

## 2017 TEACHING NOTES

- These notes are a guide to support your teaching.
- As a general principle when beginning a new song: (assuming your students have their CD and have been listening to it!)
  - Sing through the song
  - Find and fix errors
  - Consolidate

This way you are not teaching what is already known.

- The youtube links provide a reference point only – Don't use these links for teaching and learning, as most of our arrangements are different.
- Check -
  - Can the choir sing it already?
  - Have students already learnt some parts of a song? Then your job is to “find & fix” certain parts or tricky spots.
  - Are there any students who can sing/model a part or parts to the rest of the choir?
- Have the students mark their scores with reminders / arrows, sets of eyes, ANYTHING that will help you remember – “Amateur musicians use their memory, PROFESSIONALS use a pencil!”

### WARM UPS:

Warm ups let your students know the choir rehearsal has started, and if you follow a bit of a routine it helps get them focussed and ready for your choir session. It might help to organise your warm ups with the following in mind-

1. Begin with a physical warm up to get students focussed and to prepare / activate the muscles used in singing!
2. Try to select warm ups that have some connection to the song(s) you are about to teach and explain to them that this is why you are doing them. Eg legato phrases, breathing, chromatic steps, big leaps, minor keys, 6/8 rhythms etc.
3. There are lots of different rounds available, and these are well worth including in your choir sessions as it helps to develop confidence in holding a part when part-singing.

Always encourage a good sitting posture ... ie. bottom at the front of your seat, feet flat on the floor with a space between your back, and the back of the chair.

Stand students up at various stages of the rehearsal so they aren't sitting all the time and they actually get to practice a good choir standing posture.... ie. feet placed hip width apart, arms hanging loosely at sides, standing tall, relaxed and proud.



## 1. Sea of Flags

### Points and Preparation

- ♪ Youtube link: <https://youtu.be/QnodBHrgfSY>
- ♪ Energetic, fun and bright song to begin the program
- ♪ There is quite a tribal feel to this song, and we will be entering the Arena stage at AEC to a drum chorus incorporating several vocal parts to join in with – imagine an ‘Opening Ceremony’.....
- ♪ Lots of syncopated rhythms throughout the chorus
- ♪ Diction is very important
- ♪ Read through the grey box with the students and have a chat to create background knowledge of the song.
- ♪ The week before you begin, ask your students to listen to the song, and learn a section to sing the following week. Eg. a chorus or verse.

### Form

Pre-Chorus – Chorus 1(A) – Chorus 1(B) – V2 – Pre-chorus – Chorus 2(A) – Bridge – Interlude – Chorus 3(A) – Chorus 3(B)

### Support Material

#### Dedicated Warm ups

- # 13 Head Voice (1 and 3)
- # 35 Walkin’ the Beat
- # 54 Head Voice (Ooh Ooh)
- # 56 Voo Voo
- # 67 Bella Signora
- # 88 Doh-va

### Teaching Notes - suggest 6 sessions

#### Session 1

Chorus 1 + Chorus 2

Chorus 1 ... B 20-27 - unison:

Keep the beat on your leg (patching) and practise *speaking* the rhythm. Do it *slowly* the first time through. Be aware of the syncopated rhythms throughout this.

Once rhythms are well known, add pitch. Keep the beat slow and focus on emphasising the syncopated rhythm. Keep patching and note that often your words are sung ‘in between’ the beats.

Be careful with the upbeat note in B30 and similar.

Chorus 2 ... B28 – 35 in 2 parts.

Learn Altos and Sopranos separately, then speak through in echo as written, and note that on the word ‘hearts’ the parts are sung together but the notes are a 3<sup>rd</sup> apart. Circle the word ‘hearts’. Once you are familiar with the rhythm add the pitch (it’s very similar to Chorus 1).

#### Session 2

Verse 1 and Pre-Chorus 1. Revisit the previous session.

B5-12 ... Verse 1 – Choir are the ‘back up singers’ with ‘oohs’ on long, sustained notes. Count as you sing the note. Point out that the first note has 6 full counts. Just after the 7th count (OFF the beat = syncopation) move to the next note. On the 1<sup>st</sup> beat of the next bar, hold this note for 7 full counts.

B13-19 ... Pre-Chorus

Patch on your legs, whilst speaking the words until you are familiar with the rhythm. Note that it’s in unison until the word ‘of light’, so circle this as a reminder to split into 2 parts.

Be aware of when the words are ON the beat whereas at B14 “-ing” of dreaming is OFF the beat, and similar at B16 “-ing” of reflecting is OFF the beat. Then B18 all words are OFF the beat and push AGAINST the beat “a high-er love”

### Session 3

Revisit the previous session.

B36-B44 (unison) ... verse 2 Speak words in rhythm first, again noting the words which fall OFF the beat.

Sing through together slowly, emphasising the syncopation.

Make sure we don't lose the first word 'We've' – prepare early and form the W shape with your mouth

Make use of start and finishing consonants.

### Session 4

B61 ... Bridge

Choir begins in unison. Remember to hold onto the word 'hands' for the full duration – placing the 'nds' on the first beat of B64. At B65 it splits into parts (sopranos could circle this word).

Altos – repeat what they have just sung. Sops – Same words, but begin a 6<sup>th</sup> higher.

It might help to have students sing from B61 together and when they get to B65 – stop on their starting note to consolidate.

Emphasise the 'h' and 'p' of 'hope'.

Look at the dynamics *f* – Encourage students to have long sounds with clear diction through this part.

### Session 5

Revisit the previous session.

B69 - Interlude / B92 - Outro ... (2 Parts)

Starting note is different for the 2 parts – circle this. Sing through Sops part first. Hold the word 'hands' for 4 counts/ beats. Be fussy with the word 'our' that is again early and OFF the beat, before the 4<sup>th</sup> beat in B70. There is a crotchet rest before you sing the word 'connecting'. Click your fingers on this.

Now sing through the Alto part. Be fussy with the word 'our' that is again early and OFF the beat, before the 4<sup>th</sup> beat in B70.

Note that 'hands' has 3 beats and goes straight into the word 'connecting' ie. no rest.

Put the parts together – Practice singing just your starting notes and holding them.

When singers are confident, sing through to the end of this section.

The Outro at B93 is nearly the same. There is a slight difference at the end, so it might be helpful to circle this.

### Session 6

Students have now learned all of the parts. You are ready to put it all together.

Sing through the Solo B5-12, and where the sopranos join in B13-19.

Sing through the whole song consolidating and reteaching where necessary.

## **2. Advance Australia Fair - suggest 1 session**

We have a slightly different orchestral/ piano accompaniment this year. Please pay attention to clear diction, good breath support, especially across the long phrases in V1 –

*“our land abounds in nature’s gifts (N.B.) of beauty rich and rare”*

*“in history’s page let ev’ry stage (N.B.) Advance Australia Fair”,*

And in V2

*“for those who’ve come across the seas (N.B.) we’ve boundless plains to share”*

*“with courage let us all combine (N.B.) to advance Australia Fair”.*

We’ve marked these spots on the score, so get the students to highlight if that helps them to remember.

And practise the signing of course! ☺ Keep the movements all at shoulder height – not lower than this, otherwise we won’t see it once everyone is on stage. Refer to the demonstration available via the Student learning portal, or the Choreography DVD.

### 3. Tengo

#### Points and Preparation

- ♪ Youtube link <https://youtu.be/3hLcZHD6Qk> Gondwana Junior Choir
- ♪ Learn by listening – get your choir to listen to the piece. It's all in unison!
- ♪ Students will identify that this is in a different language (Spanish).
- ♪ Can they pick out the different/ similar sections in the piece? I.e. Section A - (B3 – 27), Section B – (B32 -47), Section A - (B60-end ... starting slowly and getting faster).
- ♪ Section B has a different feel about it – longer, more sustained phrases.
- ♪ The Echo Tracks (available to purchase) might help with the language and rhythms.
- ♪ Read through the grey box with the students, have a chat to create background knowledge of the song.
- ♪ The week before you begin, ask your students to listen to the song, and learn a section to sing the following week, eg. a chorus or verse.

#### Form

V1 – V2 – Instrumental – Bridge – Instrumental – V1 (slower) – V2 (faster) - Ending

#### Support Material

##### Dedicated Warm ups

- # 9 Chromatic scale - there are lots of small intervals in this piece
- # 13 Head Voice - Hi yi yi yi – in a minor key to match the song  
- Hey you! Who me?
- # 33 Deep and Dark – in a minor key (as the song is)
- #33 Li Li Li
- #83 No eating here tonight
- #9 Intervals – minor 2<sup>nd</sup>s and major 2<sup>nd</sup>s
- # Rhythmic clapping – clap a number of different rhythms and get students to repeat – great to develop listening skills.

#### Teaching Notes – suggest 7 sessions

##### Session 1

Listen to the piece, in particular to the Spanish sound of the piece and talk about how it has quite a strong dance feel/beat to it. The whole piece is a bit 'tongue in cheek' – perhaps talk about ways your choir might be able to achieve this same feel. Start at B3 and say the words through to B10. When you are a bit familiar with the pronunciation, you could say the words using the correct rhythm. The trickiest bar here is B9 – clap the rhythm with the words several times to help the students remember it – have fun saying 'fastidiado'!

Then learn these bars with the melody – be careful with the minor 2<sup>nd</sup> interval – same as theme from Jaws – make sure it is small enough and that in contrast the major 2<sup>nd</sup> big enough!

##### Session 2

Revisit the previous session

Look at the pronunciation from B11-15. Say the words slowly and when you have a great Spanish accent going, say the words with the correct rhythm. Spend some time explaining the triplet beat (3 sounds on one beat). Once they are comfortable with this, teach the melody, encouraging strong tummy support and bright eyes for the high D & E.

Really focus on using strong, clear consonants.

Observe the rests, as these are as important as the notes – to add a dramatic effect.

##### Session 3

Verse 1, B3-15 ... Revisit the previous session

The notes from B15 – 22 are based on the same melody at the beginning, but the rhythm is quite different. Begin by looking at the correct pronunciation. Say the words with the correct rhythm one phrase at a time – adding them together as you go along. Make the semiquavers quicker and point out the double lines across the top joining the notes in B15 & 17. (Indifference to quaver with one line) Sing through slowly from the beginning of the song up to B22, consolidating and reteaching where necessary.

#### Session 4

The melody goes higher here, so talk with students about lots of support from tummy muscles. Once, again, say the Spanish words, focusing on the pronunciation and really use the consonants to emphasise the words – look at the English meaning to help with this. Now say the words with the correct rhythm and when confident, learn the notes for this section. Bright eyes & attitude!! Ensure the final note in B27 is held for the 2 full counts.

- If you spend the first 4 sessions learning B3 – 25 thoroughly, it makes learning the last 2 pages easy, as it is the same ... just at different speeds and with a different ending.

#### Session 5

This section is completely different, and is sung in a more legato (smooth) manner.

Say the Spanish words from B32 – 47. Take time to look at the English translation – it will help make sense of the music.

Clap the 'tengo' beat - a suggestion is to clap the first 2 longer sounds with your RH on top and change with your LH on top for the shorter sounds.

This really defines the beat. 1231231212 (which makes the 10 quaver beats in each bar in this section – 10/8)

When students are confident, add the Spanish words as you clap the 'tengo' beat.

Add the melody – the first 2 phrases have the same notes with different words. The next 2 phrases use the same 4 notes with slightly different durations. Go ahead and find the same 10/8 bars at the end of the piece – CODA. Sing through from the top.

#### Session 6

Start at the end! The CODA is from B82 – 86 is a slightly different ending – teach as per above. Clap 'tengo' beat speaking the words in rhythm, then sing the melody and clap the rhythm.

The rest of this section (B60 onwards) is the same as the first couple of pages. Once students know the last few bars, add the rest of the music. Practice doing it different speeds and watching the conductor.

#### Session 7

Sing through the whole piece. Find and fix any bits that need work. Put lots of emphasis on the dynamics and mood of this piece, and have fun! OLE`!!

#### 4. Migaloo

##### Points and Preparation

- ♪ Youtube link - <https://youtu.be/3vJajngRNCc> Gondwana Juniors
- ♪ There is also a lovely book titled 'Migaloo' by Mark Wilson, available online, E-Book, \$14.99
- ♪ This is a traditional choral piece to be sung with rounded vowels, plenty of consonants and great diction.
- ♪ There are some lovely legato (smooth) phrases in the first section of this piece, so encourage students to take a big breath and expel their air gradually.
- ♪ Please sing with a story telling quality, have plenty of energy in the face / eyes (don't be boring) and stand strong - all of your energy can go into the singing!!
- ♪ Read through the grey box with the students, have a chat to create background knowledge of the song.
- ♪ The week before you begin, ask your students to listen to the song, and learn a section to sing the following week Eg. a chorus or verse .

##### Form

Chorus 1 – V1 – Chorus 2 – V2 – Interlude – Instrumental – Chorus 3 – V3 (ending)

##### Support Material

##### Dedicated Warm Ups

- # 12 Dynamics - practice getting louder over 2 bars and then getting softer over 2 bars
- # 13 Skai – good for exposure to triplets and high notes
- # 13 I love to sing - in a minor key (flatten /lower the 3<sup>rd</sup> or the note on 'to')
- # 85 C minor Mini Mini Mah
- #61 Ali Ah
- #11 No. 6 Old Abram Brown
- #41 If you Dance
- #9 Intervals – 2nds and perfect 5th

##### Teaching Notes – suggest 7 sessions

##### Session 1

Show the students some footage of Migaloo – discuss how rare he is and how he was named Migaloo.

The song begins in unison, so start learning B5-8, then B9-12 in 2 parts. It might help to point out to the altos that their starting note for bar 9 is only a small step up from their last note in the previous bar. Sopranos have a bigger jump. Sing through their sections separately, making sure the first note at B9 is secure. Join it with the first 4 bars. Be careful on the F<sub>natural</sub> and then the F# - whole step and then a half step!

From B21-28 is the same as the start of the song.

##### Session 2

Revisit the previous session

B29-36 ... Altos begin here singing Verse 2, teach this first, and then the sopranos take over the melody, teach this part from B33-36. Don't add the solo on top until altos and sopranos sing all of verse 2 confidently. Make sure Sopranos sing the semiquavers in B36 on 'long'.

I wouldn't put the parts together just yet – make sure they are confident singing separately first.

##### Session 3

B36-44 ... Soprano and alto parts begin on the same quick semiquavers then divide into parts on the 3<sup>rd</sup> beat of the bar.

Sing these parts separately, making sure the 3<sup>rd</sup> and 4<sup>th</sup> beats are secure. Teach altos first then sopranos.

Learn 2 bars then put it together. Do the same with the next 2 bars, and so on, until you get to bar 44. Whilst this whole section of the piece goes a little faster, don't take it at the correct tempo while you are teaching this section. It's better to focus on the accuracy of the notes rhythms, especially the difference between the triplets (3 quavers in the time of 2), the 2 EVEN quavers, and the quicker semiquavers. B43 the parts have DIFFERENT starting notes here.

For sopranos in this section ... Support your breathing with strong tummies - "Abs of Steel", and lots of energy for higher notes- energy in eyes / face.

Really tell the story in this section with 'interesting' faces.

#### Session 4

Revisit the previous session.

B44 – 53 ... Soprano and alto sections should be taught separately here, with an emphasis on the strong use of the consonants – this will help with the importance of the message. Speak in rhythm first again being fussy about the triplets, semiquavers, and quavers – B45 has them all!!

“Ev’ry minute I question my destiny is a minute not spent on discovery” – all in one breath.

Sing through slowly, separately many times, and when confident put the parts together. If not secure do not put together until the following session – send them away to learn it well.

Add it together with the work from the previous session (B37-44)

#### Session 5

Revisit the previous session, sing parts separately then put together.

B58-65 – this is the same as the beginning of the piece.

Add all parts learned so far together, finding and fixing any insecure parts

#### Session 6

B66-end is verse 3. This is mostly in unison and is based on the same melody that the soloist sang from B13 - 19. Only the last 3 bars go into parts, so perhaps starting with this bit is worthwhile ... it’s really only the last 3 notes that are different. Teach altos then sopranos; practise the staggered breathing to hold the note all the way to the end.

Sopranos must maintain the same note, altos move under them, when confident try adding a solo sing the top part.

#### Session 7

B13-20 is the Solo and again at B30-36. If you have a student(s) that would be comfortable singing this solo, have them sing it with the choir. Usually I find that once 1 or 2 people have had a turn, others want to have a turn! Be fussy with rhythms (particularly from B36) and insist on accuracy and storytelling!!

Sing through whole song consolidating and reteaching where necessary.

## 5. Into A Fantasy – suggest 5 sessions

### Points and Preparation

- Youtube link [https://youtu.be/bo1w-C\\_wHk](https://youtu.be/bo1w-C_wHk). Some of the students may have seen the movie, which could mean some of them are already familiar with the song.
- ALWAYS sing with energy and use your story telling face!!
- This has a real folk feel to it, so have fun singing this song.
- Explore Alexander Rybak – he is quite a clever young man and an amazing musician!
- Read through the grey box with the students, have a chat to create background knowledge of the song.
- The week before you begin, ask your students to listen to the song, and learn a section to sing the following week Eg. a chorus or verse.

### Form

V1 – Pre chorus 1 – Chorus 1 – V2 – Pre chorus 2 – Chorus 2 + Hey! – Interlude – Chorus 3(breakdown) – Chorus 4 + Hey!

### Support Material

#### Dedicated Warm Ups

# 59 Ali Ah – good rhythmic pattern in the 2<sup>nd</sup> part to get you in the groove

# 76 Yogi Bear – good to develop repeated notes (make sure they are all the same)

#78 Little Liza Jane

#91 Meow – 6ths

\$93 Who Washed Washington's..... great for diction

# 87 Lower register – this song gets very low so this exercise will help

# Start a simple 4 bar clapping pattern and get the students to copy 4 beats later. While they are clapping their rhythm you do your next 4 beat clapping pattern – very tricky, but great for memory and concentration

### Teaching Notes – suggest 5 sessions

#### Session 1:

B20-28 Pre chorus .... This is in unison until B27 (beat 4). Observe the rests and the quicker rhythm at B26 (beat 4).

B28-36 Chorus .... Altos have the main melody, sopranos the extra bits and descant harmony on top. Clear diction on “Come Fly....” Pop those consonants!!

Be careful that the students don't clip off/ accent the end of the 'woah, woah's'

#### Session 2:

B38-42 Verse 3 - The trickiest part about learning this is the rhythms. Spend some time clapping one bar at a time, then add the words, do the same with the next 3 bars, as each bar is different. Once this has been done, you can add the melody. Always make sure the choir sings back up high enough to the note A which is at the start of each bar, plus in B38 'fly' and B41 'we'll'.

#### Session 3:

Interlude B62-70

Teach Ooh's B65 – 68 - unison until B68 in one breath. During the sustained notes, count the beats aloud on the correct notes.

Counting aloud will help consolidate the beats.

Then B69-70 - teach altos first – they start on the last note of the 'oohs', then the soprano part sits above with a descant. The soloist actually sings the melody from B62-70.

#### Session 4:

Breakdown Chorus B70 – 77. This is in unison and everyone sings the melody with a simplified orchestral backing as well. It has a different ending to the other chorus's. Be fussy and get this correct.

### Session 5:

Time to put it all together!!! Have a sing through the solo part, and if you have any student(s) that feel comfortable singing any of the solos, give them a go. Sing through whole song consolidating and reteaching where necessary.

In this session spend some time learning the solo sections (B9-19). Once again, it's the rhythms that could be the most challenging part to learn. If your students have a pencil, go through and put a star above the quick notes, or notes that aren't even, which will give them a 'heads up' that the rhythm is a bit tricky. Clap the rhythm, saying the words (2 bars at a time). Once student are familiar with this add the melody.

## **The Nutcracker and the Mouse King**

### **Points and Preparation**

- ♪ There are lots of fantastic books with different versions of The Nutcracker story to suit various age groups. Find one to suit the age of your students and read it with them.
- ♪ As The Nutcracker is a ballet, it is well worth choosing a couple of the more well-known parts and show your choir short you tube clips Eg. The Troika, The Dance of the Sugar Plum Fairies, etc
- ♪ There are a number of DVD's available, again, to suit the age of your students. Watch one and talk about the setting, how is it different to Australia? etc.
- ♪ This arrangement is a story, so have fun telling the story to your audience. There are some dramatic moments and great variations in mood between songs – go nuts!!!
- ♪ The whole commissioned work is (mostly) in unison, so make sure your choir listens to each other to be sure they are in tune.

## **6. The Night Before....**

### **Support Material**

#### **Dedicated Warm ups**

# 17 Loop loop – helps get the 6/8 feel of this piece and assists with articulation

#24 Resonance

# 28 Sing legato – great practice for the lyrical melody

# 63 – clap the 6/8/ (simple compound rhythm)

#43 I am slowly going crazy – 6ths

#67 Bella Signore with Pizza words.

#..... My Bonnie – 6ths

### **Teaching Notes – suggest 3 sessions.**

#### Session 1:

Verse 1, B5-13 Speak through the text with accuracy of rhythm - be crisp and even! Particularly with the dotted rhythms at the start of bars 5, 7, 9 and 11. Be fussy with Christmas and pronounce the ST in the middle!

Add pitch - if students pick this up quickly continue teaching to include Verse 2 B13 -22, as the melody is exactly the same, with different text.

#### Session 2:

Revisit the previous session.

B22-31 This is a new melody, but not too difficult. Begin by saying the words, concentrating on the diction and solid use of consonants eg. **played, told, rattling**, etc. Add the melody and insist on legato singing with supported breathing.

Be careful the students don't sing – "read don....." but with a slight break between Read AND on – place the words in different places.....one in a backwards position, then the other forwards.

#### Session 3:

Revisit the previous session.

Add the 2 sections of music from previous sessions, and consolidate the melody and lyrics. Think about the crescendo at B27 and see if you can get students to include this in the lead up to the high E at B28.

## 7. Tick Tock

### Support Material

#### Dedicated Warm ups

# 1 Physical warm up – swing arms forward and backwards in a pendulum motion (arms going opposite ways).

Shoulder scrunches – hunch shoulders up to your ears, hold tightly and then release, really relaxing arms to your sides, which is a good choir position.

# 5 Activating the muscle system – this might help students get ready to do some detached singing as is quite a lot of staccato singing in this piece.

#23 High staccato voice – use this sequence to reinforce the short sounds needed for this piece, and develop the high voice.

#26 Marcato – this is useful for practicing accented notes

#27 Staccato

#13 Hey You, Who Me?

#80 Aussie Sounds Revisited – Down, Crown, Now

#### Teaching Notes – suggest 5 sessions.

##### Session 1:

B25-32 ... Begin with 2 bars at a time – have students repeat after you making sure diction is clear, rhythms are accurate and your choir is doing the short notes. Do the next 2 bars etc. Make sure you can clearly hear the 2 quaver notes at B30 “dead of” (3<sup>rd</sup> beat), which is different to the first time they sing these notes.

B27 “Who would believe you” – begins with some legato singing but ends with an accented note, and similar at B31 “some say that danger...”

##### Session 2:

B33 – 40 ... this really is mimicking the ticking of a clock. Make sure students changed the 1<sup>st</sup> beat note to a D at bar 30 and 40. Note the *subito p* at the start with a *crescendo* throughout. Teach this right from the beginning so it becomes second nature to sing it this way.

Add it to the previous sessions work.

##### Session 3:

Verse 2 B50-57 ... essentially the melody is the same as bars 25-32, with different lyrics. Encourage clear diction and make sure students are thinking about telling the story – Drosselmeyer is an eccentric sort of character, so sing this as if you are a bit curious!

Add this to the previous work from the first 2 sessions.

##### Session 4:

B58-65 ... Same notes as bars 33-40, but different lyrics.

Add this to work previously learned, and fix any parts that need securing.

##### Session 5:

Time to sing from start to finish! If you have any students who would like to add in the dialogue, you can have Narrator, Martha, Thomas and Drosselmeyer – change this between students if you have a few that would like to ‘have a go’!

## 8. A Soldier's Life

### Support Material

#### Dedicated Warm ups

#1 Physical warm up - Twirl wrists in an outward motion, and then inwards. Do the same with one foot and then the other.

Roll head gently to the left – hold- and then back to the centre. Now do the same to the right.

Repeat a couple of times to stretch.

#58 I've got an avocado

# 38 Chumbara

#47 Don Nobis Pacem – has a few vocal leaps and there are plenty in this song!

#68 Across the Range – again, this helps practice vocal leaps – be sure students don't slide!

#76 Yogi Bear – octave jumps

#77 Up and Back – begins with notes sung closely and then extends the leaps between notes.

#### Teaching Notes – suggest 4 sessions.

##### Session 1:

Verse 1 B12-27 ... Begin learning this at slightly slower tempo so you can be precise with notes and diction. Eg cracking, facing, constant etc.

It is really important to observe the rests as this gives it a military feel.

When there are bigger melodic leaps ask students to have strong, supported abs (tummies) and make sure they hit the middle of the notes, rather than scooping. Be careful with the placement of the low A in B14 and similar.

##### Session 2:

Verse 2 B28-43 ... the melody is the same as in V1 (except for a single quaver at bar 42 instead of 2 quavers as at bar 24), but the words are completely different. Focus on similar things like diction, note accuracy, clear diction and including/observing rests.

##### Session 3:

B45-55 ... learn 3 bars at a time. Make sure to look carefully at the breathing Eg bar 45-47 is sung in 1 breath, and the last beat of bar 45 isn't short. Crystal clear diction – POP the consonants!

B58-78 ... very similar notes to the other verses, with a couple of different rhythms. It might be worth circling these Eg. bar 64 a soldier's ...

The ending will need some attention as there are a couple of short phrases with rests in between. You could get students to click on the rest until they are familiar with them, and encourage them to listen to the backing music and count.

##### Session 4:

Put it all together, with a big focus on the words for each verse, as this is important to the story.

## 9. Not Like the Movies

### Support Material

#### Dedicated Warm ups

#1 Physical – starting from your head, slowly roll down to the ground until you are hanging. Tell the students to imagine rolling down one vertebra at a time. Then, slowly come up, one vertebra at a time.

#67 Bella Signora – helps with singing phrases in one breath

#73 Ah-Oo – this is a good warm up to focus on smooth (legato) singing.

#82 Bee Caught a Flee – good for teaching long phrases

#84 Syllables – good for practising short 's' endings

#95 Alphabet in one breath

### Teaching Notes – suggest 3 sessions.

#### Session 1:

B25-33 ... Choir + Martha + Nutcracker - teach each phrase separately, focusing on a really legato feel. Don't breath during a phrase, so make sure you take a big breath beforehand. Short 's' at end of travellers and explorers.

This piece is in complete contrast to the previous piece, so make sure it is sung with beautiful voices.

#### Session 2:

B33-42 – teach each phrase separately, but this time make sure you sing through the longer, sustained notes, making sure it is really legato. Ensure beginning and end consonants are clear, ie "li...fe"

Add this to work covered in the previous session.

#### Session 3:

The piece begins with solos by Nutcracker and Martha. Teach it to everyone. Concentrate on long phrases, and make sure students don't clip the up beat short. See if you have any students who would like to sing the solos - that would be great!

Take a big breath before each phrase, and give full value to the first quaver / word of each phrase.

## 10. Mouse World

### Support Material

#### Dedicated Warm ups

#2 Faces – this is a good exercise to encourage and experiment with changing your facial expression.

#23 Developing the High Voice – good major triad practice.

#42 Taba Naba – has some syncopation and vocal ‘gymnastics’ which this song is full of.

#52 Syncopa Maniac – there is a section in this song which needs some strong syncopation. It’s a great rhyme for choirs to learn ... not everything needs to be melodic!

#73 Ah-Oo – helps with the arpeggio intervals

#74 Yah Yoh minor/major 3rds

#75 Wah Wah

#..... Major, minor diminished triads

#### Teaching Notes – suggest 6 sessions.

##### Session 1:

Chorus 1 B7-15 ... Learn this at a slower tempo than the suggested speed. That will allow you to be accurate with the pitch. Do 2 bars at a time and make sure the choir doesn’t scoop up to or down to notes. Get used to holding on to the 2 beat notes at the end of the phrases. This is repeated from bars 39-46 (without the sliding note at the end).

##### Session 2:

Chorus 2 B23-30 ... The notes are the same as the previous session with different lyrics. When this is sung at the correct speed it goes really quickly, so emphasise the importance of great diction and good use of consonants.

Put together with Chorus 1 from session 1.

##### Session 3:

Verse 1 B30-38 ... This part will be reasonably easy to learn but has lots of words! Again, the diction is going to be very important. Loads of energy on B34 with the high notes. NB. Verse 2 is from bars 46-54 with the melody being the same but with different text. Put together with the other sections.

##### Session 4:

B55-70 ... this section is in complete contrast to the start of the piece – long phrases, with syncopation. Sing through the notes, and make sure you observe the correct breathing. On longer notes, put the end consonant of the words just before the next note and sing through the vowel sounds. It is repeated from bars 107 to the end of the piece.

##### Session 5:

... Once you know B99 -102, you’ll have no problem with this whole section – repeated Minor 3rds!

It begins with a solo, and then altos join in, followed by sopranos. When singing the word forever, be sure there is enough energy so that it doesn’t sound like ‘fo-rever’, but rather ‘for-ever’. Be careful that the end of ever, doesn’t sound like ‘foreva’ – it needs to be ‘for-ever’. ...Put it all together, and fix any problems you might find.

##### Session 6:

From Bars 71-87 is some dialogue. Encourage some of your students to have a go at this. Put it all together and use the choir CD, as this will give you an idea about how it all fits together. Good luck with this one! It’s an exciting piece.

## 11. The Battle

### Support Material

**Dedicated Warm ups – these are similar to A Soldier’s Life, as much of the melody is the same to begin with.**

#1 Physical warm up - Twirl wrists in an outward motion, then inwards. Do the same with one foot and then the other.

Roll head gently to the left – hold- and then back to the centre. Now do the same to the right. Repeat a couple of times to stretch.

#40 Early as I was Walking – this uses a big vocal range which is required in this piece.

#47 Don Nobis Pacem – has a few vocal leaps and there are plenty in this song!

#69 Across the Range – again, this helps practice vocal leaps – be sure students don’t slide!

#76 Yogi Bear

#77 Up and Back – begins with notes sung closely and then extends the leaps between notes.

### Teaching Notes – suggest 5 sessions.

#### Session 1:

Verse 2 from bars 25-40 is the same melody as in A Soldier’s Life, with different lyrics. Start with this, as it will be familiar for your students. You could also do the Verse 1 solo part B9-24 ...

#### Session2:

Bridge B42-48 ... Again, the melody is almost the same as B45-51 in A Soldier’s Life, BUT different text.

Revise the first 2 sessions, checking that words are clear and confident. Fix any spots that are uncertain. It would probably be good to consolidate this before tackling the last sections.

#### Session 3:

B63-79 ... This is a new section. Tackle 2 bars at a time. There are a number of rests in the middle of bars, ie B66, B68 so make sure there is a break in the sound.

Check the beginning and final consonants of words to emphasise the story line, as this is starting to tell the end of the story.

#### Session 4:

B79- 87 ... Don’t panic when you see the 5/4 time signature – it really rollicks along, and the students who learned it for the recording mastered it reasonably quickly. Begin by clapping the rhythm, getting students to echo.

Then add the melody using ‘doo doo doo’. Once they have the feel for it, add the words. The two parts form a sentence so need to flow on from each other smoothly – Be prepared!

This section is repeated from bars 97-105, with a slightly different ending, so if you learn it thoroughly to begin with, you won’t have much work to do when it’s repeated.

#### Session 5:

Time to put it all together. Again, it might be useful to sing it through with the choir CD, as this will give you a feel for the order of the piece in its entirety, as well as seeing how quickly the tempo is. The main thing with this piece is to keep revisiting it on occasions, mainly to consolidate the lyrics.

## 12. Finale

### Support Material

#### Dedicated Warm ups

#1 Physical – stretch arms up to the ceiling. Place hands on hips and rotate the upper part of the body to the left, bounce gently a couple of times and then go to the right. Repeat a couple of times to loosen the upper part of the body. Do some jogging on the spot.

#2 Faces – chew like a cow, imitate a big yawn a couple of times, clean your teeth with your tongue, add some ‘eye brow’ sit ups.

#4 Relaxing the jaw – there are quite a few semi-quavers in this song, so this exercise will help prepare for this.

#5 Activating the muscle system – great exercise for activating the diaphragm.

#9 Tuning (chromatic scale) – there are a number of chromatic intervals in this song, so tuning students’ hearing into ‘small melodic step’ will be useful

#46 Doin’ the Goose – the semi-quavers in this will get mouths moving for good lyrics.

#13 Hey you, who me?

### Teaching Notes – suggest 4 sessions.

#### Session 1:

Bridge B20-28 ... This is an echo section, but needs to be fluent, as the 2 parts form a sentence. The parts begin with an ascending melody, and then it comes back down. It might help for students to slowly raise their hands, palms facing upwards, as they sing through this – it might prevent them from singing flat, particularly on the descending part.

Martha finishes this section with a solo from bars 29-33.

#### Session 2:

B44-58 ... This is a solo by Drosselmeyer - students will be familiar with the melody – it’s the same as the start of A Soldier’s Life.

B59-65 is the Outro and involves the choir + all solos... It is the same as bars 45-55 in A soldier’s Life. Make sure you sing the Advance! Sing B64-65 in a strong voice with plenty of tummy support and bright eyes.

B76-77 ... Go to the last words “Let’s Go!” Practice singing the last words of the song with the recording so students become familiar with the music and learn cues for the last 2 words.

#### Session 3:

Put work from the first 2 sessions together, and fix any parts that are insecure. If they are doing well with this you could add a challenge ...

B5-20 ... This is a solo by Drosselmeyer, but would be good for students to learn. Begin in small phrases, singing each part and getting students to sing after you. Begin at a slower tempo, focus on words, consonants and telling the story. There are lots of chromatic passages, so be accurate with notes. There are also a couple of big note leaps, so ask students to have plenty of energy and tummy muscle support.

#### Session 4:

Put it all together and find any insecure parts that need attention. The biggest challenge will be remembering the words, but put it into context of the whole story.

### 13. One Voice

#### Points and Preparation

- ♪ Youtube link <https://youtu.be/6ZhvWki817o> and there are plenty of others
- ♪ Discuss the idea that we are all individuals, but when we sing we are joined as one voice!
- ♪ Sing with lovely, well-formed vowel sounds Eg. two, you, voices, through, etc.
- ♪ It begins quite sparsely, and gradually builds up as the piece progresses until finally, we are all singing together
- ♪ The beginning is quite beautiful because of its simplicity.
- ♪ Energy in voice and face, but not the body in this piece
- ♪ Read through the grey box with students, have a chat, and create some background knowledge of the song
- ♪ The week before, ask students to listen to their CD and learn a section Eg the start of verse 2

#### Form

V1 - V2 – V3 - V4 – Interlude – V5

#### Support Material

##### Dedicated Warm Ups

#45 Noo Noo – will help with lovely vowel sounds on ‘ooh’.

#28 Sing Legato – develops smooth, beautiful phrases

#54 Head Voice

#84 Syllables

#80 Aussie Sounds – voices, sound, ooh

#62 Rounds to sing parts against each other, also singing 1 121 12321 1234321 as a round is great.

#### Teaching Notes – suggest 5 sessions

##### Session 1:

Begin at verse 2.

B16 ... this begins with soloists 1 and 2 – the choir joins in at bar 20. Teach each part, altos first then sopranos, their starting note, and just repeat, without singing on, until they are confident pitching this – maybe don't put this together just yet. While you are teaching sops their part, have altos follow their part, taking note of any rhythmic differences. **TIP** – the altos starting note is the same as the last note soloist 2 finished on, whilst the sops starting note is 2 steps down from the last note soloist 1 sang.

Be very fussy that the rhythms are accurate – no sloppiness allowed!!

On the word ‘sound’ make sure students don't skip through the notes – sing with energy to make sure the notes are all clear.

Ensure the sound is sung with a long vowel sound and only add the ‘nd’ right at the end....don't land on the N sound for a long time....

Watch out for the potential diphthong in the word ‘voices’ ie. it could sound like ‘voy-ces’, rather than ‘vaw-ces’, which doesn't sound quite as Aussie.

##### Session 2:

Verse 3 B27-36 – Again, this starts with the 3 soloists singing together, and is joined by the choir at bar 31. Essentially, the melody is the same as verse 2, but the rhythms are different. It could be helpful to clap the rhythm whilst saying the words, then add the melody. Be really precise with the rhythms - with intent and clarity of diction! Add some speech quality. Revisit the previous session.

##### Session 3:

Verse 4 B38-47 – this is sung by the whole choir in UNISON. At bar 40, watch the change of note on the words ‘singin’ and ‘will’ ... this is different to the first time through. On the word ‘rest’ at bar 42 try to avoid it sounding like ‘ressst’, but rather ‘rairst’, with the st right at the end of the note, and again on the ‘dust’.

Revisit previous sessions and join together.

Session 4:

Bridge B48 - 52... consolidate starting note for each part. TIP – the sops begin on the last note the soloist sang in the previous bar, and hold this for 4 beats. Altos begin on the same note as the soloist started on, hold for 3 beats and move down on the next beat (1<sup>st</sup> beat of bar 49)

In B51 ensure the minor 3<sup>rd</sup> interval on beat 4 is indeed an A<sup>b</sup> with that 'bluesy' sound.

Revisit the previous session

Session 5:

Verse 5 B57-62 – unison. Sing through this and then sing through whole song consolidating and reteaching where necessary – Find and Fix!

## 14. It Feels Good When You Sing a Song

### Points and Preparation

- ♪ Strong confident introduction which will help get us in the groove!!
- ♪ Youtube link <https://youtu.be/6eOuROMjNAI>
- ♪ Have fun and enjoy singing – show you get what it is about when you sing!
- ♪ Repeated notes – accuracy!! Clear diction so audience knows what our CW is about.
- ♪ Sing with expression- ‘tell’ the audience it feels good!!
- ♪ Bright singing face with energy
- ♪ Read through the Grey Box with the students, have a chat to create background knowledge of the song.
- ♪ The week before you begin, ask your students to listen to the song, and learn a section to sing the following week, eg. a chorus or Verse 1.

### Form

V1 – V2 – Bridge – V3 (diff ending) – Ending (extended)

### Support Material

#### Dedicated Warm Ups

#11 Diction and Articulation – any of these exercises are great to develop consonants or vowels

#13 I Love to Sing – these next 3 warm ups are helpful developing clear, legato passages of singing over a range of notes.

#32 Every Morning

#38 Chumbara

#71 If you wanna – very bluesy!!

### Teaching Notes – suggest 6 sessions

#### Session 1:

B4-19 ... Teach this to sopranos in short phrases. There are a number of repeated notes, so practice keeping the pitch the same for all of these notes. Sing through longer, sustained notes which occur at the end of many phrases. Be sure the choir are singing a G flat in bar 5, not a G. B6 and B10 have short ‘about’. B8 legato ‘about’.

At bars 13, 15 and 19 there is a quaver note leading into each of the sustained notes – be rhythmically accurate with these. Altos join the sops at B16-19.

Sing with bright, happy faces. When singing the words ‘sing it loud, sing it strong’ – add the hand signs straight away so the choir get used to doing them every time they sing the words - see student learning portal or choreography DVD

#### Session 2:

B20-35 ... altos begin this section. The notes are the same as verse 1, but with different lyrics. Again, be fussy with length of ‘about’ – legato in B20, B24, short in B26.

Sops join in at bar 32. Add signing.

Revisit the previous session and join these sections together

#### Session 3:

Bridge B36-46... Sopranos begin – don’t let them skip over the first word ‘I’. Be watchful of the long ‘about’ B36.

At B40 altos take over – check that on the word ‘song’ the note goes up to the B flat and the rhythm in bars 41 and 42 is a bit tricky. Say and clap it before you sing it.

At bar 44 sopranos come in – check that they sing the first 2 notes on G and altos finish in B45 with the perfect 5<sup>th</sup> leap – lots of energy please!! Put all of this together.

#### Session 4:

Verse 3 B46 – 62. Sopranos begin this verse, but only sing the 2 phrases (unlike V1 & V2 where they sing 6 phrases) Then Altos sing 2 phrases.

B54-63 ... this section is sung in 2 parts. The alto part continues with the melody at B54 and B55, whilst sopranos sing a higher (descant) part – their starting note is 1 note higher than the altos last note at the start of B54.

At B56 both parts begin this bar in unison and split on the word 'blues'. Sopranos have a high, sustained note, which will require plenty of energy and support from stomach muscles to make sure the note doesn't go flat. Altos have a descending, syncopated part underneath. To emphasise the syncopation, get them to point forward as they sing each of the notes (a bit like they are shooting a pretend toy gun).

B58-60 sees sopranos start with altos then responding. Both of these phrases have signing to learn too.

At B60- 61 the parts divide again. Secure their starting note by singing the up beat, and then their first note, without going on. When the note is solid, continue.

#### Session 5:

B71-82 ... Students will know the notes in this section, but there are different lyrics. Give B73 some extra practise as this does vary from the last time – "when you're singin' a song...." There are 2 new phrases to add into the ending – B77 – 80, sopranos add 'happy & sad' and altos add 'good & bad'.

Teach altos B79-80 rhythm and then pitch, then teach sopranos same way, encouraging plenty of energy to pitch the high E<sup>b</sup>s...

Ask both parts to say their words through slowly, and add the hand signs right from the start, so that it becomes second nature (hopefully!).

Sing through all of the work done in the last session, to check that part work is secure. Then put it together from the start.

#### Session 6:

Time to put it all together, and find and fix any problem sections

## 15. Live Louder

### Points and Preparation

- ♪ Youtube link <https://youtu.be/O-kWhnO4Ing>
- ♪ A great 'hip hop' feel to this piece. Your faces and body need to reflect this and 'groove away'.
- ♪ Choreography song – have a go at learning the choreography with the song!!
- ♪ Be rhythmically accurate, fussy; insist on singing what is written in our arrangement, NOT what students might have heard on the radio.
- ♪ This is our final piece, and should be sung with energy, fun and enthusiasm – Live life!!
- ♪ Read through the Grey Box with the students, have a chat to create background knowledge of the song.
- ♪ The week before you begin, ask your students to listen to the song, and learn a section to sing the following week, eg. a chorus or a verse.

### Form

V1 - V2 – Chorus - V3 - Chorus (repeat 'la la la la la') - Bridge - Chorus (repeat 'la la la la la')

### Support Material

#### Dedicated Warm ups

#15 I Can Sing Quite Low – this song generally does sit in the lower register of the voice- soloists especially.

#23 Hoo hoo – good triad practice

#34 Red Ferrari – lots of great rhythms, which this song has.

#13 I love to sing – lots of energy on 'love' with tongue to roof of mouth... just sing notes to 'La la la la la' instead of 'I love to sing'.

### Teaching Notes – suggest 4 sessions

#### Session 1: –

Feel 4 strong beats in each bar – a driving beat!!!

Chorus B20-28 is in unison - sing with lots of energy and really make sure your diction is clear and consonants are 'popped'. Not too 'aussie' for 'around' – slightly posh, with a clear 'D' to finish the word.

On the syncopated notes at the start of each phrase, really accent them – use your starting consonant to help with this.

Be careful about changing notes Eg. B21 - on the words 'like you' it changes notes and again in B23 on the words 'song the' it changes etc. And B25 really lift up to hit the high D from the B – nice and bright with strong tummies!! Similarly with B26/27 'cool'.

B29-32 ... 'la la..' etc. A really punchy rhythm, which requires lots of energy

#### Session 2:

B8, B10, B16, B18 ... "Live louder" – each of these is sung a little louder, so use the dynamics in this section. Get the tongue right up behind the top teeth to produce a strong 'L' consonant. Slight decrescendo on second syllable of 'lou-der' – don't LAND on it!!

B37/38 ... the choir join in with the soloist. The entry is not on the beat, but rather syncopated. It might help to clap on the first beat (which is a rest), and then sing the note. Look out for the quaver rest right on the 4<sup>th</sup> beat of this bar – that will help get the edgy sound we need.

#### Session 3:

Bridge B62-68 ... the first 'Let yourself go' B62-63, has a semi-tone between the notes (C-B). When you repeat the same words at B66-67 you sing to the B flat (which is a tone below)

Revisit the previous session and add this to what you have just learned. If you have someone who would like to sing the solo, add them in at this stage. It might be helpful to sing along with the CD and get the really *funky* feel of the song.

#### Session 4:

Put it all together with the CD and soloist (if you have someone). + Choreography

Find and fix any insecure parts.

## 16. Dream Big

### Points and preparation

- ♪ This song was composed by Robyn Habel – she has written many pieces for the PSMF over the years.
- ♪ A really laid back, lilting feel to this song
- ♪ Lots of syncopation in the verses

### Form

Verse 1, Pre-Chorus, Chorus, Verse 2, Pre-Chorus, Chorus, Bridge, Pre-Chorus, Chorus, Coda

### Support Material

#### Dedicated Warm ups

Rhythmic phrases to clap (after #72 warm up) – calypso

#39 Li Li Li

Old Abraham Brown (round) – which has the octave leap in it.

### Teaching Notes – suggest 4 sessions

#### Session 1:

Verse 1 B5-20 ...clap the syncopated rhythm before learning the notes. Then say the words with the clapping and syncopation. Add pitch, carefully placing the low B and A, and then coming back up to the F#.

#### Session2:

B20-34 Pre chorus and chorus ... At bar 27 there is an octave leap – flick your thumbs up as you sing this note which might help with the pitch. Make sure students have a big breath before singing this phrase, as there are lots of sustained notes.

#### Session 3:

B35-49 ... verse 2. This is almost the same as verse 1, but with different lyrics. Make sure the end consonants are clear on words like *find, feed, mind, that*, etc.

Add the pre-chorus and chorus, as this is a repeat of the last session.

Go through from the beginning ... V1, chorus, V2, chorus.

#### Session 4:

B65-72 ... there is a short bridge passage here, which is ascending and descending, syncopated rhythms + challenging breathing.

Add the pre chorus and chorus.

Sing through the whole song, and fix any problems you might find.

Coda B91-104 ... is leading up to the finish of the song. A little 4 bar riff is repeated 4 times. Make sure the semi-quavers on the word 'possible' are really snappy.

Sing through the whole piece – anything is possible!!!!