

Celebration Sing Out! Choral Workshop

2nd March 2025

Knox Grammar School

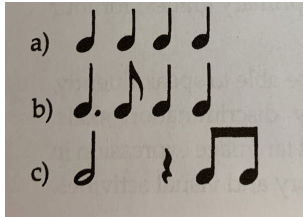
"Use what talents you possess; the woods would be very silent if no birds sang there except those that sang best."

Henry Van Dyke

Warm ups	Pitch Exploration	Aim - increasing vocal range and engaging the head voice (raising the soft palate) Use neutral syllables Tip: can include resonance sounds here i.e. "zzz" "ng" etc...	Some ideas: - Video Animations (put on silent) - Roller coaster animations/picture - Sirens - Sighs
	Posture	Aim - focus attention and get ready for singing - Standing - Shoulder rolls - Stretching arms - Shake legs - Back stretch - Roll neck - Massage cheeks	Example: Could use the song - Lean Forwards, Lean Backwards
	Vowel Sounds	ee ay ah	<u>Ideas</u> - Five note ascending or descending scales on one of the vowel sounds - Five note ascending or descending scales on all 5 vowel sounds - this means one note per vowel sound -

		oh oo As you work through these the mouth moves forward	FOCUS on joining the vowels, not separate sounds per vowel - Changing between two vowel sounds - see Appendix 1 - Oo ee and Hey Ho Round <u>Examples from the songs:</u> “dreams”, “freedom”, “sea”, “free”, knee”, “beams”, “me”, “be” “day”, “Muraay”, “ray” “Bandaar”, “Bindea”, “Gunnerah” “Glow”, “snow”, “lonely” “Door”, “Yugalbiruu”, “Migaloo”, “moon”
	Consonants	<u>Syllable Stress</u> - focus on the first syllable, the second syllable is usually light. Some exceptions “rejoice” and “again”	<u>Examples</u> - Use the students' names. I.e. Pe - (ter), Su - (san) - Tongue Twisters - “<i>My mum makes me mash my mini mms in the morning oh ah</i>” - See Appendix 2 below
	Resonance	Focus - quality sound production, utilising the various facial cavities.	<u>Examples</u> - Sing Appendix 5 to an “ng” sound - “Ping” “pong” - “Zzz”

			- Physical - get students to touch their nose and cheeks during these exercises to feel if they are buzzing - See Appendix 3
	Breath Work	Focus on: - Diaphragm - Avoid shoulders going up	<u>Example</u> - See Appendix 4 - Choose a well known song i.e. Happy Birthday and “sing” it to a “sh” sound rather than lyrics
	Blending	Aim - increase focused listening amongst the choir as well as blending of voices	<u>Example</u> Ask the students to think of a note in their head and sing it (any note) - it will sound very dissonant and that's ok! Then give them the task of blending the sound to one note and count down (I use my hand) 5, 4, 3, 2, 1. By the time you get to 1 they should be singing the same note. This exercise takes time to develop.
	In-tune Singing	Aim - increase vocal range, singing in tune and blending Could include inner-hearing exercises here to help focused listening - this is where you may choose to leave a note out. I.e. “sing number 5 in your head etc...”	<u>Examples:</u> - Five note scales - counting or solfa - Short unison songs - See Appendix 5
	Echo Singing Call and Response	Aim - start of two part singing The next step after this is:	Examples - Solfa singing exercises - Jambo (Swahili) -

		- Ostinati - Rounds/canons - Partner songs	- lyrics/ideas - Yes/No Game
	Movement	Aim - gets students singing in a fun and creative way. Can also act as a brain break between learning repertoire Hand Clapping Games Sit/stand	Examples: - Double This, Double That - Pilli Pilli or here - Bobo Ski Waten Taten - Bim Bum Biddy - My Bonnie Lies Over the Ocean - students sit/stand on the B words, could then add a clap on the O words
Unpacking the Score	Aural only- no sheet music	Questioning	What is the song about? T sings/plays a phrase: - What word did I stop on? - What is the longest word I sing? - How many words began with S?
		Rhythm	Choose 3 rhythms. I.e. 

			- Students imitate teacher clapping - by rote - Clap one of the above, students decide which one the teacher clapped - Teacher sings/plays and students put their hands on head every time they hear “a”
	Reading - with sheet music	Questioning	During this phrase is the pitch ascending, descending or both?
		Rhythm	Extension of the above - students find each of the above rhythms in their score. How many times does this rhythm occur?
Learning a new song	Pitch	Teacher sings/plays a phrase to a neutral vowel sound, i.e. “loo”, students copy. Do this phrase by phrase. - Focus on gentle singing (no shouting)	
	Duration	Say/sing in time names or your chosen rhythm syllables Ensure rests are adhered to.	
	Text	Vowels	Uniform vowel sounds
		Consonants	Crisp consonants Highlight tricky words

		<u>Foreign Language</u> Gamilaraay, Balinese, Swahili	- Context and translation - Focus on pitch then add text
	Expression	Dynamics Rit Rubato	
Teaching Tips for Each Song	Dreams that Children Dream	Focus: - vowel sounds - especially “ee” - Consonant cut offs “peace”, “dream”, “what”, “world” Bar 21 + pick up - Alto part is tricky. This comes back again and then changes slightly b.51 Bar 23 - Alto part ensure D natural Page 7 - note key change	
	Postcard from the Dreaming	Focus - alto part is tricky and quite low <u>Kamilaroi/Gamilaraay language</u> Muraay <i>Mah-ray</i> (white cockatoo) Bandaar <i>Bun-dah</i> (Kangaroo) Guda <i>Goo-dah</i> (Koala) Winanga-Li <i>Wi-nah-nga-li</i> (Listen)	

		Bindea <i>Bin-day-ah</i> (traditional name for Porcupine Hill overlooking Gunnedah) Gunnerah <i>Goon-er-ah</i> (a great warrior of the Kamilaroi people) Buwili Winanga-Li <i>Bu-wi-li Wi-nah-nga-li</i> (We will listen) Buwili yilaathu <i>Bu-wi-li yi-lah-thoo</i> (We will hear) Buwili ngiyaa ni, <i>Bu-wi-li ngi-yah ni,</i> (We will know and,) Yugal biruu <i>Yu-gal bi-roo</i> (we'll remember)
	A New Day is Dawning	Focus - contrasts between the sections Figure A - 2nd bar in "ocean" - watch that students don't slide between the notes Note - key change Figure F Watch - bottom of page 8 there are 2 x "rollin" Solos - no solos - sing in parts as written
	A Candle's Light	Focus - consonant endings, phrasing, breathing Warm-up ideas for this song - scale in 3rds i.e. b.7

		Watch key change b.38	
	Three Balinese Folk Songs	1. Juru Pencar See Appendix 6 for phonetic translation	Pentatonic Start with the “oo” section at bar 20 - this will teach the melody without the complication of the words! Then add the five different phrases - from the beginning - this means that all students will learn the soprano line Lastly teach the alto line Tricky part - bars 25 - 26 - rhythmically the two part section
		2. Jenggut Uban See Appendix 6 for phonetic translation	Pentatonic “K” sound at the start is really important CAREFUL - watch the quaver rests in the “doo” section -bar 37 Bar 53 onwards - soprano section - could include in your warm ups, turn into a game etc...
		3. Putri Cening Ayu See Appendix 6 for phonetic translation	Pentatonic

	Migaloo	Tricky part - both rhythmically and dictation - b.43 - 50 Breathing - watch throughout, especially 2 bars after Figure A "Fella, lone" even though there is a comma there I would prefer no breath there, it sounds much nicer that we don't interrupt the flow here. This occurs several times throughout Ignore solo section at the start, we will all sing this in unison	
	Homewood Bound	Aim - to sing in three parts - fewer students on the top part divisi 2 x solo sections Watch breathing throughout - especially follow the - - - - lines Dynamics Most challenging section - alto part 37 - 52 - lots of low notes. Make sure these notes are gentle and not forced. Let's aim for the 4 part divisi on the last note!!!	
	Kusimama	Swahili Important - we will do the repeat at b.20. - First time = unison - Second time = divisi Bar 23-24 - call and response section needs to be tight between the parts <u>Body percussion</u> Ignore the first section. We will start body percussion at b.17 (first and second times) B.17 - right foot stomps only (if you are mirroring the students, use your left foot) this is all the way through that section	

		B.27 - 28 - last beat = clap B.29 - gradually bring straight arms forward on the “yahs” and then straight arms with a jump on “hey” B.31 - when you see this rhythm throughout we are slightly changing to: - Right foot stomp on the beat - Clap on the beat - Right foot stop off the beat - Clap on the beat <u>Figure D</u> Alto part - b.46 - LR chest, clap B.47 - bring both hands to the mouth in a call out position (ensure students don't cover their mouth!) This continues on the same line B.50 - call and response body percussion between sops and altos LR chest, LR thighs B.51: S = LR chest, LR thigh, LR chest, clap A = LR chest, clap This all repeats again. <u>End b.67 - 68</u> Chest LR, thighs LR x 2, 1 x clap, then two hands closed fists near ears for “ma” on the last “ma” fists move up to straight arms and fingers open splade
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Appendix 1 - Vowels

Oo Ee Vowel Exercise

Arranged by Jennifer Forsland

Two staves of music in 4/4 time. The first staff starts with a tempo marking of ♩ = 68. It contains two measures of music, each with a slur over it. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). The second staff also has a slur over its two measures. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). The key signature has one flat (Bb). The time signature is 4/4. The lyrics 'Oo Ee Oo Ee Oo Ee Oo Ee Oo' are written below the notes. The word 'simile' is written above the second staff.

Oo Ee Oo Ee Oo Ee Oo Ee Oo

Oo Ee Oo Ee Oo Ee Oo Ee Oo

<https://musicplayonline.com/>

Hey Ho Round Vowel Exercise and Phrasing

Arranged by Jennifer Forsland

Lento (♩ = 45)

Two staves of music in 4/4 time. The first staff starts with a tempo marking of Lento (♩ = 45). It contains two measures of music, each with a slur over it. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). The second staff also has a slur over its two measures. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). The key signature has one flat (Bb). The time signature is 4/4. The lyrics 'Oo Ee Oo Ee Oo Ee Oo Ee Oo Ee Oo Ee Oo Ee Oo' are written below the notes. The tempo marking (♩ = 60) is written above the second staff.

Oo Ee Oo Ee Oo Ee Oo Ee Oo Ee Oo Ee Oo Ee Oo

Oo Ee Oo Ee Oo Ee Oo Ee Oo Ee Oo Ee Oo

<https://musicplayonline.com/>

Appendix 2 - Consonants

Consonant Energizer

Consonant Exercise

Adagio ♩ = 60 Arranged by Jennifer Forsland

k p t sh k k p p t t sh

k k k p p p t t t sh

<https://musicplayonline.com/>

Bing Bong

Consonant Exercise

♩ = 109 Modulate a semitone up on each repeat Arranged by Jennifer Forsland

Bing ba da bing ba da bing bong bong, Bing ba da bing ba da bing bong bong,

Bing ba da bing ba da bing bong bong ba da bing ba da bing bong bong.

<https://musicplayonline.com/>

Doo Be Doo

Articulation Exercise

♩ = 80 Arranged by Lisa Ward *simile*

Doo be doo be doo be doo be doo Doo be doo be doo be doo be doo

<https://musicplayonline.com/>

Appendix 3 - Resonance

Zing Zing

Descending Exercise

Arranged by Lisa Ward

$\bullet = 76$



simile

Zing ah zing ah zing ah zing ah zee Zing ah zing ah zing ah zing ah zee

<https://musicplayonline.com/>

Appendix 4 - Breath Work

Ha Ha Breath and Staccato Exercise

Arranged by Lisa Ward

The musical notation is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). A tempo marking of 82 is indicated above the first measure. The first measure contains a half note G4, followed by a quarter rest. The second measure contains a quarter note G4, followed by a quarter rest. The third measure contains a quarter note G4, followed by a quarter rest. The fourth measure contains a quarter note G4, followed by a quarter rest. The fifth measure contains a quarter note G4, followed by a quarter rest. The sixth measure contains a quarter note G4, followed by a quarter rest. The seventh measure contains a quarter note G4, followed by a quarter rest. The eighth measure contains a quarter note G4, followed by a quarter rest. The ninth measure contains a quarter note G4, followed by a quarter rest. The tenth measure contains a quarter note G4, followed by a quarter rest. The eleventh measure contains a quarter note G4, followed by a quarter rest. The twelfth measure contains a quarter note G4, followed by a quarter rest. The thirteenth measure contains a quarter note G4, followed by a quarter rest. The fourteenth measure contains a quarter note G4, followed by a quarter rest. The fifteenth measure contains a quarter note G4, followed by a quarter rest. The sixteenth measure contains a quarter note G4, followed by a quarter rest. The seventeenth measure contains a quarter note G4, followed by a quarter rest. The eighteenth measure contains a quarter note G4, followed by a quarter rest. The nineteenth measure contains a quarter note G4, followed by a quarter rest. The twentieth measure contains a quarter note G4, followed by a quarter rest. The notation is divided into two systems by a double bar line. The first system contains the first ten measures, and the second system contains the remaining ten measures. The notes are marked with staccato dots. The lyrics 'Ha ha ha ha ha' are written below the first ten measures, and 'ha ha ha ha ha' are written below the remaining ten measures. The word 'simile' is written above the final measure.

82

Ha ha ha ha ha

ha ha ha ha ha

simile

<https://musicplayonline.com/>

Appendix 5 - In-tune Singing

Part I

1, 1 2 1, 1 2 3 2 1, 1 2 3 4 3 2 1, 1 2 3 4 5 4 3 2 1, 1 2 3 4 5 6 5 4 3 2 1,

7

Part II

1 2 3 4 5 6 7 6 5 4 3 2 1, 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1, 8, 8 7 8, 8 7 6 7 8,

13

8 7 6 5 6 7 8, 8 7 6 5 4 5 6 7 8, 8 7 6 5 4 3 4 5 6 7 8, 8 7 6 5 4 3

18

2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1 2 3 4 5 6 7 8.

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Appendix 6 - Three Balinese Folk Songs Phonetic Translation

1. Juru Pencar

Juru pencar

Joo-roo pen-char
(Fisherman, throw the net)

jalan luas

Jah-lan loo-ah-----s(joins the next phrase)
(I invite you)

Mencar ngejuk ebe

marn-char nga-jook a(uh) -bair (bear)
(to go catch the fish)

Ebe gede gede

a(uh)-bair gi-dair gi-dair
(There are a lot of big fish)

di sowa ne ajaka liu

di so-wa nay a-je-ka li-oo
(at the mouth of the river.)

2. Jenggut Uban

Ka-ki ka-ki

Kah-ki kah-ki (focus on "k")
(Grandfather)

to nguda mabok

to ngoo-dah mah-bow
(Why do you have so much hair?)

dibeten cinguhe ken di jaguar te?

di-bah-tairn choo-ng-air ken di jah-goo tair?
(under you nose and on your chin?)

Neked ke pipine be misi ebok

Noo - kood kair pi-pi-nay bair mi-say air-bow
(You also have lots of hair on your cheek)

buin putih buka kapase.

boo-in poo-ti boo-kah kah-pah-sair.
(that is all white like cotton.)

Apa kaki kemulan keto?

A-pah kah-ki kair-moo-lan kair-toh?
(Have you always had this white hair?)

Mabulu uling di mara lekade?

Mah-boo-loo oo-ling di mah-rah lair-kah-dair?
(Were you born this way?)

Tusing cening, kaki ma jenggut reko.

Too-sing chair-ning kah-ki mah jeng-goo rah-koh.
(No child, I was not born this way.)

Suba tua mara ya mentik.

Soo-bah too-ah mah-rah yah marn-ti.
(When I got older, the beard started to grow.)

3. Putri Cening Ayu

Putri cening ayu,

Poo-tri chair-ning ah yoo
(Goodbye, beautiful girl.)

ngijeng cening jumah.

Ngi-jeng chair-ning joo-mah.
(please stay here at home.)

Meme luas malu

Meh-meh loo-ah(s) mah-loo
(I am going now)

ke peken mablanja

kah pah-ken mah-blaing-jah
(to shop at the market)

apang ada daarang nasi.

ah-pung ah-dah dah-rang nah-si.
(to get something with rice.)

Meme tiang ngiring.

Mair(meh)-mair ti-ang ngi-ring.
(I will do what you ask.)

Ngijeng tiang jumah

Ngi-jeng ti-ang joo-mah
(I will stay here at home)

sambilang mapunpun

sam-bi-lang mah-poon-poon
(and prepare a fire)

ajak tiang dadua.

ah-jahk tyoung dah-doo-ah.
(to cook for the two of us.)

Di mulih ne dong gapgapi.

Di moo-li nay doun gap-gah-pi.
(Be sure to bring something good.)

Helpful Resources to Explore:

1. <https://www.ashleydanyew.com/>
2. <https://musicplayonline.com/> - paid subscription required
3. Lifeline for Children's Choir Directors by Jean Ashworth Bartle - book