



Pearson



Creating Community Through Song

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Summer Music Institute
Boone, North Carolina
Monday, June 17, 2019

DAY ONE: United in Unison

The Lion Sleeps Tonight (gr. 6, p. 132)

Great Big Stars (gr. 1, p. 35)

- Listen to Song Vocal Track. Discuss how call and response were performed.
- Experiment with different ways to perform call and response (e.g., solo, small group, large group, dynamics, different solo for each call, etc.).
- Sing with Song Accompaniment Track.

There's No One Exactly Like Me (gr. K, p. 96)

- Sing with Song Vocal Track while using locomotor movement to show steady beat.
- Sing adding high clap on every high D.
- Sing while moving into big space.
- Sing and add movement on verse 1 by yourself to facilitate high D and word meaning; add movement on verse 2 with someone else to facilitate high D.

Still, Still, Still (gr. 5, p. 151)

- Practice text with Song Pronunciation Practice Track.
- Sing with Song Vocal Track or Song Keyboard Accompaniment (Printable) or Play-Along Guitar Notation (Projectable).
- Discuss form (aba). Experiment with ways to vocally reinforce form (e.g., dynamics, texture, a cappella vs. accompanied, etc.).

Winter Wonderland (gr. 5, pp. 184-185)

- Discuss form of song (AABA).
- Sing with Song Vocal Track, noting form of recording. (In 7 measures of rest, B section is played.)
- "How could we use movement to reinforce the form?"
- "What else could we do to reinforce the form (solo vs. group singing, dynamics, etc.)?"
- Sing with Song Accompaniment Track, adding movement and other student ideas to illustrate form.

Hernando's Hideaway (gr. 6, pp. 76-77)

- Experiment with different ways to highlight sectional form (including movement).
- Focus on diction (e.g., consonant clarity, final "c" sound in first A and "s" in second A, etc.)

It's Possible (gr. 6, pp. 111-13)

- Use Song Notation (Interactive Performance) to practice at slower tempo and Digital Mixer feature to add/subtract voices.
- Focus on diction and sustained pitches (duration and vowel). Add gesture to help with duration of sustained pitches.

Nino Querido (Dearest Child) (gr. 1, p. 74)

- Sing in Spanish with Song Vocal Track; then in English with Song Vocal Track. Discuss differences in vowels at phrase endings.
- Display Song Keyboard Accompaniment. Experiment with singing bass clef pitches and playing them on BM.
- Sing with instruments or keyboard, first time Spanish, second time English.

Twelve Gates to the City (gr. 5, pp. 169-170)

- Discuss ways to vocally make the verse and refrain different (e.g., solo or small ensemble on verse, large group on refrain).
- Replace “Oh” with different word/vowel (e.g., “Ooo,” “Ah”).
- Sing with Song Accompaniment Track.
- Add slight break before syncopations after “Oh.”
- For performance, audience could be added on refrain.



Still, Still, Still

(Sleep, Dearest Child)

Guitar



D A7 D

4/4

/ / / / | / / / / | / / / / |

A7 D A7 D

/ / / / | / / / / | / / / / |

D A7 D

/ / / / | / / / / | / / / / ||



Niño querido

(Dearest Child)

*Folk Song from Spain
Arranged by William Wallace*

Tenderly

G D7 G

Ni - ño que ri - do, duér - me - te ya;
Sleep now, my ba - by, sleep now, my dear;

5 G C D7 G

Que mien - tras tan - to te can - ta ma - má.
Moth - er will sing as the night - time draws near.