



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

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Tuesday

Ulili E

Have students

- analyze the phrase form (a b a b).
- experiment with different ways to highlight phrase form with singing (e.g., group 1 sings the first a b and group 2 sings the second a b; a solo sings the first 2 a b and the choir sings the second a b; one group sings a and the sings b).
- sing the chorus on solfege (initially one part at a time).

Ezekiel Saw The Wheel

Have students

- practice singing thirds (e.g., 1 group sings “do” while the other sings “do re mi” to find the third).
- sing thirds in response to hand signs (e.g., LH shows “do” while RH shows “mi”).
- sing and sign thirds above the pitch you sign.

Song Notation

Soakin' Up the Sunshine

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)
- Play-Along (Percussion) Notation (Printable)
- Instructional Activity (Interactive)
- Instructional Activity (Projectable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Songs for Music Making

Display Slide 1 of Song Notation (Projectable): Soakin' Up the Sunshine, and have a volunteer read the text aloud. Discuss sunny days with students, encouraging them to share the kinds of activities they participate in on sun-filled days, the types of precautions they take to protect themselves from the sun's rays, how it feels to "soak up the sunshine," and why they think sunny days tend to make people happy.

Using Song Notation (Interactive Performance) or Song Notation (Animated): Soakin' Up the Sunshine, have students track the lyrics while the song plays. Pause, as needed, to make sure students are keeping up with reading the verses. Switch to Slide 2 of Song Notation (Projectable), or pass out copies of Song Notation (Printable).

Direct students' attention to the words that make up the song lyrics. Ask them to describe how the words are written as lyrics. (The words line up with the notes; some words are separated into syllables.) Encourage students to share any unfamiliar words so they can be explained and discussed. When students are familiar with the lyrics, call on volunteers to read the lyrics of each verse of the song as a review.

Play the song again, and invite students to sing along, as they familiarize themselves with the melody. Review phrases or sections of the melody, as needed, so students are comfortable singing the song.

Singing: Part Singing—Descant

Students will sing a descant part to a rock-style song.

- Provide students with Song Notation (Printable): Soakin' Up the Sunshine, or use the projectable notation, and call their attention to the descant part.
- Using the Navigation Tool and the Digital Mixer of Song Notation (Interactive Practice), isolate the vocal part of the refrain (Refrain 1 or Refrain 2) so that students can listen to the descant and melody lines without accompaniment.

- Have everyone first sing Part 2, or the melody line. Then have them sing Part 1, or the descant line. Adjust the tempo of the Interactive Player, as needed, to help students master the descant.
- Continue with just the vocal line playing, and ask for volunteers to sing the descant as the rest of the class sings the melody.
- Adjust the Digital Mixer so that the accompaniment and the vocal line are both playing. Divide the class into two groups for melody and descant. Have students practice singing with the two parts of the vocal line with the Interactive Player.

To perform “Soakin’ Up the Sunshine,” divide the class into melody and descant groups. You may also wish to add Play-Along (Percussion): Soakin’ Up the Sunshine to enhance students’ performance experience with this rock-style song.

Instructional Activity (Projectable)

Use Instructional Activity (Projectable): to teach students about backbeat. Guide students to work in pairs to clap a backbeat pattern (one student claps beats 1 and 3 while the other students pats beats 2 and 4). Encourage them to switch with their partners so that each student experiences the backbeat. Invite students to listen and sing with the song, clapping the backbeat pattern with their partners.

Instructional Activity (Interactive): Drag and Drop

Use Instructional Activity (Interactive): Drag and Drop and accompanying Teacher Notes to help students become familiar with backbeat rhythm patterns.

Play-Along (Percussion)

The Play-Along (Percussion) assets, including supporting teacher notes, provide students with an opportunity to experience and perform in an ensemble, accompanying the song in a rock style.

Song Notation

Hot Chocolate!

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

Rhythmic and Melodic Motifs

Students will read and sing a song, identifying rhythmic and melodic motifs.

Display Slide 1 of Song Notation (Projectable) and invite a student to read the introductory text and the definition of *motif*.

ASK **How can a motif unify a piece of music?** (The recurring pattern creates a sense of familiarity, and helps the listener/performer make “connections” between the different sections of the piece.)

Using one or more of the Projectable or Interactive options, have students listen to “Hot Chocolate!” while following the notation (which begins on Slide 3) and then sing part 1 of the song, beginning at measure 7 (Slide 4). Pause the recording and invite students to identify melodic motifs. Provide questions that will prompt students to process, aloud, how they are identifying these patterns.

ASK **What are you looking for when you identify a melodic motif?**

Where are there similar patterns of rising or falling melodic lines?

Are these patterns found randomly, or sequentially?

If using a whiteboard, have students circle examples of motifs being discussed.

ASK **How can visually identifying motifs in music help you to read music?** (It helps in developing sight-reading skills. It makes it easier to learn the piece, by helping students to realize that a piece of music is created from repeating patterns.)

Starting on Slide 4, have students listen to and then sing part 2 of the song. Pause the recording and invite students to identify melodic motifs. Use the same questions as before to encourage students to process, aloud, how they are identifying these patterns.

Display Slide 2 and invite students to play or clap, as an ostinato, the rhythmic motif shown. Remind students that this is a syncopated pattern because of the tie. (Review the definition of *syncopation* and clap the pattern with and without the tie to demonstrate the difference.)

ASK **Why is a *rhythmic* motif frequently a part of the *melodic* motif?**
(Because rhythm is an element of music and needed to create a melody.)

Once students can clap the pattern, ask them to

- Look and listen for this motif in the song notation.
- Circle, or otherwise identify, this given pattern throughout the song. (meas. 15, 19, 23-25, 27-29, 52-54, 56-58, 71, 72)
- Clap or play the pattern with the recording of the song.

Part Singing

Divide the class into two groups and assign each group one of the two vocal parts, plus one or more students to sing the descant part (beginning on Slide 14). Invite students to sing along with the Song Vocal Track or Song Notation (Animated). If you would like students to be able to track the notes of the song, use Song Notation (Interactive Practice or Performance) (see below).

Invite students to sing all parts together again with the recording, practicing any areas of specific need, or to support the identification of rhythmic and melodic motifs in both parts.

Song Notation (Interactive Performance)

Use the Interactive Player to adjust the tempo when students are learning the vocal parts.

- Play the song at a slow enough tempo that students can sing the parts together with ease.
- Play only the accompaniment while students sing the entire song in two parts.

Song Notation (Interactive Practice)

Use the Interactive Player to help students locate and describe rhythmic and melodic motifs in each vocal part. Isolate the measures of the song in the Interactive Player so students can see and hear these examples.

Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for “Hot Chocolate!” linked to the Song Vocal Track. 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.

Song Notation

Habemos Llegado (We Have Arrived)

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Habemos Llegado
- Song Notation (Interactive Performance): We Have Arrived
- Song Notation (Interactive Practice): Habemos Llegado
- Song Notation (Interactive Practice): We Have Arrived
- Song Notation (Animated): Habemos Llegado
- Song Notation (Animated): We Have Arrived
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track: Habemos Llegado
- Song Vocal Track: We Have Arrived
- Song Accompaniment Track
- Song Pronunciation Practice Track: Melody
- Song Pronunciation Practice Track: Harmony

Music of Latin America

Students explore a Latin American song with homophonic texture.

Project Slide 1 of the Song Notation (Projectable). Ask for a student volunteer to read the slide. Then introduce “*Habemos Llegado*” by sharing more background information about this Latin American song.

SAY Latin America includes Mexico, the Caribbean, and Central and South America. Puerto Rico is a territory of the United States. It is common to hear Latin American music played in the United States.

Invite students to listen to “*Habemos Llegado*” and discuss the meaning of the song. (bringing gifts)

Guide students to describe the cultural and musical characteristics of the song. (Answers may include: Spanish language, guitars, *cuatros*, and harmony in thirds.)

ASK **What instruments did you hear in the accompaniment?** (guitar [*cuatros*], trumpet, nonpitched percussion)

Explain that a *cuatro* is often used in Latin American music. It is a small guitar with five-course double strings for a total of 10 strings.

Homophonic Texture: Singing Harmony in Thirds

Students sing a two-part song with melody and harmony lines creating homophonic texture.

Move forward to Slide 2 and have students read the text.

Direct students to the song notation for “*Habemos Llegado*.” Have them

- Analyze and describe the melody and the interval of the harmony. (A third below the melody.)

- Identify that the melody and harmony have the same rhythm and words, but have different pitches that are close together. (harmony)

Explain that a melody supported by harmony is known as *homophonic texture*.

Play the Song Vocal Track: English or Spanish and have students pat the beat on their lap if they hear only melody and raise their hand when they hear harmony, or the homophonic texture.

ASK **Did the homophonic texture start at the beginning of the song?**
(no)

How do you know? (The melody was sung alone without harmony.)

Project Slide 3 and have students

- Practice singing the melodic phrase using the syllable *loo*.
- Practice singing the harmony part using the neutral syllable *loo*.
- Sing the two-part phrase together.

Invite students to use Song Pronunciation Practice Track: Melody and Harmony to learn both parts of “*Habemos Llegado*.” Present the parts slowly, phrase by phrase. Then, have students independently

- Sing the melody with the Song Vocal Track.
- Sing the harmony part, a third lower than the melody.
- Sing the song in two parts with accurate intonation.
- Sing the song in two parts, this time with the Song Accompaniment Track.

Explain to students that as they perform the two parts together, the harmony supports the melody. It is not a separate melody.

Song Notation (Interactive Practice): Habemos Llegado or We Have Arrived

Use the Interactive Player in Spanish or English to adjust the tempo in order to support students’ learning the song. Encourage students to

- Pat the steady beat while singing the song.
- Join in singing when they are able.
- Change the tempo.
- Change the volume. (Make sure to indicate when it is loud or soft.)
- Turn off the sound of the melody line with the Digital Mixer by moving the slider all the way to the left, and then play only the song accompaniment while students sing the song.

Song Notation

Tumba

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Listening Animated Map: L' Orfeo: Lasciate i monti (Chorus) (Monteverdi)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Texture/Harmony: Three-Part Rounds

Students will respond through movement when singing the short musical phrases in a two-part and three-part round.

Project Slide 1.

Introduce the song by sharing the following with students:

When Jewish pioneers came to Palestine from all over the world to establish a new country called Israel, they brought the song "Tumba" with them.

SAY "Tumba" is a round made up of three parts. When two or more parts are sung together, a polyphonic texture is created. The word *polyphonic* refers to a musical texture that's created when two or more separate melodies are sung or played together.

Point to the slide and invite students to read the definition for the term *round* in the yellow box.

ASK **Do you know any other rounds?** (Accept all answers. If students need prompting, suggest such familiar rounds as "Row, Row, Row Your Boat" and "Three Blind Mice.")

Play Song Vocal Track: Tumba.

ASK **Is this song in a major or minor key?** (minor)

Is it in unison or harmony? (harmony)

Which word best describes the texture? (polyphonic)

Project Slide 2.

Have students look at the notation for "Tumba." Point to the Roman numerals and tell them that there are three phrases, each identified by a Roman numeral.

ASK **What are the lyrics for "Tumba"?** (nonsense syllables)

Play the Song Vocal Track again and ask students to pat the steady beat and sing along with the recording.

ASK Which phrase sounds the fastest? (phrase II because of the many eighth notes)

Which phrase sounds the slowest? (phrase III because it has the longest note values, although the tempo is the same)

Which phrase has the highest notes? (phrase III)

Which phrase has a note with a sharp? (phrase II)

Divide the class into three groups and assign a phrase from “Tumba” to each group.

Have students in each group

- Practice singing their phrase.
- Create a movement that will go with their phrase. (Mention hands, feet, direction, and levels, as possible movement prompts to consider for their phrase.)

Give students sufficient time to learn their phrase and create their movement. Once the movement is secure, have students sing the song, first in two parts and then in three parts, by having each group continue repeating its assigned phrase as the other group or groups enter. Repeat the process, this time having the groups perform their movement while singing.

If possible, have the groups stand in a formation where they can see and hear each other.

Using the Song Vocal Track or the Song Notation (Interactive Performance), have students sing their assigned phrase and perform their movement with the recording.

Assessment: Activity

Students will demonstrate their ability to sing a two-part and three-part round and respond to the music by performing movements they created to go with their assigned musical phrase.

Organize students into three performing groups. Have students in each group sing their phrase and perform their movement in different combinations with one other group. Then allow all three groups to sing and perform together. Observe that each group can perform its phrase and movement accurately and independently while singing the round.

Extension Activity

Listening Animated Map: *L' Orfeo: Lasciate i monti* (Chorus) (Monteverdi) features an excerpt from Claudio Monteverdi's opera *L' Orfeo*. Written in 1607, this is one of the oldest operas still performed today. The Listening Animated Map, with the accompanying Teacher Notes, will guide students to

- Listen for five vocal parts in polyphonic texture and identify their entrances in the A section.
- Identify common rhythms used in the B section to create homophonic texture.
- Identify the instruments used in the C section, an instrumental ritornello.

Song Notation

Strike Up the Band!

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Projectable)
- Song Notation (Printable)
- Instructional Activity (Interactive)
- Movement Activity Notation (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Music Symbols and Terms: Cut Time

Display Song Notation (Projectable): Strike Up the Band! Have students read silently about George and Ira Gershwin on Slide 1 and the background of "Strike Up the Band!" on Slide 2. Or call on volunteers to read the information aloud. Then have students listen to Song Vocal Track: Strike Up the Band! and march to the beat.

ASK How many steps do you take for each measure of the song? (2)

Call students' attention to the cut time symbol on the notation, discussing what they know about the symbol and this time signature. Point out that, although it may look like there are four beats in each measure of the song because of notation such as three quarter notes and one quarter rest within a measure, the cut time symbol means that there are only two beats in each measure.

ASK What kind of note gets one beat in cut time? (half note)

Singing: Part Singing and Vocal Development

Guide students to continue exploring the cut time meter of the song as they learn the voice parts. Have them

- Step to the beat once more as they listen to the vocal track again; this time two-finger clapping the rhythm of the melody for Voice 1.
- Step and two-finger clap the rhythm of the melody of Voice 2.
- Pat the beat on their thighs and chant the words for Voice 1, along with the vocal track.
- Chant the words for Voice 1 without listening to the recording.
- Sing the melody for Voice 1 on a neutral syllable ("doo" or "loo"), while stepping to the beat.
- Add the words to Voice 1 while tapping the beat on their thighs.
- Pat the beat on their thighs and chant the words for Voice 2 with the recording.
- Pat the beat on thighs and chant the words for Voice 2 without the recording.

- Separate the class into two groups for Voice 1 and Voice 2—have Voice 1 sing/tap while Voice 2 chants the words/taps.
- Sing and step both parts at the same time.
- Add choreography, found in Movement Activity Notation (Printable), to Voice 1 while chanting the words.
- Add choreography, found in Movement Activity Notation (Printable), to Voice 2 while chanting the words.

Pair students as Voice 1 and Voice 2. Ask students to turn to their partner and chant the words for the part they have been assigned, while performing the choreography.

Have students briefly discuss (30 seconds) each other's success with the choreography. Have everyone sing Voice 1 while performing the choreography. Then have everyone sing Voice 2 with choreography. After students have sung each part, divide the class again, and have them sing both Voice 1 and Voice 2, using the choreography.

Have several students model the choreography while everyone else sings; then have them lead the song while other students follow their model.

Music Symbols and Terms: Accidentals

Display the keyboard on the next-to-last slide of Song Notation (Projectable): Strike Up the Band! Play the Song Vocal Track and ask students to identify the accidentals.

Call on a student to point to the keys on the keyboard and describe how the accidental (a flat, sharp, or natural sign) changes the sound of the note. Play the respective notes on a piano when students point to them on the keyboard image.

If students are just learning about accidentals, you may wish to use the keyboard image on the last slide that is labeled so that they can become more comfortable with identifying accidentals before progressing to the keyboard without labels.

Performance

"Strike Up the Band!" is a good choice for a choral performance. Following are some things to consider when preparing students to perform the song

- Use physiology during the learning process so that all students are feeling the same subdivision of the beat. (Examples: two-finger clapping, lightly tapping the sternum, patting legs, and so forth.)
- Be sure that students sing cut-offs together accurately and sing final consonants at exactly the same time.
- Have students practice taking a longer preparation breath during the rest before singers' entrances, instead of waiting until the last eighth note before they sing.

- Encourage students to strive for tall, resonant vowels—the students can think of their voices being produced through a circle of sound. Neutral vowels such as “loo” or “doo” will help them to achieve an awareness of a high soft palate and rounded lips. Sometimes having them sing their words through their “loo” is a helpful analogy.
- Students often get so caught up in the choreography that they forget to sing—in those cases “less is more.” Only use as much choreography as the students can comfortably perform while still singing with a free, energetic tone. It may help to break down the choreography to one move per idea/phrase. You can also break up the movements to different parts of the choir from left to right (similar to “the wave”). Or have Row 1 do a movement, then Row 2, and so forth.
- Consider having some soloists sing while the students behind them perform the choreography.

Musical Elements

After students have worked with the musical elements of “Strike Up the Band!” through the process of learning the song, along with the choreography, and using Instructional Activity (Interactive), use the following questions to assess students’ understanding:

- What is different about Voice 1 and Voice 2?
- How are Voice 1 and Voice 2 similar?
- What differences do you notice between the accompaniment and the voice parts?
- Who can describe what happens when you sing the accidentals in measures 4, 6, and 8?
- How are these accidentals different from the accidentals in measures 30 and 31?
- How many times do you sing an anacrusis in Voice 1? In Voice 2?
- What parts of the choreography were the most challenging to learn? Why?

Song Notation (Interactive Performance)

Use the Interactive Player to adjust the tempo when students are learning the harmony of the song.

- Play the song at a slow enough tempo that students can sing both Voice 1 and Voice 2 together with ease. Increase the tempo as students’ comfort level with the parts increases.
- Turn down the volume of the one vocal part at a time with the Digital Mixer so that students can practice each part separately; then when students are ready, turn down the volume of both parts so that only the accompaniment is heard while students sing the entire song.

Song Notation

Tama tu (A Maori Proverb)

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): Hotspot

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Singing: Diction

Students will learn to sing a song based on a Maori proverb, using proper diction.

Play the Song Vocal Track or display and play the Song Notation (Animated): Tama tu. Point out that most of the words in the song are from a traditional Maori proverb. Lead a discussion about proverbs.

ASK **What is a proverb?** (Lead students to understand that a proverb is a short, commonly used saying that conveys a general truth or piece of advice. Provide examples, such as "Haste makes waste"; "Actions speak louder than words"; and "Look before you leap.")

Engage students in a brief sharing of proverbs they know.

SAY Now it's time to discover the meaning behind the proverb in this song.

Display Instructional Activity (Interactive): Tama tu to help students learn about the Maori proverb and how to pronounce the words. The home screen of this activity presents eight phrases of the Maori words in two ways:

- 1) With the rhythmic notation of the chanted section and
- 2) With the melodic notation of Vocal Part 1.

Click on each phrase on the home screen to activate a popover that provides

- the notated phrase,
- an audio clip of that phrase being sung or chanted,
- a phonetic re-spelling of the phrase, and
- the literal translation of the phrase.

When you play the audio clips of the phrases, have students echo them. Make sure students clearly articulate the Maori words and chant or sing them in the correct rhythm.

Once you complete reviewing all the popovers and practicing the pronunciation, invite students to share how they interpret the meaning of the proverb. This process will help students to establish relevancy at a personal level.

Young person striving with energy,
Young person healthy and alive.
Young person sitting, not moving,
Young person sick, not thriving.

Expression: Legato Phrasing

Students will aurally identify legato phrases in contrast to chanted, staccato sections, then sing with legato phrasing.

Use the Interactive Player to present the Song Notation (Interactive Performance). Students will be able to follow the notation while listening to the vocal performance with accompaniment. Ask students to raise their hands when they hear the style of the song change (this happens at measure 39, Bookmark 4: "Come, gather together"). Click the Play button.

When you observe that most students have raised their hands, or you have reached the return of the "Tama tu" melody, click the Pause button.

ASK **What did you hear that was different from the beginning of the song?** (The melody is sung more smoothly and softly; accept other reasonable responses, as well.)

SAY When a melody is performed this way, smoothly, with no space between the notes, it is called *legato* phrasing.

Encourage students to sing the *legato* section of the song. To prepare for *legato* singing, have students sing the notes on a neutral syllable such as "loo" or "noo." First, have them sing the pitches of the melody *staccato*/separated. Then sing them smoothly and connected. Finally, have students add the words and continue to sing this section of the song with *legato* phrasing—smoothly and connected.

Singing: Two-Part Singing with Expression

Students will learn to sing a two-part song with dynamics shown in the notation.

Review with students the definition of *dynamics* (the aspect of music that relates to how loud or how soft it is performed). Have volunteers share examples of dynamics and explain their meanings. (*Piano* means soft, *mezzo piano* means medium soft, *forte* means loud, and so on.)

Use the Interactive Player to display Song Notation (Interactive Performance): Tama tu. Go to the Navigate pane and click through the bookmarks in sequential order without playing the music. At each section, have students identify the dynamic markings shown.

Next, have all students learn to sing Vocal Part 1, using the Interactive Player to support instruction. Make sure they sing with expression, following the dynamics in the notation.

Then have all students learn to sing Vocal Part 2 in the same manner.

Invite students to analyze the relationship between the two vocal parts.

ASK **When do both parts sing or speak in unison? When does Part 2 echo Part 1?** (Have students look through the notation to find the answers.)

Divide the class into two groups and assign each group to Part 1 or Part 2. Click Play and have the two groups sing the song together in harmony, supported by the Vocals and Accompaniment in the Interactive Performance.

Repeat as needed to make sure both groups know their parts well. Then turn off the Vocal parts in the Digital Mixer and have the two groups perform with only the Accompaniment.

When students are successful singing Part 1 and Part 2 together, consider adding the additional harmony pitches shown in Part 1. You can model the inner harmony pitches for them or ask advanced singers in your class to sing them with the recording.

Song Notation (Interactive Practice)

This component presents the song notation of Vocal Parts 1 and 2 supported by a keyboard accompaniment. Features include:

- Music starts from the beginning of the Vocal parts (no introduction).
- Vocal parts are played with a MIDI flute sound to help students learn the pitches of their assigned Vocal parts, without lyrics.
- Key change and Tempo change capability.
- DIGITAL MIXER has Tracking On/Off and volume sliders for Vocals 1 and 2 and Accompaniment.
- NAVIGATE has pre-determined bookmarks to allow the user to jump to specific sections for focused work.

Song Notation (Interactive Performance)

Use the Interactive Player to facilitate teaching students to sing the song. Features include:

- Tempo change—Play the song at a slow enough tempo that students can sing through the song without hesitation.
- Tracking On/Off—Highlights the notation as the music plays. Supports students in following the notation as the music plays.
- Key change—If the original key of the song is too high or too low for your students, you may change the key higher or lower, in half-step increments, up to a major third above or below the original key.
- DIGITAL MIXER—Turn off one or both Vocal parts to isolate one Vocal part or the Accompaniment. Turn off the Accompaniment to hear only the vocals. For example:
 - Turn off both Vocal parts and have students assigned to Vocal Part 1 sing with the accompaniment.
 - Encourage students assigned to Vocal Part 2 to exhibit good audience behavior as they listen to the other group.
- NAVIGATE—Use pre-determined bookmarks to jump to specific sections for focused work.

Song Notation

I Vow to You, My Country

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

Form: ABA Form

Students will

- Identify and label ABA form presented aurally.
- Exhibit audience etiquette during a live performance and evaluate performances using specific criteria.

Lead a discussion encouraging students to share their understanding of patriotism and patriotic songs.

ASK **Name some patriotic songs. What makes them patriotic?** (Write suggestions of patriotic songs on the board regarding what makes them patriotic: words, tempo, expression.)

Can you share some examples of when you have experienced patriotic feelings? (Examples may include: during a parade, singing the National Anthem at a sports event, watching fireworks in July, watching the Olympics on television.)

SAY "I Vow to You, My Country" is a patriotic song from England.

Play Song Vocal Track: I Vow to You, My Country.

Have students listen to the recording and pay close attention to the words of the song.

ASK **What is a "vow"?** (A vow is a promise. Accept all answers.)

Project Slide 2.

Play the Song Vocal Track again, this time inviting students to listen for parts that are the same and parts that are different.

ASK **In music, what does the term *form* refer to?** (Form refers to the roadmap of the song, how it is put together, how the different parts are arranged.)

Project Slide 1 and have students read the definition in the yellow box to themselves.

SAY The form of this patriotic song is ABA. Listen again to the recording and raise your hand when you hear the A sections.

Play the Song Vocal Track and have students create a movement for the A section that uses the entire body and a movement for the B section that only uses the upper body.

SAY Many measures in this song contain dotted rhythms. Find vocal part 1. Speak the rhythm of the text while tapping the beat.

Play the Song Vocal Track again and encourage students to stand and sing vocal part 1 as they tap the steady beat.

Divide the class into two groups and, with the recording, have group 1 sing the A sections while group 2 sings the B section. Switch parts so all have an opportunity to sing the A and B sections.

Remind students to use rounded lips and sing the long phrases on one breath.

Project Slide 2.

SAY Look at vocal part 2.

ASK **How is vocal part 2 the same as vocal part 1?** (same rhythms)

How is vocal part 2 different from vocal part 1? (The melody in vocal part 1 starts low and goes high; the melody in vocal part 2 starts low and continues lower.)

Have students sit in the proper singing position and sing vocal part 2 with the Song Vocal Track.

Divide students into two groups again. Have group 1 sing vocal part 1 and group 2 sing vocal part 2 with the recording. Switch vocal parts so each group sings both vocal part 1 and vocal part 2.

Assessment: Activity

Students will demonstrate their ability to identify and label ABA form presented aurally.

Play the Song Vocal Track and have students

- Raise their hand when they hear the A section.
- Cross arms over their chest when they hear the B section.

Observe that students respond correctly in identifying the ABA form of the song.

Ask student volunteers to explain how the ABA labels apply to this particular large musical form. Use students' responses as a basis for further discussion and evaluation.

Assessment: Activity

Students will

- Demonstrate their understanding of audience etiquette while singing and listening to "I Vow to You, My Country."
- Use specific criteria to evaluate the performances.

As a class, discuss the criteria for a professional behavior on stage when performing for an audience. List the criteria on the board.