



Pearson



Creating Community Through Song

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Summer Music Institute
Boone, North Carolina
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DAY TWO: Hallelujah for Harmony

Yibane Amenu (gr. 5, p. 138)

- Have students look at song. Teacher sings a phrase (on neutral syllable) and students identify which phrase was sung.
- Have students choose which phrase they want to sing. Superimpose as ostinato.
- Add Orff instruments from Orff Arrangement Notation (Printable). Teach by imitation or from notation.

Ego Sum Pauper (gr. 5, p. 46)

- Improvise singing canon where voices enter every 4 beats and last note of phrase is sustained (same form as “Ego Sum Pauper”). Begin with 8-beat echo singing; then add singing on sustained pitches. It may help to decide on text first.
- Practice imitating in pairs in C pentatonic. Hold up colored scarves or scrubbies to reinforce leader and echoer. First practice echoing, then have leader sustain last pitch. Have Orff instruments play bordun underneath for support.
- Listen to Song Vocal Track. “How is this similar to what we just did?”

Scattin’ A-Round (gr. 6, p. 185)

- Look at melody in songbook; identify melody from notation.
- Sing theme and each variation a cappella; then in canon.
- Create movement for each theme and variation.
- Add ostinato.
- Create form.

Hey Ho! Nobody Home (gr. 6, p. 78)

- Sing from notation (book and/or Song Notation Printable) a cappella.
- Add locomotor movement to singing (read from Song Notation Printable).
- Experiment with different textures by singing 2-, 3-, or 4-part canon entering at different phrases.
- Sing ostinatos.
- Have students select part they want to sing (canon 1, 2, 3, 4, ostinato 1, 2, 3). They stand with other people singing that part and decide how many times they will sing it and whether there are any rests in the repetitions. Add movement if desired.

Hello, My Friends (gr. 1, pp. 17-18)

- “How many phrases are in the song?” (4) [may have to model eliminating rest in 3rd phrase to help with recognizing longer phrase)
- Sing a cappella showing phrases with arcs.
- Practice singing only the first 2 pitches of each phrase, sustaining the last one to create harmony. On the next-to-last phrase, sustain for 4 measures, then sing last phrase in unison. Sing with Bonjour, Mes Amis Song Accompaniment Track.

- Divide into 2 groups, one singing melody and the other sustaining pitches. Switch on repeat. Sing with Song Accompaniment Track.
- As extension, on phrase 4, have one group sing text of last phrase on first pitch (C). Have another group sing C-B-A and sustain A. Have final group sing phrase as written.

Old Blue (gr. 1, p. 75)

- Sing with Song Notation Animated.
- Sing again while teacher improvises on sustained pitches. Question students about what was heard.
- Have students practice creating different text and rhythms during all sustained pitches, initially staying on the sustained pitch and later moving to different pitches to create harmony. May add improvisation during coda.

We Have Arrived (gr. 5, p. 61)

- Listen to Song Vocal Track and describe what is heard texturally (unison/homophonic).
- Look at notation and discuss.
 - What is texture at beginning? At end?
 - Where does harmony begin?
 - How do voices move in relation to each other?
- Discuss examples of parallel things in environment and other subjects (e.g., fence rails, train tracks, spirals on notebooks).
- Practice finding initial pitch of harmony using voice and body levels.
- Using large space, sing in two groups (each part stands together). During second instrumental interlude (that is the length of the song), walk in space and switch places with other part.

Kapulu Kane (gr. 2, p. 55)

- Sing with Song Vocal Track.
- Display chord stacks. Have students hum a pitch in each chord (determine how many beats to hold each pitch).
- Add melody on text over hummed chords.
- Add 3rd above melody to create additional harmony using text. Consider changing last measure to B A G.

D	A
B	F#
G	D

By the Waters of Babylon (gr. 6, p. 32)

- Warm-up by singing solfege scale in parallel 3rds.
- Sing melody with Song Vocal Track (larger pitches).
- Have students find where harmony begins in B section. Sing this phrase on solfege.
- Find opening pitch of harmony part on this phrase (*mi*). Sing harmony on this phrase using solfege. Combine melody and harmony on this phrase.
- Add harmony on repeat of A.
- As extension sing chord roots to add more harmony. Create rhythm for this part if desired.

ORFF ARRANGEMENT

Yibane amenu

Round from Israel
Arranged by Konnie Saliba

Voice I

Soprano Glockenspiel/Alto Glockenspiel

Alto Xylophone/Alto Metallophone

Tambourine

Bass Metallophone/Bass Xylophone

V II III 1. 2.

SG/AG

AX/AM

Tam

BM/BX

