

SONG	<u>Sing from Your Heart</u> by Jon Allen
Standard(s) Met	<p>MU:Cr1.1.4a: Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).</p> <p>MU:Pr4.2.3a: Demonstrate understanding of the structure in music selected for performance</p> <p>MU:Re8.1.2a: Demonstrate knowledge of music concepts and how they support creators'/ performers' expressive intent</p>
Conductor's Notes	<p>We often receive songs submitted for consideration, but something about this one by Jon Allen really stood out. It's about letting out the song in our heart for the whole world to hear, a vibrant and empowering message for us all. The song begins in the lower part of the range, but only temporarily, so that it can grow powerfully into the chorus. The pre-chorus (bar 21) can begin to grow in intensity as soon as it starts, with the crescendo on the last note being as strong as can be. 'Sing with a fire that knows no fear,' - what a great lyric that is! Now, note the melodic differences between verse 1 and 2: in bar 34 the word 'many' and bar 42 the word 'stronger' - this is different to the equivalent places in verse 1 so please practice both versions equally well. We all sing together quietly in bar 77, then in bar 85 I'll divide our choir into two on the day, so please be ready to sing either part! Bar 97 has the first of two choruses with which we finish this wonderful song; please hold something back to begin with, so that when the whole band join back in in bar 105 we can finish with the strongest, most rousing version of the chorus.</p> <p>The piece begins gently and quietly. At the end of the phrases, on such words as 'hope,' 'peace,' 'believe,' "love." and 'strong," etc., please be sure to hold for the full count of the notes. The texture develops in verse two, starting on mm 50. Here, the parts echo each other. Once again, hold the notes to their full value, so that the harmonies sing out.</p> <p>Beat 2 of mm 77 is the first time we have a syncopated rhythm. Bring out the beginning of the word and release the "r" of "tear" quickly, so the next word - "down" - is clearly heard. Get ready for the ritardando in mm 81. Francisco will conduct very clearly here to show every beat. Together, we will take a big breath on beat 2 of mm 82 to herald the grand entrance into the new key on the pickup of mm 83.</p> <p>On mm 97, the notes may be a bit out of the range for some of the children. Sing lightly using the head voice. Help the singers keep the vowels open in an "Ah" shape, while singing the word "me." We will start the crescendo on beat</p>

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			<p>3 of mm 97 in both parts.</p> <p>In mm 99-100 once again, keep an “Ah” shape while singing the words, keeping the voice very light and growing softer as they descend from the high E to the lower A. At mm 106, please have only the most comfortable singers reach out to the high G. We will need many more singers on the middle and lower notes.</p> <p>This incredible song is accompanied by just a piano, giving the singers the chance to show off their voices. This piece may be extra work, but it will be worth it. The composer is delighted we are singing his piece at this concert. An SAB arrangement is available from retailers like JW Pepper, if needed.</p>

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General Notes			<p>All Levels</p> <ul style="list-style-type: none"> ● Give all children a copy of the lyrics. With pencil/colored pencil in hand, listen to the song and doodle around the edges with patterns and shapes, not pictures. How does the music make you feel? How do the words make you feel? Share ideas and note down powerful vocab on sheets. (<i>Credit for this idea to Em Marshall of Two Mile Ash School in Milton Keynes, UK</i>). ● Ask students to read the lyrics of the chorus (particularly “Sing with a heart that knows no fear.”) Why should we sing with a heart that knows no fear? What about sad songs? Is there a place for those? ● Ask students if they have ever been scared when singing. How did that impact their singing? ● Ask students, “Why do you sing?” [Students will likely mention something about being happy when they sing.] ● Please practice holding all notes for their full value. More advanced choirs may experiment with asking student “conductors” to count aloud and conduct while the choir practices holding out full notes. <p>Intermediate + Advanced</p> <ul style="list-style-type: none"> ● The beginning of this song has a bit of a “Motown” feel with the eighth note block chords. Have students research/listen to popular Motown songs and present the intros that are similar to this one. ● Experiment with ways to alleviate any stress or fear around performing. What if students close their eyes? Breathe “through the floor”? Move around while they sing? <p>Advanced</p> <ul style="list-style-type: none"> ● How can a song with a characteristic of music (like Motown elements) that was popular decades ago still be pleasing to us today?

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mm. 1 - 19	Verse 1	Unison	<p>All Levels</p> <ul style="list-style-type: none"> dynamic: <i>mf</i> Look at the lyrics - can you find the chorus and verses? How do you know? What clues did you follow? [chorus is in bold, words are repeated, etc]. (<i>Credit for this idea to Em Marshall of Two Mile Ash School in Milton Keynes, UK</i>). To practice the leap from A to F# between mm. 6-7, try just having students sing “there’s a song...” as written on E and “there’s a voice...” as written on F# a few times to get that in their ear. Then connect it with rest of m. 6. Same pattern starting m. 13. <p>Beginning</p> <ul style="list-style-type: none"> Finding starting note: You can hear your starting note in the top note of the piano in first two measures (your note is one octave below piano). <p>Intermediate + Advanced</p> <ul style="list-style-type: none"> Finding starting note: The starting note is <i>sol</i>. You can hear it in the top note of the piano in first two measures (your note is one octave below piano).
mm. 20 - 24	Pre-Chorus	Unison	<p>All Levels</p> <ul style="list-style-type: none"> dynamic: still <i>mf</i> Going from B at the end of this section to C in the next section is just a half step, although it will feel strange after hearing C#s for the beginning of the song. m. 24 – “out” the T comes crisply on 4 – let it explode as a leap into the chorus with excitement to get your song into the world!
mm. 25 - 32	Chorus	Unison	<p>All Levels</p> <ul style="list-style-type: none"> dynamic: <i>f</i> m. 25 “sing” – there will be a temptation to “hammer” this note. Pretend you are stretching a rubber band across the span of this note rather than hitting it. m. 30-31 “hear” – make sure this word has a “life” (beginning, middle, end) that

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			<p>keeps the energy going.</p> <p>Intermediate</p> <ul style="list-style-type: none"> The main theme of the chorus is heavily based in the tonic triad of the new key F. This would be a good time to practice arpeggiating triads. The chorus uses a pentatonic melody. You can begin to introduce what the pentatonic scale is with solfege. <p>Advanced</p> <ul style="list-style-type: none"> Break students into three groups – <i>sols</i>, <i>mis</i>, and <i>dos</i>. Have students write solfege syllables on this section. Ask students in each section to raise their hand when their group’s solfege syllable is being sung. May take this about half time at first. Then see how fast you can go! What key signature did we change to? What effect did that shift have on the energy of the song.
mm. 33 - 47	Verse 2	Unison	<p>All Levels</p> <ul style="list-style-type: none"> dynamic: <i>mf</i> “we’re gonna shine” is faster as eighths than the quarters in V1 + 2. some notes in V2 are different than V1. m. 46 “my time” should have tall vowels on the AI diphthongs. <p>Intermediate</p> <ul style="list-style-type: none"> “I am one of many” and “I am getting stronger” have a simpler leap of sol to do (no mi as in V1). <p>Advanced</p> <ul style="list-style-type: none"> m. 46 “my time” is longer than in previous verses. Why do you think this is?
mm. 48 - 52	Pre-Chorus	Unison	<p>All Levels</p> <ul style="list-style-type: none"> dynamic: <i>mf</i> m. 52 – “out” the T comes crisply on 4 – let it explode as a leap into the chorus

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			with excitement to get your song into the world!
mm. 53 - 67	Chorus	Unison	<p>All Levels</p> <ul style="list-style-type: none"> dynamic: <i>f</i> m. 58 - the word “world” is always a hard word to sing for choirs mainly because singers tend to focus the sound on the “r” sound which isn’t very pleasant sounding. Have the students place the tip of their tongue where their lower teeth meet their gums, and then “flip” the “...rld” for the end of the word “world.” This will ensure a healthier and more pleasing sound. m. 53 + 61 “sing” – there will be a temptation to “hammer” this note. Pretend you are stretching a rubber band across the span of this note rather than hitting it. m. 58-59 “hear” – again, make sure this word has a “life” (beginning, middle, end) that keeps the energy going.
mm. 68 - 76	Instrumental breakdown	Unison	<p>All Levels</p> <ul style="list-style-type: none"> Have students practice staying still but engaged during this part. Ask them to imagine, if the instruments had voices, what words would they be singing? Can you act those words on your face and in your body during this time?
mm. 77 - 96	Countermelody duet	Whole choir, divided on day of concert into Part 1 and Part 2	<p>All Levels</p> <ul style="list-style-type: none"> dynamic: <i>p, mp</i> Have students practice on both P1 and P2, identifying each part on the octavo. What’s different about this section? [new melody, words, and softer] Why? How can we reflect the tone of this new section in our body language? get through the “r” of “tear” quickly so “down” can be heard m. 81 - beware of ritardando (practice watching the conductor!) m. 82 - practice breathing “through the floor” to get a big enough breath for the next phrase m. 85-91 “sing” – again, there will be a temptation to “hammer” this note. Pretend you are stretching a rubber band across the span of this note rather

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			<p>than hitting it.</p> <p><u>Intermediate</u></p> <ul style="list-style-type: none"> Ask students to add an additional part on top of these two. Beginning students can hold <i>do</i> or <i>sol</i> and more advanced students can improvise their own parts. <p><u>Advanced</u></p> <ul style="list-style-type: none"> The first melody that sounds uses syncopation. In order for students to understand these down beats and up beats, have them place one hand palm up and clap each beat with the other hand. Each time the hand goes down to clap, that's the down beat. And when the hand goes up, that's the up beat. Much of the rhythm in this melody is on the up beat.
mm. 97 - 113	Final chorus	Unison	<p><u>All Levels</u></p> <ul style="list-style-type: none"> m. 97 “sing” – again, there will be a temptation to “hammer” this note. Pretend you are stretching a rubber band across the span of this note rather than hitting it. m. 102-103 + 112-113 “hear” – make sure this word has a “life” – beginning, middle, end – that keeps the energy going. experiment with tall / “ah” vowels on words like “me”