



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

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## Wednesday

### Oh How Lovely Is The Evening

Have students

- sing in unison.
- analyze the intervals created when singing the first 2 phrases together (parallel thirds).
- sing as canon and/or superimposed ostinati.
- create movement.

### Twelve Gates to the City

Have students

- keep steady beat while singing to reinforce syncopation.
- experiment with various ways to energize syncopation.
- experiment with different voicings and/or dynamics to add variety.

### Siyahamba

Have students

- sing melody (part 1).
- sing part 2.
- combine parts 1 and 2.
- analyze part 3 (do and so); add to parts 1 and 2.

# Song Notation

## Sing Me a Song

### 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: Eine kleine Nachtmusik (A Little Night Music) (Mozart)
- Listening Track: Tambor (Tower)
- Listening Track: Pictures at an Exhibition: La grande port de Kiev (The Great Gate of Kiev) (Mussorgsky)

### Form and Texture

Students will identify different instruments within an accompaniment. These instruments create texture and harmony and also are used by the composer to support the form **AABA**.

Introduce “Sing Me a Song” to students by asking the following questions.

**ASK** **What songs do you like to hear or sing when you are excited and happy?** (Accept appropriate answers.)

**Are these the same songs you would listen to if you were tired or sad? Why, or why not?** (Accept appropriate answers.)

**How can listening to music change how you feel?** (Accept appropriate answers.)

Have students read the text on Slide 1 of Song Notation (Projectable).

Play the Song Vocal Track and have students share with each other the ideas and feelings the song inspires.

Explain to students that in addition to the melody and style of the music, composers can use instruments to influence the listener’s feelings and emotions.

**ASK** **What instruments did you recognize in the recording?** (piano, bass, percussion, trumpet, trombone, flute)

Have students read the text on Slide 2 of Song Notation (Projectable). Share with them that the composer chooses instruments based on the different *timbres* each presents. Then describe how different *layers* of instruments within an accompaniment create texture.

**SAY** *Texture* in music means the layering of sounds to create a thick or thin quality. It is how the composer *uses* these different layers to create interest.

*Timbre* is the special sound or tone color that makes one instrument or voice sound different from another. For example, the flute has a different *timbre*, or tone color, than the trumpet.

Display Slide 3.

Play the Song Accompaniment Track and ask students to listen for each instrument, or grouping of instruments, shown on the slide.

Move forward to Slide 4.

**SAY** Look at the diagram on the board. This will help us discover how the composer uses layers of instruments in the accompaniment to “Sing Me a Song.”

Explain to students that the introductory four bars include *all* of the instruments as an introduction. Play the Song Accompaniment Track again and have students begin listening for the groups and individual instruments on measure 5.

You may choose to point to each section as it appears, or say the corresponding letter at the beginning of each section.

(Introduction: measures 1–4)

**A:** measures 5–12

**A<sup>1</sup>:** measures 13–20

**B:** measures 21–28

**A<sup>1</sup>:** measures 29–36

During the listening, use the diagram and key on Slide 4 to help students determine which instruments play during each of the sections. You may need to play the Song Accompaniment Track multiple times for this purpose.

Move forward to Slide 5 to display the completed texture/timbre diagram.

Use the following questions to reinforce or correct students’ responses, and to encourage further discussion.

**ASK** **Which layer, or group of instruments, is always present in all the sections?** (gold: piano, bass, percussion)

**Why do you think those instruments are used throughout?**

(Answers will vary. They are common instruments for a basic accompaniment and keep the rhythm steady.)

**Which section of the piece uses only one layer?** (A section)

**Which two sections are identical?** (A<sup>1</sup> sections)

**How does the diagram show that the B section is different?** (The red box [flute] is not found in other sections and it is on top, similar to how you might picture a soloist performing with a group.)

**What instruments do the purple boxes on the diagram represent?** (trumpet and trombone)

Use the Song Vocal Track to teach students to sing “Sing Me a Song” with the instrumental track. Then give students the opportunity to sing with the Song Accompaniment Track.

# Song Notation

## Peace Like a River

<p><b>Interactive Learning and Presentation Options:</b></p> <ul style="list-style-type: none"> <li>• Song Notation (Interactive Performance)</li> <li>• Song Notation (Animated)</li> <li>• Song Notation (Projectable)</li> <li>• Song Notation (Printable)</li> <li>• Song Keyboard Accomp. (Printable)</li> </ul>	<p><b>Audio Options:</b></p> <ul style="list-style-type: none"> <li>• Song Vocal Track</li> <li>• Song Accompaniment Track</li> </ul>
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### Music Symbols and Expression: Tempo Markings

Students will use known music symbols, terminology, and appropriate vocabulary to identify, explain, and interpret melodic elements referring to tempo.

Project Slide 1.

Share with students the following background information about the song “Peace Like a River.”

“Peace Like a River” is an African American spiritual, first sung in the early 1700s. Spirituals helped express the thoughts and feelings of enslaved people as they worked.

Play Song Vocal Track: Peace Like a River.

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

**ASK** **What does the term *tempo* mean?** (the speed of the beat—fast or slow)

**Describe the tempo and the mood of this song.** (It is slow and it has a calm feeling.)

Project Slide 2.

**ASK** **How many phrases do you see in this song?** (six)

**How do you know where the phrases begin and end?** (The phrase can be identified by the long slur that groups the notes together.)

Before playing the Song Vocal Track again,

- Have a volunteer model correct posture for the class before singing with the recording.
- Remind students to use rounded lips and sing the phrases as they are marked in the score.
- Encourage students to pat the steady beat as they sing verse 1.

**SAY** Different songs are sung at different tempos. Sometimes different tempos are used in the same song.

Using the Song Notation (Interactive Performance), adjust the tempo of the song and have students sing verse 2 at a quicker tempo while keeping the beat on a new place on their body.

**SAY** Talk to your neighbor and compare the mood of the two verses.

**ASK** **How was the mood different when you sang the verse at a quicker tempo?** (Use students' responses for further discussion of how tempo relates to musical expression.)

Project Slide 1.

**SAY** Here are some words musicians use for tempo.

Point to the Italian terms on the slide. Say them and have the students echo. Have student volunteers read the corresponding definitions out loud.

**SAY** The tempo for a song is sometimes written above the key or time signature on the first staff of the song in big, bold letters. When the tempo changes, a new tempo marking must be written in the score to tell the singers and instrumentalists how fast or slow to play or sing.

**ASK** **What tempo did we use when we sang verse 2?** (The answer would be *allegro* or *moderato*, depending on how fast the song was sung.)

Project Slide 3.

Have a volunteer come forward and write the tempo for verse 2 above the first staff for that verse.

**ASK** **Which tempo do you think we should use for verse 3?** (Answers may vary; accept all answers.)

Have students

- Sing verse 3, using all of the different tempo recommendations suggested by the class. [Sing without the recording, or use the Song Keyboard Accomp. (Printable).]
- Review the words to verse 3 and decide, as a class, which tempo to use for that verse. (You may need to show Slide 1 again.)
- Sing verse 3, using the tempo marking the class decided was most appropriate to convey the mood of the text.

Have a volunteer come forward and write the tempo for verse 3 above the first staff of the verse.

Play the Song Vocal Track and have students sing the entire song at one tempo using long, *legato* phrases and good vocal production.

Project Slide 1.

**ASK** **What is the definition for the term *accelerando*?** (gradually getting faster)

**What is the definition of *ritardando*?** (gradually getting slower)

Invite students to sing "Peace Like a River" a cappella using *accelerando* for verse 1 and *ritardando* for verse 2.

**ASK** Which tempo change, *accelerando* or *ritardando*, seemed most appropriate to use with this song? (*ritardando*)

Play the Song Accompaniment Track and challenge students to sing the entire song from memory.

### Assessment: Activity

Students will demonstrate their understanding of known music symbols referring to tempo by singing, listening to, describing, and comparing performances of the song using various tempos.

Have students work in small groups. Invite each group to sing one of the verses from "Peace Like a River" in a different tempo. Following all of the performances, have each group

- Compare the students' performances to the recording.
- Describe the similarities and the differences to the professional recording, using appropriate vocabulary.

Observe students' performances and follow-up discussion to assess their ability to interpret, respond to, and identify tempo terms.

### Assessment: Activity

Students will demonstrate their ability to use different tempos to communicate the feelings of a song.

**ASK** Who can tell the class what the terms *accelerando* and *ritardando* mean? (*Accelerando* means the music gets gradually faster. *Ritardando* means the music gets gradually slower.)

Have students

- Sing verse 1 of "Peace Like a River" (without the recording), using an *accelerando*. Begin at an *adagio* tempo.
- Sing verse 1 again; use a *ritardando* and begin at an *allegro* tempo.
- Discuss with a partner how the mood of the song changed by gradually speeding up the tempo, or gradually slowing down the tempo.

Observe students' performances and follow-up discussion to assess their ability to interpret and respond to *accelerando* and *ritardando*.

### Extension Activity

Have students name other songs they know that are sung at each of the tempo markings on Slide 1.

Write the list of song suggestions on the board and their respective tempos. Discuss how music can communicate feelings and how different tempos are used for different moods in songs.

**SAY** The next time you look at a piece of music, be sure to identify the tempo so you convey the composer's intended mood of the song.

# Song Notation

## Cindy

### 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

### Rhythm: Eighth/Sixteenth-Note Combinations, Dotted-Eighth/Sixteenth-Note Patterns, Syncopation

Students will use standard notation in  $\frac{2}{4}$  meter to read, write, and reproduce new and previously-learned note values in rhythmic patterns.

Introduce this lesson by sharing the following information with students.

- As Americans migrated westward from the original 13 colonies, they took their music with them.
- Dancing was a favorite pastime enjoyed as a means of entertainment.
- Early American settlers attended community events such as hoedowns, barn raisings, weddings, and square dances where tunes like “Cindy” were played and danced to.

Play Song Vocal Track: Cindy and ask students to silently pat the beat as they listen to this folk song.

Project Slide 1.

Review the notation on the right side of the slide. Have students

- Identify each of the notes and the eighth rest.
- Give the value and rhythm syllable name for each note or combination of notes.

Project Slide 2.

Play verse 1 of the Song Vocal Track and encourage students to again silently pat a steady beat as they follow the notation.

Point out that each phrase of the verse begins with an eighth-note pick-up. Using the system of your choice, have students count to emphasize the pick-up and the downbeat that follows.

**ASK** **In the verse, what measures have dotted-eighth/sixteenth-note combinations?** (measures 1, 5, 6, 9, 13, 14)

**What measures in the verse have syncopated patterns?**  
(measures 2 and 10)

Guide students in

- Lightly tapping or clapping and speaking the rhythm syllables of the verse.
- Saying the words in rhythm.
- Singing the entire verse.

Invite students to follow the same process for verses 2 and 3. For a crisp and energetic sound, encourage students to clearly enunciate the beginning and final consonants of each word. Sing words such as *wish*, *hangin'*, *sweet*, and *fine* with added emphasis and expression.

Project Slide 3.

Focus on the melody of the refrain, found at vocal part 3.

**ASK** **What measures of the refrain have paired-sixteenth/eighth-note combinations?** (the pick-up to the refrain, measures 2, 4, 6)

**What measures of the refrain have dotted-eighth/sixteenth-note combinations?** (measures 1, 3, and 5 in vocal part 3: the melody)

**What measures of the refrain have a syncopated pattern?**  
(measure 6 in vocal part 3: the melody)

Looking at vocal part 3 (melody), guide students in

- Lightly tapping or clapping and speaking the rhythm syllables of the melody of the refrain.
- Saying the words in rhythm.
- Singing vocal part 3 (melody).

**ASK** **Look at the refrain countermelody 1. How many beats does a half note tied to a quarter note receive?** (three beats)

**SAY** Pat the beat and speak the words for countermelody 1.

Have students sing countermelody 1 with the Song Vocal Track.

**ASK** **Look at countermelody 2. How many beats does an eighth note tied to a quarter note receive?** (1-1/2 beats)

**SAY** Pat the beat and speak the words for countermelody 2.

Have students sing countermelody 2 with the Song Vocal Track.

Display the Song Notation (Interactive Performance). Divide the class into three groups and have each group take a turn singing the refrain countermelodies 1 and 2, and the melody (vocal part 3).

Project Slide 1.

Have students examine the notation on Slide 1.

**ASK** **Which rhythm is not present in "Cindy"?** (the four sixteenth notes)

Have students name the rhythms in the refrain that are not listed on the slide.  
(half note tied to a quarter note and eighth note tied to a quarter note)

# Song Notation

## Don't Let the Wind

<p><b>Interactive Learning and Presentation Options:</b></p> <ul style="list-style-type: none"> <li>• Song Notation (Interactive Performance)</li> <li>• Song Notation (Animated)</li> <li>• Song Notation (Projectable)</li> <li>• Song Notation (Printable)</li> <li>• Song Keyboard Accomp. (Printable)</li> <li>• Instructional Activity (Projectable): Old Dan Tucker</li> <li>• Song Notation (Animated) : Alabama Gal</li> <li>• Movement Activity Instructions (Animated): Alabama Gal</li> <li>• Listening Activity (Projectable): The Entertainer</li> </ul>	<p><b>Audio Options:</b></p> <ul style="list-style-type: none"> <li>• Song Vocal Track</li> <li>• Song Accompaniment Track</li> </ul>
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### Rhythm: Syncopation

Students will use known music symbols and terminology to identify and aurally recognize the rhythmic element of syncopation in a song.

Project Slide 1 and invite a student to read the first sentence aloud.

**SAY** St. Helena is off the Atlantic coast of the United States, near South Carolina and Georgia.

**ASK** **What weather conditions might exist on this island?** (Answers will vary.)

Discuss the prominence of hurricanes, storms, and high winds in this region. Encourage students to share their thoughts about why the people from St. Helena created this song.

Invite students to move to the steady beat as they listen to Song Vocal Track: Don't Let the Wind. (If a student asks why you are patting quarter notes as the beat when the song is in meter in 2, explain that you can also feel the song in meter in 4.)

Then lead them as they sing the song with Song Notation (Animated): Don't Let the Wind.

Divide the class into two groups. Invite the first group to pat a steady quarter-note pattern while they sing. Have the second group reproduce, by clapping, the rhythm of the words while they also sing the song.

Encourage each group to listen for where the words fall within the quarter-note beat.

**ASK** **Does the word *let* fall on the beat, or between the beats?** (between the beats)

**SAY** When the note stressed, or accented, comes between two beats, the rhythm is called *syncopation*.

Isolate the phrase *Don't let the*.

**ASK** Which word is stressed the most in this phrase? (*let*)

Refer students to the eighth-quarter-eighth notation on Slide 1. Then have half the class pat a steady quarter-note pattern while the other half claps and chants the syncopated pattern, as an ostinato, on the words *Don't let the*. Allow students to switch roles.

Play the Song Vocal Track again.

**ASK** How many times does this syncopated pattern occur in the song? (five times, each time the song is sung)

Invite students to perform the extended *don't let the wind* syncopated rhythmic pattern on a non-pitched percussion instrument while they sing the song again with the Song Vocal Track.

For an additional challenge, encourage students to play the *don't let the wind* rhythmic pattern as an ostinato to other known songs. Encourage students to use appropriate vocabulary when describing and referring to syncopation.

### Assessment: Activity

Students will demonstrate their ability to aurally identify and reproduce, by clapping, the syncopated rhythmic pattern in "Don't Let the Wind."

Divide the class into two groups. Have

- Group 1 pat a steady quarter-note pattern while singing with Song Vocal Track: Don't Let the Wind.
- Group 2 clap only on the syncopated rhythmic pattern, each time it occurs.

Allow groups to switch roles.

Observe whether students are identifying the syncopation correctly by clapping at the appropriate time.

### Assessment: Formal

Students will demonstrate their ability to visually identify the notated syncopated rhythmic pattern in "Don't Let the Wind."

Distribute copies of Song Notation (Printable): Don't Let the Wind. Ask students to sing "Don't Let the Wind" with the Song Vocal Track and circle the notation for the syncopated rhythmic patterns. Invite students to share their responses with the class for group discussion and assessment.

# Song Notation

## California

### Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)
- Instructional Activity (Interactive): Drill Ye Tarriers

### Audio Options:

- Song Vocal Track
- Song Accompaniment Track

## Rhythm: Reading, Playing and Improvising Rhythmic Patterns

Students will read, play, and improvise rhythmic patterns that include eighth and sixteenth notes.

To introduce the song "California," share the following background information with students:

Gold in California was first discovered by James Marshall in early 1848 near a place called Sutter's Mill. In 1849, a traveling concert troupe known as the Hutchinson Family performed "California." They sang for a group of Massachusetts prospectors heading West to search for gold.

Project Slide 2 and play Song Vocal Track: California.

Have students

- Tap the steady beat as they listen.
- Tap the beat and sing the song.

Project Slide 1.

Explain that a rhythmic pattern in music is a group of long and short sounds and silences used in different combinations.

Have students

- Identify the individual note values shown on Slide 1.
- Say the rhythm syllable that goes with each note value, using the system of your choice.
- Echo clap two-beat patterns that include quarter notes, eighth notes, quarter rests, four-beamed sixteenth notes, and beamed eighth and sixteenths.

To reinforce the understanding of these rhythms, say words or phrases from the song that use two-sixteenth-eighth-note and eighth-two-sixteenth-note rhythms. For example: *plenty of; banks of the*.

Have students decide, without looking at the notation, which rhythm fits the words or phrases.

Project Slide 3.

Have students say the words of the last line of "California" in rhythm as they pat the steady beat.

Draw attention to the phrase *banks of the Sacramento shore*.

**ASK** **What is the rhythm of the word *Sacramento*?** (four eighth notes)

Have students pat the steady beat again, and listen as you clap the phrase *banks of the Sacramento shore*.

**ASK** **How many beats did you pat during my clapped pattern?** (four)

**How many sounds did you hear for the words *banks of the*?**  
(three)

**What was the pattern of the sounds?** (long-short-short)

Clap the rhythm of the words *plenty of* and *banks of the*.

**ASK** **How are those two rhythm patterns different?** (The first one is two sixteenths and an eighth; the second one is one eighth and two sixteenths.)

Project Slide 2.

Play the Song Vocal Track and have students

- Sing the song and reproduce the rhythm of the words by tapping while they sing.
- Sing the song again, this time using rhythm syllables of your choice.

Using classroom rhythm instruments, have students

- Break into small groups.
- Choose which two one-beat patterns from Slide 1 the group would like to use to accompany the song.
- Improvise their simple accompaniment during the verse of the song.
- Discuss their improvised accompaniments and suggest ways to modify them.
- Improvise a second time, trying different combinations of rhythmic values from Slide 1.

## Assessment: Activity

Students will demonstrate an understanding of note values and rhythmic patterns by reading and improvising rhythms that include eighth and sixteenth notes.

In small groups, have students improvise a simple eight-beat (four-measure) rhythmic phrase to accompany "California" using the note values on Slide 1. Students can practice their improvised patterns with Song Vocal Track: California.

Each group selects one of their improvised patterns to perform for the other groups. As each group performs, the other groups of students listen and identify the name(s) of the note values they heard, along with writing the patterns using

# Song Notation

## Now Let Me Fly

### 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

### Singing: Using Vocal Development and Choral Techniques to Sing with Accurate Intonation

Students will sing a spiritual with accurate intonation and expression.

Project Slide 2.

Introduce “Now Let Me Fly” by explaining that African American spirituals are an important part of our American musical heritage. When slavery existed in the United States, enslaved African Americans created these songs to instill hope. Spirituals blend music from two cultures and represent diverse genres: the melodies and rhythms of West Africa and the church hymns of white colonial settlers. These songs were passed on through oral tradition, and variations in melody and rhythm are common. Many spirituals, such as “Now Let Me Fly,” express the desire for freedom and included double meanings. For instance, both “let me fly” and “the Promised Land” likely refer to escaping from slavery.

Project Slide 1.

**SAY** Let’s review pitches from the song with pitch syllables and hand signs.

Point to each pitch for students to sing and sign. Call on a volunteer to read the definition of *intonation*. Discuss, as needed, to ensure understanding.

**SAY** Now let’s sing and sign some melodic patterns. Listen carefully for accurate intonation.

Point to melodic patterns, such as *do-la<sub>1</sub>-so<sub>1</sub>* and have students sing each pitch of the pattern you point to. You may wish to challenge students by pointing to melodic patterns and then having students sing *after* you finish outlining the patterns. Isolate specific melodic patterns from the song for this activity.

Project Slide 2 again or distribute copies of the Song Notation (Printable).

**ASK** **What can you tell me about this song?** (Answers will vary, but students should understand that the song has two sections [verse and refrain], is in G pentatonic, is in  $\frac{4}{4}$  meter, and uses syncopated rhythms.)

Give students an opportunity to read the song’s lyrics, or have volunteers read aloud the refrain and each verse. Ask them to consider how an enslaved person would sing a song about freedom. Suggest that they think about the way flying “way in the middle of the air” might feel, even if that feeling was only imagined.

Discuss with students whether they think the song will be sung fast or slow, and whether the notes will be smoothly connected or detached and accented. Encourage students to explain their responses. Lead them to understand that, because of its origins, text, and musical elements such as syncopation, the song will probably have a relatively fast tempo and include accented articulation.

Play Song Vocal Track: Now Let Me Fly and have students sing the refrain. To aid success, students may listen to the first refrain and then join in when the refrain returns the second time. Offer feedback about their singing and suggestions for improvement as needed.

Play the Song Vocal Track again and have students sing all of the song. To aid singing independence, listening, and blend, have small groups sing the verses while all students sing the refrain. Lead students in singing the song *a cappella*. Discuss with them how singing without accompaniment impacts their singing.

**ASK** **What dynamic changes could we include to make the refrain more expressive?** (Accept all responses, but encourage students to explain their suggestions for dynamic changes.)

Encourage students to experiment with their various ideas about dynamics and dynamic changes. One option is to have the first and second phrases *crescendo* into the third phrase and the fourth phrase *decrescendo* slightly. This reinforces text repetition, melodic structure, and phrase form.

Have students decide on a performance plan and sing the song with the Song Accompaniment Track, Song Keyboard Accompaniment, or *a cappella*. Offer feedback, and then rehearse, as needed, to solidify expression and technical accuracy.

Invite students to listen as you sing the refrain. While modeling, intentionally allow tuning to deteriorate in a certain section, such as flattening when singing *way in the middle of the air* and sharpening on the second *let me fly* (measures 3–4). Discuss with students what they heard in your singing.

Activities to aid vocal development and intonation could include

- Having students sing the *do*-pentatonic scale in G. Encourage good posture and pure vowels. Focus on pitches used in the song (*do, re, mi, so, la, la<sub>1</sub>, and so<sub>1</sub>*). Use the pitches and hand signs on Slide 1, as needed.
- Having some students sing a sustained *do* while other students sing various pitches in the pentatonic scale. Use hand signs, the pitches on Slide 1, and/or a pitch ladder to indicate which students sing various pitches. One way to accomplish this is to divide the class into two groups and have students respond to your hand signs: one group sings what you sign with your left hand, the other sings what you sign with your right hand. You also may want to use student leaders and additional groups. Leaders can indicate which pitches to sing by using hand signs or pointing to a pitch ladder.
- Having students echo patterns from the song, presented vocally or played on an instrument such as a piano, barred instrument, or recorder. After they sing, check their tuning, using the instrument. Isolate patterns from the song to use when echoing, such as *do mi so; la so mi; mi re do; do la<sub>1</sub> so*.

- Having students sing pitches and/or melodic patterns on a neutral syllable such as *do*, *dee*, or *dah*. The pitches on Slide 1 or on a pitch ladder may be used to indicate pitches to be sung.

When students sing descending passages, they often tend to sing flat. To aid intonation for these passages, have them

- Sustain *do*, either on an instrument or sung by a group of students, while the rest sing descending patterns from the song using pitch syllables and hand signs. For example, have one group of students sing *do* while another group sings descending passages *do-la<sub>1</sub>-so<sub>1</sub>*; *so-mi-do*; and *mi-re-do*. Switch parts so students that were singing the sustained *do* can practice singing patterns.
- Sing on a neutral syllable such as *loo*, *lie*, or *lah*.
- Show upward movement with their arms and/or body when singing descending passages. Using a movement that is opposite from what is melodically happening may prevent pitches from “sagging.”

Have individual students or small groups sing the verses of “Now Let Me Fly” and the larger group sing the refrain. Encourage appropriate audience etiquette while soloists or small ensembles sing the verses. Discuss that showing respect aids singers’ ability to focus and listen and offers encouragement.

### Assessment: Activity

Students will sing with accurate intonation and evaluate their own intonation, as well as that of others.

Guide students in creating a list of observable criteria for use in evaluating singing. This list may include criteria discussed in the instruction, as well as additional behaviors important for expressive singing. Criteria may include

- Are all pitches sung in tune?
- Are all rhythms sung accurately?
- Is dynamic variation evident and appropriate?
- Is articulation appropriate to the musical style?
- Is the text clear and understandable?
- Are voices blended so that individual voices don’t “stand out?”

Use these criteria for evaluation of various student performances, including individual, small groups, and the large group. For example, have students sing the refrain *a cappella*, then check tuning of final *do* with an instrument. Have students evaluate the intonation of their performance. If intonation is not accurate, discuss where tuning may have suffered or declined and ways they might remedy their intonation, such as standing to allow better breath support, or taking time for more practice with pitch patterns.