

Measures	Section	Parts Singing	Notes
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SONG	<u>Singing Together</u> Words and Music by Craig McLeish		
Standard(s) Met	Pr.4.2 Pr.5.1 Pr.6.1 Re.7.2 Cn.10.0		
Objective(s) Met	<ul style="list-style-type: none"> • Students will sing with healthy vocal technique using proper vowel production, breath support, clear articulation, and blend and balance voice within ensemble • Students will sing with healthy vocal technique while modifying vowels and diction, controlling pitch accuracy and using appropriate tone color to create an authentic performance of the selection • Students will define, describe, identify and use music vocabulary relevant to the score, including but not limited to: tempo, phrasing, accent, dynamics, form, verse, bridge, chorus, descant, divisi, repeat sign, first and second endings, coda, dal segno, fermata, solo, vocal percussion, non-lexical vocables, word painting, and expression • Students will define the form of the song, and describe repetitions and contrasts • Students will demonstrate choral phrasing and expression that conveys the text of the song, and demonstrate understanding of the composer's intent based on the text • Students will demonstrate control of expressive elements to add meaning to the text • Students will follow conductor's cues, patterns, and gestures • Students will perform repertoire in a professional manner for the benefit of the ensemble and the audience • Students will interact and cooperate with fellow ensemble members to interpret the music and enhance the performance 		
Composer's Notes	<p>The arranger for Young Voices International, Craig McLeish, has penned this uplifting song especially for young singers all around the world this year! He encourages singers to have a real sense of excitement from the outset, especially from m. 25, and, of course the sustained note on 'rise' to increase in intensity just before the choruses. Syncopation is a bit of a theme in this piece, and verse 2 has lots of it, especially, mm 61-62. At m. 99, a simple call and response from each side to the other comes together strongly to the chorus, once more. Finally, the end, pay special attention in two regards: the long note needs to be held with courage, and the rhythm of 'Watch out world' is slightly different to the previous two times. Enjoy this brand new song, which we hope will bring together the youth of all different backgrounds in peace and understanding through the power of music.</p>		

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General Notes	<ul style="list-style-type: none"> ● Introducing the song: Discussion - Why do we sing together? ● Music Literacy: Practice finding and following their part in the sheet music (especially counting measures of vocal rest during the interludes) ● Form: What parts repeat? Are there any differences in the notes on the repeats? [m. 8-24 + m. 52-67 à there's an extra note in m. 61 to make it fit with the words; the words are different. M. 25-34 + m. 68-76 à a true repeat, nothing is different. M. 34-48 + m. 77-91 choruses a true repeat, nothing is different. Last chorus m. 108-123 "Watch out world" is longer!] ● Diction: The words "together" and "forever" are a good opportunity to teach students how to keep their vowels more open and "British" sounding – not sitting on the American R sound. ● Teaching the Notes: Can teach the notes rote or with solfege ● Time Signature: ask students to count 1-2 and 1-2-3 to see which "fits" better with this piece (1-2) ● Key Signature: Does this piece sound happy (major) or sad (minor)? 		
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m.1-8	Instrumental Introduction		<ul style="list-style-type: none"> ● Rhythm: Practice counting the interlude (8 measures). ● Performance: Practice staying engaged during the introduction. ● <u>Exercise 1: Characters on a Journey</u> <ul style="list-style-type: none"> ○ The introduction provides a neat progression that students can harness to practice their skills of connecting with each other and the audience. One way to practice this is for students to imagine themselves as characters/actors who are going on a journey during this introductory section. There is a reason that people sing, and it is because they are feeling an emotion that words alone cannot express, or else we would just speak it! Emphasize that the story of the song starts at m. 1, even though the choir doesn't begin singing until m. 9. So as characters, students need to decide individually what is going on inside during the introduction. Why do they start singing at m. 9? Tell students that their facial expressions convey emotions they have inside, and that choir is the perfect place to be open to those emotions. Have them decide individually what emotion they feel at the beginning of this song. It may be excitement, reflection, nostalgia, nervousness – allow them to experiment. ● <u>Exercise 2: Audience of Loved Ones</u> <ul style="list-style-type: none"> ○ In this exercise, students will imagine their loved ones in the audiences, as they listen to the introduction and prepare to sing. The chords on the downbeats of mm. 1, 3, 5, 7, and then 9 (the downbeat of the first verse) also provide nice aural support for this exercise. Ask students to imagine different people in the audience – their father, grandmother, best friend, pet – whoever [think of 5]. At each of these downbeats, they see another person that they love in the audience. At the downbeat of m. 9, they are so excited by these people that they love that they just have to sing about it.
m. 8-24 “Today is the day...”	Verse 1	Unison	<ul style="list-style-type: none"> ● Rhythm: <ul style="list-style-type: none"> ○ Practice the first entrance ● Teaching the Notes: <ul style="list-style-type: none"> ○ Starting note is <i>do</i> [actually, starting notes for every phrase in this section is <i>do</i>] ○ Will have to practice navigating the notes on “best day of” to get the P5 and octave leaps within the line ● Dynamics: starts out <i>mp</i>; have students sing it loud, then whisper it, then try to sing it

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			<p><i>mp</i> – not a whisper but still soft</p> <ul style="list-style-type: none"> ● Cutoffs: @ m. 23 & m. 33
m. 25-34 “Can you touch the tension...”	Bridge to Chorus 1	Unison	<ul style="list-style-type: none"> ● Dynamics: <i>mf</i> ● Tone: m. 31 – Get a good breath on the rest at the beginning of this measure, so you can cresc. on “rise” ● Diction: Can practice a good choral unison sound on “rise” – AH vowel ● Cutoffs: <ul style="list-style-type: none"> ○ Practice the cutoff on “eyes” so there aren’t a bunch of S’s ○ Practice cutoff on “rise” so there aren’t a bunch of S’s ● Performance: Grow in excitement from here until the chorus! You may want to have the choir lift their arms toward the audience on rise (reminding them of good singing posture, of course!) You can show this video of the Ambassadors of Harmony (Barbershop Chorus), and explain to students that the choir really does show the crescendos in their bodies. Can students spot those moments in the video? Then, try to emulate that themselves on “rise.” https://www.youtube.com/watch?v=xH0U4m1rJLk
m. 34-48 “Singing together..”	Chorus 1	Unison	<ul style="list-style-type: none"> ● Discuss: What does it mean “music has power deep inside, bringing a feeling we can’t hide?” ● Teaching the Notes: Can teach the “singing together” notes using solfege – <i>mi so mi la so</i> ● Rhythm: Syncopation -- have students clap on 1-2-3-4 while teacher sings or plays the tune with syncopation. Go slowly. Ask students if the teacher sings/plays when their hands are closed in a clap only? Or also when their hands are open in between claps? If the teacher sings/plays when their hands are open in between claps, that is a syncopated note. ● Performance: The chorus sections of this piece have such energy and passion that drive the song forward. Even though the rhythms are somewhat syncopated, there is really a feeling of 1-2 or 1-2-3-4 in this section. This is a great spot to have students choreograph small movements, such as claps, step/touches, snaps, etc (basic body percussion, not necessarily “dance moves” – although your class may want to take it that route too!) Ask the students to suggest movements like this that would go well with the chorus section. Make a list on the board, and then choose a few to insert into

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			the chorus. Then, switch them up with other suggestions. This will help teach the downbeats amidst the syncopated vocal line, as well as help students relax, have fun, and connect their bodies to the music as well. [Note: These movements will just be used in your rehearsals, not in performance.]
m. 49-51	Instrumental Interlude		<ul style="list-style-type: none"> ● Performance: Practice how their faces and bodies should look during the interlude.
m. 52-67 “We sing the songs...”	Verse 2	Unison	<ul style="list-style-type: none"> ● Teaching the Notes: <ul style="list-style-type: none"> o Starting note is <i>do</i> [actually, starting notes for every phrase in this section is <i>do</i>] o m. 61-62 -- Will have to practice navigating the notes on “great tunes of” to get the P5 and octave leaps within the line ● Diction: Model the “a” vowel on “last.” Ask students where else in this verse they hear that same sound? (“past”). Rehearse an “a” sound that is taller rather than more horizontal. ● Dynamics: starts out <i>mf</i> [louder than Verse 1!] ● Cutoffs: m. 58 & m. 66
m. 68-76 “Can you touch...”	Bridge to Chorus 2	Unison	<ul style="list-style-type: none"> ● Dynamics: <i>mf</i> [like the first time we sang this part!] ● Tone: m. 74 – Get a good breath on the rest at the beginning of this measure, so you can <i>cresc.</i> on “rise” ● Diction: Can practice a good choral unison sound on “rise” – AH vowel ● Cutoffs: <ul style="list-style-type: none"> o Practice the cutoff on “eyes” so there aren’t a bunch of S’s o Practice cutoff on “rise” so there aren’t a bunch of S’s ● Grow in excitement from here until the chorus!
m. 77-91 “Singing together..”	Chorus 2	Unison	<ul style="list-style-type: none"> ● Form: Is anything different about this chorus than the first chorus? [NO]
m. 91-98	Instrumental Interlude		<ul style="list-style-type: none"> ● Performance: Practice how their faces and bodies should look during the interlude.

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m. 99-107 "Ayo!..."	Call and response section	2-parts	<ul style="list-style-type: none"> ● Teaching the Notes: <ul style="list-style-type: none"> ○ Learn through call and response – this part will be tricky but it might help students to realize that the top note is always the same (D) and the bottom comes up by half steps each time, from A on the first "yo" to C on "sing". ○ M. 102 is probably the hardest of the whole piece – m. 99/103, 100/104, and 101/105 have tricky notes but the underlying harmony from the instrumental track helps establish those temporary new tonicizations – in m. 102 we don't get that feeling of C or F/D minor from the track, so this measure will take more practice.
m. 108-123 "Singing together.."	Chorus 3	Unison	<ul style="list-style-type: none"> ● Performance: <ul style="list-style-type: none"> ○ Hold the long note on "wide" with courage – practice counting this ○ Practice staying still during the last measure of instrumental music. ● Rhythm: Note that there is a different rhythm on "Watch out world!" than the other times. ● Dynamics: This is <i>ff</i>, the only <i>ff</i> we have in the whole piece. Practice singing this with good tone, not screaming!