-3-2-1.

SAY You have had quite a few times to hear the song and sing with the recording. Sit “criss-cross applesauce” and cover your eyes. I’m going to play the recording again and check to see who can sing it from memory.

Have the children

- Sing the song with the recording with eyes closed, from memory.
- Raise their hands if they were able to sing it perfectly.
- Stand and sing the song one final time with tall posture and good breath energy.

Song Notation (Interactive Practice)

Use the Interactive Player to adjust the tempo when the children are learning to sing the song. It is also possible to change the key.

- Play the song at a slow enough tempo that the children can sing the song without hesitation.
- In the Digital Mixer, turn off the Accompaniment by dragging the slider all the way to the left. This makes it possible to isolate the Vocal melody to support the children’s learning.
- Play the melody at a slow enough tempo that the children can sing it through without hesitation.
- Once the children are singing with confidence, turn off the Vocal line by dragging the slider all the way to the left. Play back only the Accompaniment while the children sing along.

Song Notation (Interactive Performance)

Use the Interactive Player to access flexible presentation features.

- If the tempo is too fast, adjust the tempo to play the song at a slow enough tempo that the children can sing and move successfully.
- Change the key if the original key is too high or too low for your class.
- Use the Navigation pane to find bookmarks for each verse.
- Play only the accompaniment while the children sing the entire song in unison.
- Remember to encourage the class to use precise diction and pure vowels.

Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for “Down in the Valley Two by Two” linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song notation as the recording plays. The Player’s control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, and Timeline. One advantage of this tool is that the children can follow the music as they sing along with the recording.

Song Notation

A Merry Modal Christmas

Interactive Learning and Presentation Options:

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

Audio Options:

- Song Vocal Track: French
- Song Vocal Track: English
- Song Accompaniment Track
- Song Pronunciation Practice Track: Pat-a-pan
- Song Pronunciation Practice Track: La marche des rois

Music of America & World Cultures: Identifying and Describing Winter Holiday Music

Students will identify, describe, and perform Christmas songs representative of America and then exhibit appropriate audience etiquette during live performances by their classmates.

Introduce “A Merry Modal Christmas” to students by discussing how Christmas is a widely celebrated winter holiday in the United States. The Christmas season traditionally begins the day after Thanksgiving and ends either on New Year’s Day, or January 6, the arrival of the Three Wise Men 12 days after Christmas.

Project Slide 1 and ask volunteers to read about Christmas traditions. Point out that music contributes to all kinds of winter celebrations. Special concerts and religious services are held, carolers roam streets and shopping areas, and seasonal music is heard in stores and on the radio. Some of the most significant music in Western culture is associated with the Christmas season.

Many songs celebrating the Christmas season are secular and cross-cultural, such as “White Christmas,” a song written by Irving Berlin and familiar for its use in the movie with the same title; “Jingle Bells”; “Frosty the Snowman”; and Leroy Anderson’s “Sleigh Ride.” These songs celebrate the winter season in America, rather than just the Christian holiday.

ASK **What kinds of traditions do you, your families, or your friends observe for the holidays you celebrate in wintertime?** (Accept all responses, and encourage students to describe traditions associated with winter holidays besides Christmas.)

What songs or music do you associate with these traditions? (Answers will vary based on the student population and the religious and cultural holidays they celebrate; begin with what students know.)

SAY “A Merry Modal Christmas” is a medley, or compilation, of three different Christmas carols. “La march de rois,” (“March of the Three Kings”) and “Pat-a-pan” come from France, and “Coventry Carol is from England. Listen to the words of the three carols.

Project and play the Song Notation (Interactive Performance) in English. Direct students to follow the songs' text. Discuss what the three songs are about, briefly explaining the backgrounds of each song, as needed. Frame the discussion of "Coventry Carol" as a simple Christmas lullaby. Invite students to identify any Christmas traditions mentioned in the carols, with which they are familiar. (Presenting gifts in the "March of the Three Kings"; shepherds bringing gifts in "Pat-a-pan"; singing a Christmas lullaby with "Coventry Carol.")

Have students

- Tap the rhythms of "Pat-a-pan."
- Speak the rhythm using rhythm syllables of your choice.
- Speak the text in the rhythm of the song.
- Sing warm-ups on *too* and *loo*.
- Use pitch syllables to sing *la¹ ti¹ do re mi fa* up and down to reinforce minor mode.
- Sing the pitch syllables and perform the hand signs for selected phrases in "Pat-a-pan."

Have students follow the same steps for "Coventry Carol" and "*La marche des rois*."

When students have learned each carol's melody, add the second part. Have students perform "A Merry Modal Christmas" with Song Vocal Track: English, with groups assigned to sing ostinatos, parts, and in canon. Work with students to ensure their success in performing the three methods of creating harmony.

Then have students

- Echo-sing the French words for "Pat-a-pan" and "*La marche des rois*," using each of the Song Pronunciation Practice Tracks.
- Listen to the Song Vocal Track in French and follow the French words on the song notation.
- Sing both carols in French with Song Vocal Track: French.

Give students an opportunity to perform the medley of all three carols by following the notation with the Song Notation (Interactive Performance) or Song Notation (Animated) in French or English. Then discuss with them how being a performer and being an audience member are related.

ASK Have you ever heard Christmas carolers performing live?

(Students may have heard a performance at the mall or in their neighborhoods.)

How did the audience behave during the carolers' performance?

(Answers will vary. Students may have observed passers-by carrying on with their business as carolers performed in a retail setting, or they may have witnessed neighbors coming out of their homes to become captivated audience members when carolers stopped to sing.)

Song Notation

Deck the Hall

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
- Song Vocal Track: Comin' Up Christmas Time

Rhythm: Symbols and Terms Referring to Simple Meter; Timbre & Tone Color: Vocal Timbres

Students will

- Identify and interpret, through performance terms and symbols referring to simple meter.
- Distinguish among a variety of vocal timbres.

Project Slide 2.

Have students read the song lyrics for "Deck the Hall" to themselves.

SAY "Deck the Hall" is a traditional carol from Wales, a country in the United Kingdom, a part of the European continent. (Locate the continent of Europe, the United Kingdom, and the country of Wales on a map.)

ASK **When are carols traditionally sung?** (Christmas time)

SAY The lyrics of this song tell about a blazing Yule log. The tradition of the Yule log originated in Scandinavia where they believed the dead walked the earth at Yuletide, the night following the shortest day of the year. Each family would choose a tree to burn in honor of the event, huddling around the fireplace to make sure the Yule fire lasted through the night. The modern practice of burning a single log, or Yule log, on Christmas Eve comes from this tradition.

ASK **How do songs inform us of different times in history? How do songs provide historical evidence?** (Accept all answers. Lyrics tell us stories, give us scenes that describe the life or time of the past or current day, songs use words that are different or no longer in use, such as *Yule*, *don*, *measure*, etc.)

When you read the lyrics of the song, did you find words that we do not use today? (Accept all answers.)

SAY These words may not be familiar to us or used in the same manner as they were during the time period of "Deck the Hall," the late 1800s.

Invite students to define the meaning of the words through sentence context.

Draw students' attention to the first line of the song.

ASK What is the time signature? ($\frac{3}{2}$)

Project Slide 1.

SAY Now it's time for some musical math. The time signature $\frac{3}{2}$ is also known as "cut time." Cut time refers to cutting the common time of $\frac{4}{4}$ in half.

ASK What is half of $\frac{4}{4}$? ($\frac{3}{2}$)

SAY The $\frac{3}{2}$ time signature is also known as a simple duple meter.

Point to the graphic on Slide 1 and say

- In simple meter each beat of the measure divides into two equal parts. The term *duple* refers to the number of beats per measure.
- The upper 2 in the time signature tells us there are two beats in each measure.
- The lower 2 in the time signature tells us the half note receives one beat.

SAY Using musical math, let's figure out what the other note values would be.

ASK If the half note receives one beat, what will the duration of the quarter note be? (half of a beat)

If the quarter note receives half of a beat, what is the duration of an eighth note? (one quarter of a beat)

Play Song Vocal Track: Deck the Hall.

SAY Listen to the song and show simple duple meter by patting the two beats in each measure on your lap.

Project Slide 2.

Play the Song Vocal Track again and invite students to pat the beat and sing sections of the song that they know.

ASK Did you hear an additional melody as you sang the traditional words? (yes)

Where did you hear the additional melody? (during the *fa la la* part)

Explain that the "*fa la la*'s" in the song are typical of madrigals, popular part-songs from centuries ago.

Point to the lower staff of the *fa la la* part, marked with 2., and say

- Here you will see the addition of a countermelody, a melody that is played or sung at the same time as the main melody.
- The second, fourth, and sixth staves are bracketed together into two parts: the main melody (1.) and the countermelody below it (2.).
- The bracket shows that the parts are to be sung at the same time.

Play the Song Vocal Track and invite students to listen for the timbre of the voices.

SAY Describe the timbre of the voices that sang the melody and countermelody. (Accept all answers. Both vocal parts are sung by girls.)

For comparison of the vocal timbres, play Song Vocal Track: Comin' Up Christmas Time.

SAY Describe the timbre of the voices that sang this song. (Accept all answers. Both vocal parts are sung by adult sopranos.)

Play Song Vocal Track: Deck the Hall again and invite students to listen for the countermelody.

ASK Look at the countermelody. Is the countermelody lower or higher than the main melody? (lower)

Use the Song Notation (Interactive Performance) and, invite students to sing the countermelody using pitch syllables or the system of your choosing. Adjust the song to a slower tempo until students are comfortable with the notes.

Divide students into three groups. Have each group compose a two-measure rhythmic pattern in $\frac{2}{2}$ that can be played on a small percussion instrument. Students should notate the pattern and then practice it on their instruments.

Play the Song Accompaniment Track and invite students in each group to play their pattern, as an ostinato, with the accompaniment track using small percussion instruments.

With students still in their groups, play the Song Vocal Track.

Have group 1 sing the verses and traditional melody, group 2 sing the verses and countermelody, and group 3 play their rhythmic pattern on small percussion instruments. Switch so all groups have an opportunity to sing the melody, countermelody, and play the rhythmic pattern on percussion instruments.

Assessment: Activity

Students will demonstrate their ability to identify the symbol and term for simple meter, by writing and playing rhythms in $\frac{2}{2}$ and performing the rhythms while singing the song.

Divide students into partners. Invite the partners to use half, quarter, and eighths notes, dotted-quarters and eighth notes, to compose a new two-measure rhythmic pattern in $\frac{2}{2}$ using a single line staff. Instruct the partners to write the patterns together and practice the patterns they notated.

Play Song Vocal Track: Deck the Hall and have student partners play their patterns for the class, as other members of the class pat the steady beat and sing the song.

Invite students to self-assess their performance on reading and playing the simple meter rhythms during a class performance and write a self-reflection on the experience of working with simple meter.

Song Notation

Ég a gyertya (Candle Burning Bright)

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Ég a gyertya
- Song Notation (Interactive Performance): Candle Burning Bright
- Song Notation (Animated): Ég a gyertya
- Song Notation (Animated): Candle Burning Bright
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Instructional Activity (Interactive): Kaeru no uta (The Frog Song)

Audio Options:

- Song Vocal Track: Ég a gyertya
- Song Vocal Track: Candle Burning Bright
- Song Accompaniment Track
- Song Pronunciation Practice Track

Rhythm: Identifying Silent Beat Using Iconic Representation

The children will use iconic representation to identify silent beats.

As a way of introducing “Ég a gyertya (Candle Burning Bright),” help the children understand that people use candles at different times during the day and for various reasons.

Invite the children to discover when a candle is burning, according to the words of the song.

ASK When is the candle burning in the song? (through the night)

Project Slide 1. Play Song Vocal Track: Candle Burning Bright. Invite the children to

- Pat the steady beat in their laps as they listen.
- Pat the steady beat in their laps as you sing the song along with the Song Vocal Track.
- Sing the song along with the Song Vocal Track as you pat the steady beat for them.

Guide the children to

- Understand that the blue squares show the steady beat.
- Tap the steady beat on the slide as they sing the first line of the song.

ASK What is different about beats 4 and 8? (There are no words to sing on those beats.)

Guide the children to explore and experience the music concept of silent beat.

SAY A beat in which there are no words is called a *silent beat*.

Invite the children to

- Tap the beat as they sing the first line of the song and blow over the tip of their index finger (as if pretending to blow out a candle) to show the silent beats (quarter rests) on beats 4 and 8.
- Sing the entire song with you, blowing out their “candles” on the quarter rests in measures 2, 4, and 8.

Assessment: Activity

The children will demonstrate the ability to identify silent beats using iconic representation.

Have the children look again at the blue squares on Slide 1.

ASK What do the blue squares show? (steady beat)

Which beats are silent? (4 and 8)

Have the children sing the first line of “Candle Burning Bright.” Observe their success in remaining silent, when appropriate, to show the silent beats as they occur.

Extension Activity

Instructional Activity (Interactive): Kaeru no uta (The Frog Song) is an activity in which the children compose rhythm patterns and read icons for one, two, and no sounds on a beat.

Use the activity, with the accompanying Teacher Notes, to extend what the children have learned in this lesson about silent beats.

Music of America & World Cultures: Europe

The children will sing a folk song from Hungary.

Explain that “*Ég a gyertya*”

- Is a folk song, which means it originally comes from the people of a particular culture.
- Comes from Hungary, which is a country in Europe.

Invite the children to

- Sing the song in English.
- Listen to Song Vocal Track: *Ég a gyertya*.
- Listen to the Song Pronunciation Practice Track.
- Practice the Hungarian words to the song.
- Sing the song in Hungarian along with the Song Accompaniment Track when they are ready.

Song Notation

Ev'ry Time I Feel the Spirit

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

Genre & Style: Identifying Characteristics of an African American Spiritual

Students will explore the genre of African American spirituals through listening, singing, and creating simple accompaniments.

Project Slide 1.

SAY There are many different styles of music. Sometimes a style or type of music is called a *genre*. "Ev'ry Time I Feel the Spirit" is an example of a genre known as spirituals.

ASK **What do you know about spirituals?** (Answers may vary.)

SAY In the 1800s, before the Civil War, enslaved African Americans were forbidden to learn to read or write.

ASK **Since they were not allowed to read, how do you think they learned to sing the spirituals?** (the aural tradition, by rote singing)

Project Slide 2.

Play Song Vocal Track: Ev'ry Time I Feel the Spirit.

ASK **What is the message the words tell?** (Accept all answers.)

As they follow the notation, have students

- Pat the beat lightly on their thighs and chant the words to the song.
- Sing the melody of "Ev'ry Time I Feel the Spirit."
- Sing the song with the lower harmony notes in the refrain.

Ask for soloists to sing the verses and have all students sing the refrain.

ASK **What qualities of the spiritual make it easy to learn, to remember?** (repetition in words, repetition in melody and rhythm)

What other spirituals do you know? (Students may be familiar with such spirituals as "This Train," "Down by the Riverside," "Somebody's Knockin' at Your Door," "O When the Saints Go Marching In," etc.)

What are some similarities among these spirituals? (repetition, syncopation, backbeat, uplifting message, etc.)

Project Slide 1.

SAY Improvisation is another quality of spirituals. We will improvise an accompaniment for “Ev’ry Time I Feel the Spirit.”

Have students

- Create a four-beat pattern. (for example: eighth, quarter, eighth, eighth-eighth, quarter rest)
- Work in small groups and experiment with creating several rhythmic patterns.
- Share their rhythmic patterns with the class.
- Combine patterns to create four-measure rhythmic phrases (as in the example on Slide 1).
- Sing verse 1 with the Song Vocal Track while different students clap their four-measure rhythmic patterns during the refrain.
- Transfer the rhythmic patterns to barred instruments, using only the notes D and A.
- Practice playing the rhythms with those two pitches.
- Play verse 1 of the Song Vocal Track while other students play their accompaniments on the refrain.

Assessment: Review

Students will demonstrate an understanding of a particular genre by identifying and describing the musical qualities of a spiritual.

Have students work together in groups on the following activities:

- List a variety of qualities that make up the genre of spiritual songs.
- List other songs they know in the spiritual genre and describe in what ways the songs are similar.

Allow students to share their work with the class for further discussion. Observe students’ ability to identify and describe the qualities of spirituals.

Assessment: Activity

Students will demonstrate their ability to create, through improvisation, a pattern that can be played to accompany a song.

Divide the class into two or more groups. As one group sings “Ev’ry Time I Feel the Spirit” with the Song Vocal Track, have students in another group play their improvised four-measure D-A patterns on barred instruments to accompany the refrain. Allow groups to switch roles.

Assess the instrumentalists’ success, based on the following criteria:

Their ability to

- Maintain the tempo and keep the beat.
- Remain rhythmically accurate.
- Move between notes D and A.