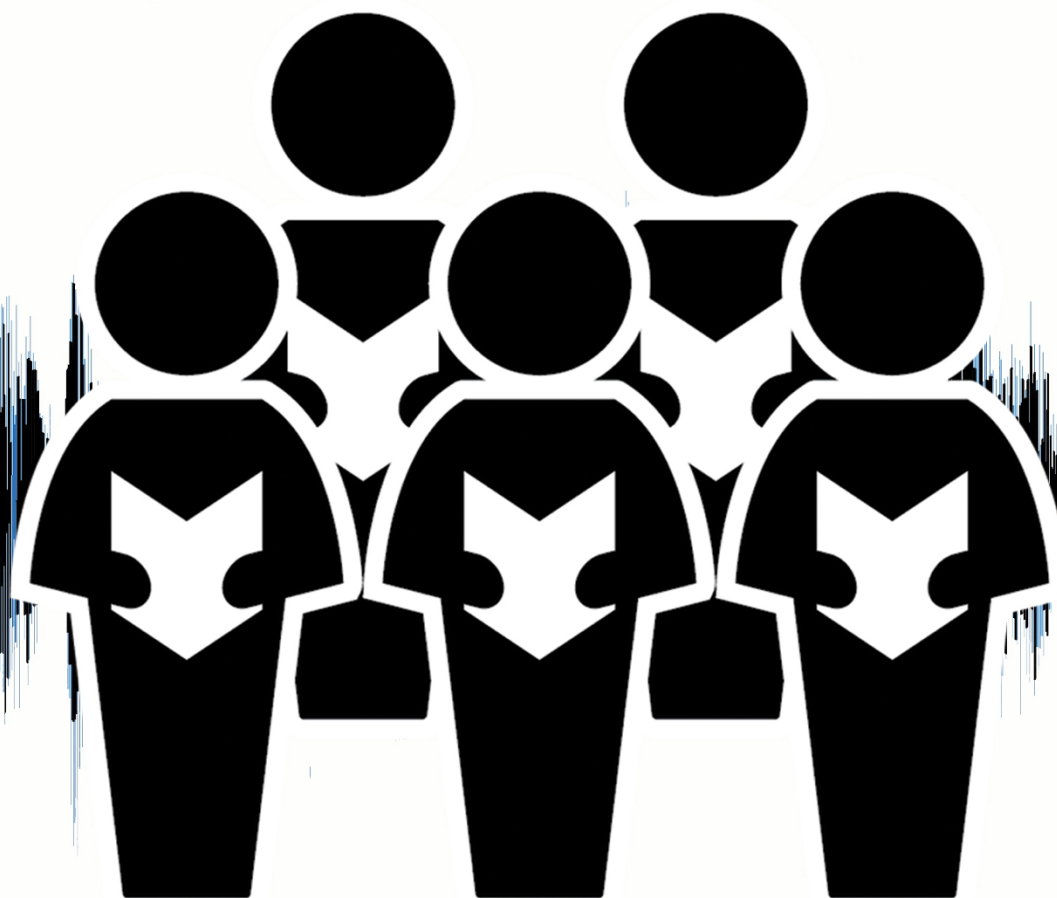


VOCAL COURSE

INSTRUCTOR'S GUIDE



↑ LEVEL 5 ↓



MUSIC AND ARTS MINISTRIES
CANADA AND BERMUDA

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This course is designed to be used as an individual instructional study guide, as well as a class learning tool. Each lesson should take approximately 35 - 45 minutes including teaching and practice time. The suggested times are a guideline only. Not everyone will progress at the same pace.

Each student should take a placement test before being placed in a level. After a student completes a level, there is a separate final test that should be completed and passed before moving on to the next level. Be sure you have these materials.

In addition, the Vocal Course is designed as a companion to the Music Theory Course developed by Music and Arts Ministries of the Canada and Bermuda Territory. It can be found at <https://salvationist.ca/sacbmam>. Students should utilize the music theory books to help advance their knowledge of music-making.

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Lesson 5.1

Warm Up

(5 min.)

Posture

Have students:

1. Do some general stretches: reach their arms up high, bend and touch their toes, stretch their arms across their body.
2. Bounce back and forth on their heels and toes to get the feeling of flexible energy while standing.
3. Roll their shoulders backwards.

Instructor's tip:
Good posture is a combination of being relaxed and energetic. Encourage students to check the position of their feet, legs, shoulders, and the alignment of their whole body.

Breathing

Instruct students to:

1. Lie on the floor, take in deep breaths and memorize the physical sensations.
2. Stand and try taking in the deep breaths again. *Ask:* Are your stomach muscles moving? Are your shoulders remaining flat?
3. Imagine they are smelling a rose. Sniff in a deep breath and then let out a vocalized sigh. Repeat 2-3 times, each time starting the sigh on a higher pitch.

Vocalises

Have students:

1. Sing the following example. Encourage students to imagine the line is ascending even though it is actually descending. This should help brighten the sound.

Mah may mee moh moo _____ Mah may mee moh moo _____ *sim.*

2. Sing the example below. Remind students to always take in a deep breath.

Loo _____ Loo _____ *sim.*

Instructor's tip:
These vocalises are meant to be learned by ear. You will first demonstrate a bar, then allow students to continue in the singing.

Canon

[Student Workbook P.1]

(5 min.)

1. Have students speak the text in rhythm.
2. Sing line 1. Have students repeat it back.
3. Sing line 2. Have students repeat it back.
4. Have students sing the whole canon in unison, with words.

Merrily, Merrily

Mer-ri - ly, mer-ri - ly greet the morn: Cheer-i - ly, cheer-i - ly sound the horn.

Hark! to the ech-oes, hear them play, O'er hill and dale, and far a - way.

Rhythm

[Student Workbook P.1]

(10 min.)

1. Clap the compound time examples below. Remind students to be careful as the examples include rests.

Instructor's tip:
Remind students that the examples below can be counted at a slow tempo (using six simple beats) or at a faster tempo (using two compound beats).

a)

1 2 3 4 5 6 1-2-3 4-5-6 1 2 3 4 5 6 1 2 3 4-5-6
(1 + a 2 + a 1 2 1 + a 2 + a 1 + a 2)

b)

1 2 3 4-5-6 1-2 3 4 5-6 1-2-3 4 5 6 1 2-3 4-5-6
(1 + a 2 1 a 2 + 1 2 + a 1 + 2)

c)

Key	Key Signature
C Major	No Sharps or Flats
G Major	One Sharp - F#
D Major	Two Sharps - F# and C#
F Major	One Flat - B♭
B♭ Major	Two Flats - B♭ and E♭

3. Sing the following examples using solfege.

a) 

b) 

c) 

In music, an **interval** is the distance between two notes. The *size* of an interval is measured by **counting all of the letter names** in between two notes **including the first and the last one**.

For example, what is the size of the interval from C up to F? Count up from C: **C D E F**. Four letter names means that the interval is a **4th**.

Ask: What is the interval from D up to C? Count the letter names starting with D: **D E F G A B C** - that's seven. The interval from D up to C is a **7th**.

Theory reference:
Level 5, Lesson 5.2, p. 7-13



Here are the sizes of intervals within an octave:



From the explanation on the previous page, we know that the interval from D up to C is a 7th. What if the C is raised by a semitone? In other words, what is the size of the interval from D to C#? Since the *size* of the interval only depends on the number of letter names, the interval is still a 7th! This means that **accidentals do NOT affect the size of an interval.**

Instructor's tip:
Accidentals do affect the quality of an interval (major, minor, etc.).
We will explore this in the next lesson.

We have already been singing a number of these intervals. For example, *do* to *re* is an interval of a **2nd** (*do-re*). In the example above, that is C to D.

Do to *mi* is an interval of a **3rd** (*do-re-mi*). In the example above, that is C to E.

Ask: What is the interval of *do* to *sol*? A **5th** (*do-re-mi-fa-sol*).

4. Have students listen as you call out an interval. Then have them sing that interval back to you.

Instructor's tip:
Using the intervals of a 2nd, 3rd and 5th, call them out in a random order. Students should then sing it back to you. Encourage them to use solfege but using a neutral syllable such as "loo" is also acceptable.

Performance [Student Workbook P.16] (10 min.)

God Will Take Care of Us

Words and Music by: Phil Laeger

Children's Praise Volume 13

Used by kind permission of The Salvation Army USA Southern Territory

**See Appendix 1 (p. 25) for music.

Practice suggestions

Have students:

1. Sing the melody of the verse (mm. 10 – 27) on a neutral syllable, such as "la."
2. Read the text for verse 1 (mm. 10 – 27).
3. Sing verse 1 with words.
4. Read the text for verse 2 (mm. 10 – 27).
5. Sing verse 2 with words.

Lesson 5.2

Warm Up

(5 min.)

Posture

Have students:

1. Sit in the proper position for singing.
2. Slouch, and on a signal given by yourself, quickly return to the proper sitting position.

Instructor's tip:
This could be a countdown, a beeping noise, a certain word etc.

3. Continue the rest of the warm-ups while sitting.

Breathing

Instruct students to:

1. Place their hands on their lower ribs, breathe in steadily over 4 counts, hold for 4 counts, and slowly exhale over 4 counts. Repeat using 6 counts. Repeat using 8 counts.
2. Take in a deep breath and "sing count" (1-2-3-4-5-6-7-8) on a single medium range pitch (i.e., second space A on the staff).

Vocalises

Have students:

1. Sing the example below. Remind them to listen to the middle note and ensure that they are singing it "high" and in tune.

Zah zoh zoo Zah zoh zoo Zah zoh zoo *sim.*

2. Sing the example below. Remind them to listen for all of the rearticulation.

Doo doo_ doo_doo doo_ doo_ doo_doo. Doo doo_ doo_doo doo_ doo_ doo_doo. *sim.*

Canon

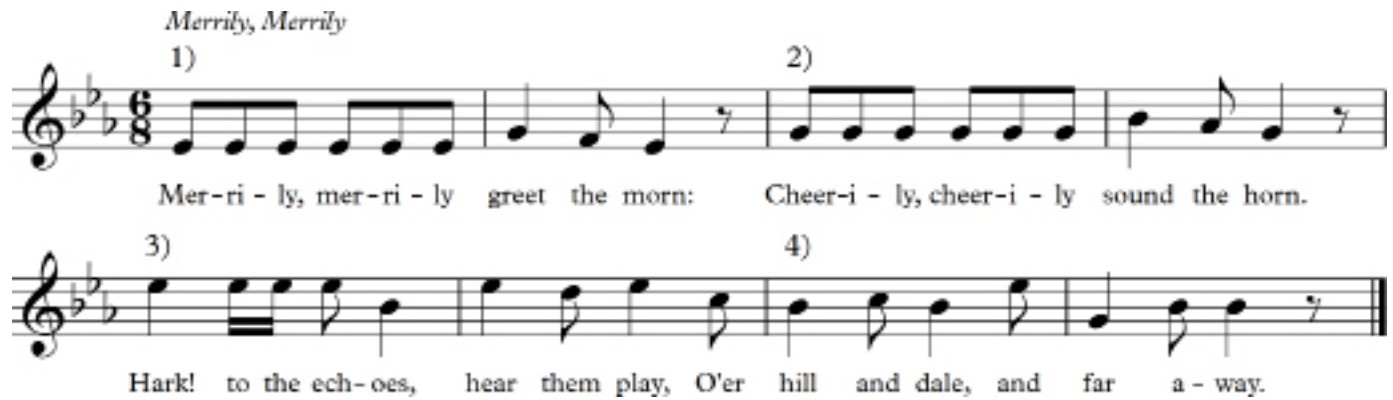
[Student Workbook P.4]

(5 min.)

Have students:

1. Sing the canon in unison.
2. Split into four groups and sing this canon as a round. Entries are indicated on the music.

Merrily, Merrily



1) Mer-ri - ly, mer-ri - ly greet the morn: 2) Cheer-i - ly, cheer-i - ly sound the horn.

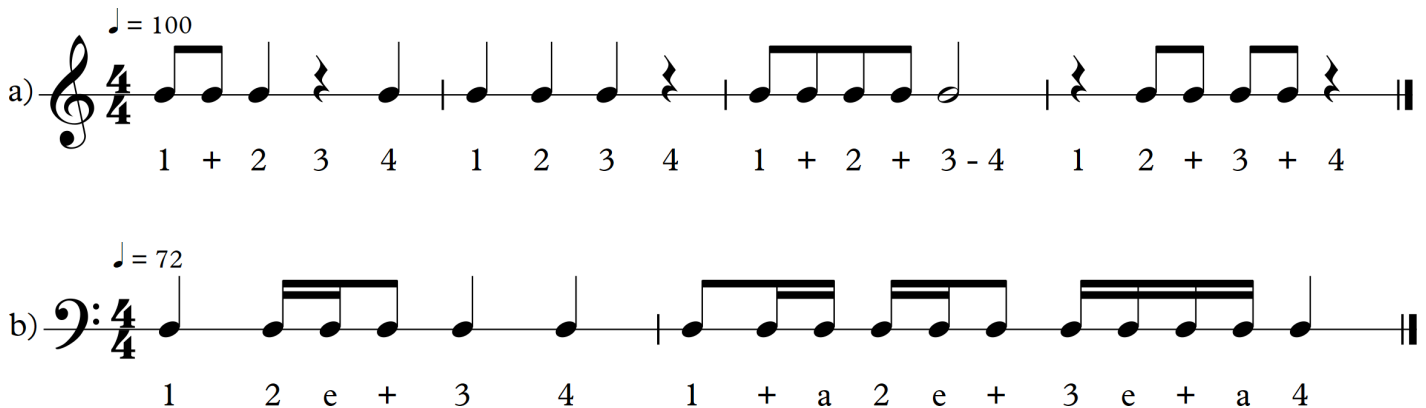
3) Hark! to the ech-oes, hear them play, O'er hill and dale, and far a - way. 4)

Rhythm

[Student Workbook P.4]

(10 min.)

1. Have students clap the rhythms below. Remind them that the metronome marking at the beginning of the example indicates the tempo (how fast the example should be clapped).



a) ♩ = 100

1 + 2 3 4 1 2 3 4 1 + 2 + 3 - 4 1 2 + 3 + 4

b) ♩ = 72

1 2 e + 3 4 1 + a 2 e + 3 e + a 4

A group of three eighth notes can also occur in simple time signatures (2/4, 3/4, 4/4). In this case, they are called **triplets** .

A **triplet** is a group of three notes that are played in the time of what would normally be two notes.

Instructor's tip:

Share words with students that will help them count the triplet such as: "straw-ber-ry," "co-co-nut," or "tri-pu-let."



Theory reference:
Level 4, Lesson 4.3, p. 21-24

2. Have students clap the rhythms below.

Instructor's tip:
Remember, the given tempo marking is a suggestion to work towards. The correct rhythm with a steady beat is more important.

a) $\text{♩} = 84$ $\frac{4}{4}$

1 + a 2 3 + a 4 1 + a 2 + a 3 - 4 1 2 + 3 + a 4
tri-pu-let tri-pu-let tri-pu-let tri-pu-let

b) $\text{♩} = 84$ $\frac{4}{4}$

1 + a 2 + a 3 + 4 1 e + a 2 3 + a 4
tri-pu-let tri-pu-let tri-pu-let

c) $\text{♩} = 84$ $\frac{3}{4}$

d) $\text{♩} = 84$ $\frac{4}{4}$

e) $\text{♩} = 84$ $\frac{3}{4}$

Have students:

1. Sing a major scale using solfege.
2. Sing a major triad using solfege.
3. Sing the major arpeggio using solfege, as shown below.



Now we will learn two new key signatures: **A Major** and **E \flat Major**.

A Major has **3 sharps**: **F \sharp** , **C \sharp** and **G \sharp** . Ask: What note is *do*? (A)

E \flat Major has **3 flats**: **B \flat** , **E \flat** and **A \flat** . Ask: What note is *do*? (E \flat)

 **Theory reference:**
Level 4, Lesson 4.1, p. 8-12

4. Sing the following melodies using solfege. Remind students to take a deep, supported breath and concentrate on the shape of the vowels they are making.

Key of C Major

Adagio ♩ = 78
mf

a) 

Key of A Major

Adagio ♩ = 78
mf

b) 


Key of E \flat Major

Adagio ♩ = 78
mf


c) 

Name the key and locate *do* before you sing the remaining examples.

Moderato

d) 

Moderato

e) 

Moderato

f) 

Along with the intervals from the previous lesson, we have already been singing the interval of a 4th (*do-fa*) and a 6th (*do-la*).

5. Have students listen as you call out an interval. Then have them sing that interval back to you.

Instructor's tip:

You can now use the 2nd, 3rd, 4th, 5th, and 6th as you call out a variety of intervals for students to sing back to you. Encourage them to use solfege.

You can also reference Appendix 2 for helpful suggestions on other ways to recognize intervals.

Performance [Student Workbook P.16] (10 min.)

**See Appendix 1 (p. 25)

Practice suggestions

Have students:

1. Review verse 1 and 2. Ask: Are the words pronounced clearly?
2. Speak the text of the chorus (mm. 28 - 44).
3. Sing the melody of the chorus on a neutral syllable, such as "zah."
4. Sing the chorus with words.
5. Sing both verses and the chorus. Remind them to take a deep and supported breath.



Lesson 5.3

Warm Up

(5 min.)

Posture

Have students:

1. Do some general stretches: reach their arms up high, bend and touch their toes, stretch their arms across their body.
2. Face forward and roll their shoulders in backward circles. Instruct them to rest them in the open position for correct posture.

Instructor's tip:
Always check that each student's singing posture is correct.

Breathing

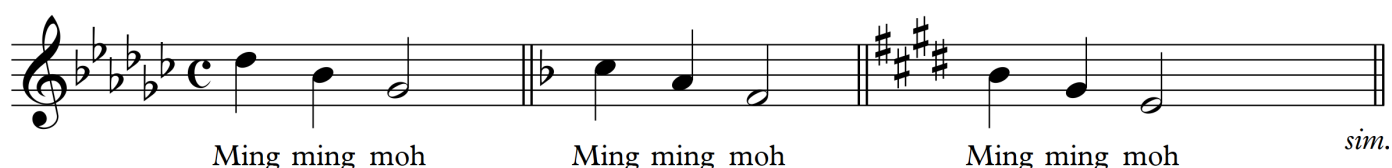
Instruct students to:

1. Imagine they are smelling a rose. Sniff in a deep breath and then let out a vocalized sigh. Repeat 2-3 times, each time starting the sigh on a higher pitch.
2. With hands on their ribs, pant. Do a set of 4 pants. Repeat the set 3 times, resting in between.

Vocalises

Have students:

1. Sing the following example. Encourage students to feel and recognize the resonance when they close to the "ng" sound.



Ming ming moh Ming ming moh Ming ming moh *sim.*

The musical notation shows three measures of music on a treble clef staff. The first measure is in C major and contains the notes C4, D4, E4, and F4. The second measure is in D minor and contains the notes D4, E4, F4, and G4. The third measure is in E major and contains the notes E4, F4, G4, and A4. Each measure is followed by the syllable 'Ming ming moh'. The piece ends with a double bar line and the instruction 'sim.'.

2. Sing the following example. Remind students to listen for the rearticulation of the phrases.



Loh _____ loh _____ loh _____ Loh _____ loh _____ loh _____ *sim.*

The musical notation shows two measures of music on a treble clef staff. The first measure is in C major and contains the notes C4, D4, E4, F4, G4, and A4. The second measure is in D minor and contains the notes D4, E4, F4, G4, A4, and B4. Each measure is followed by the syllable 'Loh' with a long horizontal line underneath. The piece ends with a double bar line and the instruction 'sim.'.



Canon

[Student Workbook P.7]

(5 min.)

Have students:

1. While tapping a steady beat, speak the rhythm on the syllable "doo."
2. Sing the canon on the syllable "doo."
3. Sing in unison, with the text.

Instructor's tip:

While minor keys will not be discussed until Level 6, you can introduce students to the idea that major keys sound happy and minor keys will sound sad.

Wade in the Water

Wade in the wa - ter, wade in the wa - ter child - dren.

Wade in the wa - ter, God's gon-na trou-ble the wa - ter. I'm sing-in''

Rhythm

[Student Workbook P.7]

(10 min.)

Syncopation is the shifting of normally accented beats by stressing normally unaccented beats. The result is that strong beats become weak, and vice versa.

1. Have students clap the rhythms below. Remind them to subdivide. It will help with placing the syncopated rhythms in the correct place.

a) $\text{♩} = 92$

1 2 1 + - 2 + 1 + - 2 + 1 + 2

b) $\text{♩} = 88$

1 + 2 3 +-4 + 1 - 2 3 +-4 +

1 + a 2 + 3 +-4 + 1 2 3 - 4



c) $\text{♩} = 104$

d) $\text{♩} = 112$

Melody [Student Workbook P.8] (10 min.)

Have students:

1. Sing a major scale using solfege.
2. Sing a major triad using solfege.
3. Sing a major arpeggio using solfege.

Now we will learn two additional new key signatures: **E Major** and **A \flat Major**.

E Major has 4 sharps: **F \sharp , C \sharp , G \sharp and D \sharp** . Ask: What note is *do*? (E)

A \flat Major has 4 flats: **B \flat , E \flat , A \flat and D \flat** . Ask: What note is *do*? (A \flat)



Theory reference:
Level 4, Lesson 4.1, p. 8-12

4. Sing the following examples using solfege.

Key of C Major

a) $\text{♩} = 84$ *f*

Key of E Major

b) $\text{♩} = 84$ *f*



Key of A♭ Major

♩ = 84

c) *f*

d r d r m d m s m d s, l, t, d

Have students name the key and locate *do* before they sing the following examples.

Adagio ♩ = 72

d) *mp*

Adagio ♩ = 72

e) *mp*

Adagio ♩ = 72

f) *mp*

Along with the intervals from the previous lessons, we have already been singing the interval of a 7th (*do-ti*) and an octave (*do-do*).

5. Have students listen as you call out an interval. Then have them sing that interval back to you.

Instructor's tip:

You can now use the 2nd, 3rd, 4th, 5th, 6th, 7th and octave as you call out a variety of intervals for students to sing back to you. Encourage them to use solfege.



**See Appendix 1 (p. 25)

Practice suggestions

Have students:

1. Speak the text of the bridge (mm. 47 - 56).
2. Sing the melody of the bridge on a neutral syllable, such as "loo."
3. Sing the bridge with melody and text.
4. Sing the song through as written. Check for proper posture.

Instructor's tip:

Sing m. 63 and continue to hold the G. Leave out the top voice indicated in m. 64.



Lesson 5.4

Warm Up

(5 min.)

Posture

Have students:

1. Reach both hands high in the air.
2. Reach down and touch their toes.
3. Bounce back and forth on their heels and toes.
4. Roll their shoulders in backward circles. Remind them to rest their shoulders in the open position for correct posture.

Breathing

Instruct students to:

1. With hands on their ribs, pant. Do a set of 4 pants. Repeat the set 3 times, resting in between.
2. Take in a deep breath and “sing count” (1-2-3-4-5-6-7-8) on a single medium range pitch (i.e., second space A on the staff).
3. Repeat and crescendo, using each number to increase the volume gradually.
4. Repeat and decrescendo, using each number to decrease the volume gradually.

Vocalises

Have students:

1. Sing the below example. *Ask:* Are you opening your mouth to form open vowels?

Mah may mee moh moo _____ Mah may mee moh moo _____ *sim.*

2. Sing the below example. *Ask:* Is your tongue flat inside your mouth?

Loh loh loh _____ Loh loh loh _____ *sim.*



Canon

[Student Workbook P.10]

(5 min.)

Have students:

1. While tapping a steady beat, speak the rhythm on the syllable "doo."
2. Sing the canon on the syllable "doo."
3. Sing in unison, with the text.

Sometimes I Feel Like a Motherless Child

Some-times I feel like a mo-ther-less child... Some-times I feel like a mo-ther-less child.

Some-times I feel like a mo-ther-less child... a long way... from home...

Rhythm

[Student Workbook P.10]

(10 min.)

1. Have students clap the following examples.

a) $\text{♩} = 100$

1 2 - 3 1 2 3 1 + - 2 + 3 + 1 + 2 + 3

b) $\text{♩} = 94$

1 + - 2 + 3 + 1 + - 2 + 3 1 2 3 1 - 2 - 3

c) $\text{♩} = 82$

d) $\text{♩} = 86$

e) $\text{♩} = 78$



Have students:

1. Sing a major scale using solfege.
2. Sing a major triad using solfege.
3. Sing a major arpeggio using solfege.
4. Sing the following examples using solfege.

Instructor's tip:
Remember to encourage students to support their sound with a deep breath, regardless of the dynamic.

Moderato

a) *mp* *f*

do mi do mi mi mi sol mi sol sol sol fa re do

Adagio

b) *mf*

m r d s f m f m r d d' t l t d'

Allegro

c) *mf* *f* *mf* *f*

d r d r m f s s s d d d t, d r m f s s d

Moderato

d) *mp*

Moderato

e) *mf*



Now that we know how to find the size of an interval, we need to learn about the **quality** (or type) of an interval. There are five types of intervals: **major, perfect, minor, augmented**, and **diminished**. We will only learn about major and perfect in this level.

If we look at intervals based on the C major scale, we see the following:

Perfect Unison Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Perfect Octave

Ask: Which intervals are major? (2nd, 3rd, 6th, 7th)
Which intervals are perfect? (Unison, 4th, 5th, Octave)

If a note exists in the major scale above a certain note, we say that the interval between those two notes is either a **major** or **perfect** interval.

Theory reference:
Level 5, Lesson 5.3, p. 14-19

5. Sing the following intervals one at a time. Have students name the interval they hear.

Instructor's tip:
Be sure they include major or perfect as part of their response.

d m d d' d r
Major 3rd Perfect Octave Major 2nd

d s d t d f d l
Perfect 5th Major 7th Perfect 4th Major 6th

Performance [Student Workbook P.16] (10 min.)

**See Appendix 1 (p. 25)

Practice suggestions

1. Make sure the words, melody and rhythms are secure. Ask: Is your mouth open and relaxed with the jaw dropped?
2. Discuss the meaning of the text. Ask: How can we show this on our face as we sing?

Lesson 5.5

Instructor's tip:

This lesson is intended to review the variety of concepts and examples introduced in previous lessons. If you feel there are areas that require more attention, you can adjust the material accordingly.

Warm Up

(5 min.)

Posture

Have students:

1. Do some general stretches: reach their arms up high, bend and touch their toes, stretch their arms across their body.
2. Have students roll their shoulders backwards.

Breathing

Instruct students to:

1. Lie on the floor, take in deep breaths and memorize the physical sensations.
2. Stand and try taking in the deep breaths again.
3. With their hands placed on their lower ribs, breathe in steadily over 4 counts, hold for 4 counts, and slowly exhale over 4 counts. Repeat using 6 counts. Repeat using 8 counts.

Vocalises

Have students:

1. Sing the following example. Ask: Do you have a lot of space inside your mouth, even as you form the "oo" vowel?

Loo _____ Loo _____ *sim.*

2. Sing the following example. Instruct students to try and breathe every two bars.

Too_ too_ too_ too too_ too_ too_ too. Too_ too_ too_ too too_ too_ too_ too. *sim.*



Canon

[Student Workbook P.13]

(5 min.)

1. Split students into two groups. Sing the two songs below together.

Wade in the wa - ter, wade in the wa - ter chil-dren.
Some-times I feel like a mo-ther-less child. Some-times I feel like a mo-ther-less child.
Wade in the wa - ter. God's gon-na trou-ble the wa-ter. (I'm sing-in')
Some-times I feel like a mo-ther-less child, a - long way from home.

2. Have students sing "Merrily, Merrily" from previous lessons (p. 7).

Rhythm

[Student Workbook P.13]

(10 min.)

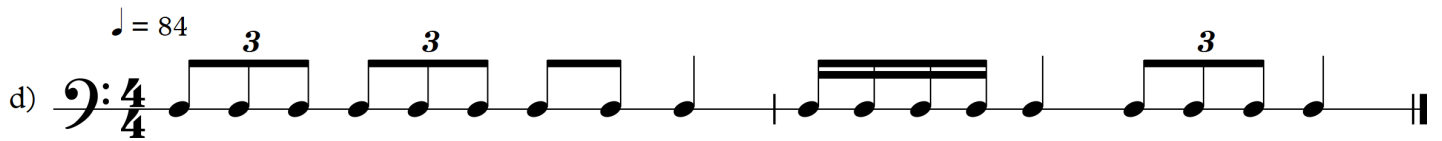
1. Have students clap the following examples.

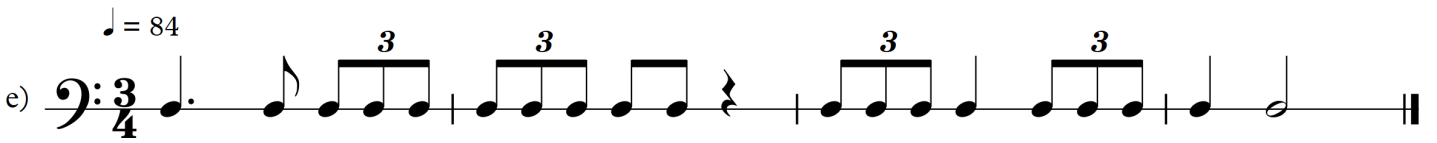
a) $\text{Bass clef, } 6/8$ time signature. Rhythm: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note.

b) $\text{Treble clef, } 9/8$ time signature. Rhythm: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note.

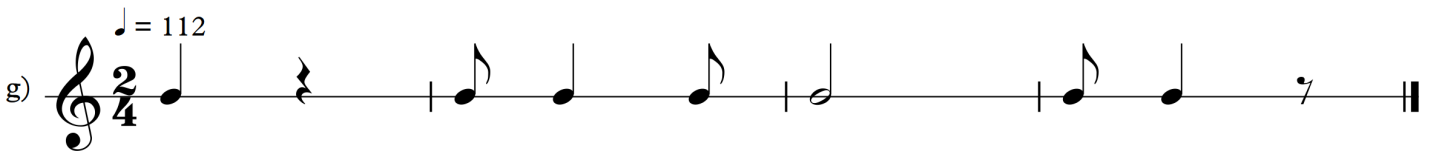
c) $\text{Bass clef, } 4/4$ time signature. Tempo: $\text{♩} = 72$. Rhythm: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note.



d) $\text{♩} = 84$ 

e) $\text{♩} = 84$ 

f) $\text{♩} = 92$ 

g) $\text{♩} = 112$ 

h) $\text{♩} = 86$ 

Melody [Student Workbook P.14] (10 min.)

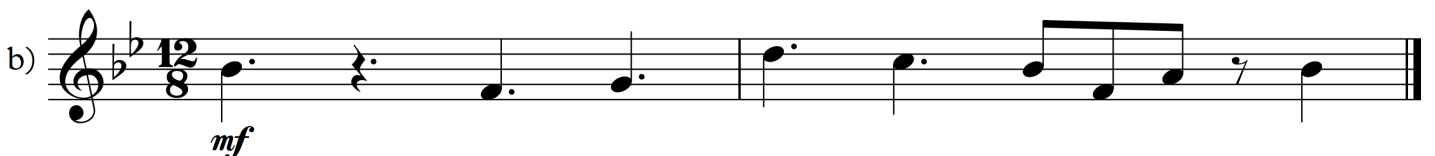
Have students:

1. Sing a major scale using solfege.
2. Sing a major triad using solfege.
3. Sing a major arpeggio using solfege.
4. Sing the following examples using solfege.

Adagio

a) 
mp

Allegro

b) 
mf



Adagio ♩ = 78

c) 
mf

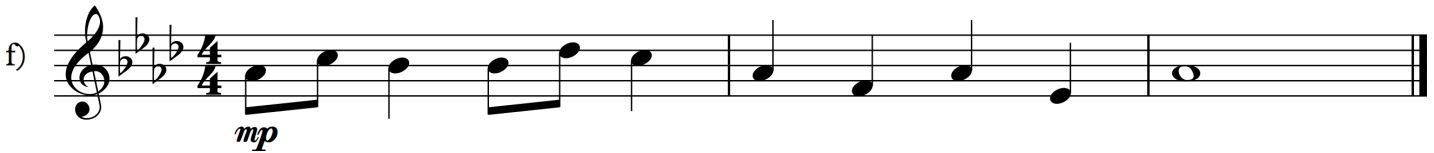
Moderato

d) 
mp

♩ = 84

e) 
f

Adagio ♩ = 72

f) 
mp

Moderato

g) 
mp

Moderato

h) 
mp

5. Name any of the intervals used in previous lessons. Have students sing the interval back.



**See Appendix 1 (p. 25)

Practice suggestions

1. Discuss the need for a complete “performance package” including the presentation of ourselves and the music.
2. Have students sing their song for other classmates or friends.



Appendix 1

GOD WILL TAKE CARE OF US

Words and Music: Phil Laeger

With energy (♩ = 122)

With energy (♩ = 122)
Swingly

mp

over: poco a poco

mf
Pedal harmonically throughout

10

mf

1. Look at the birds in the air
2. Is there a burden you bear

10 *ff* *Heavy, but not strident*

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'With energy (♩ = 122)'. The piano part features a rhythmic accompaniment with a 'pedal harmonically throughout' instruction. The vocal line enters with the lyrics 'over: poco a poco'. The score includes two systems of piano accompaniment and one system of vocal melody with lyrics. A first ending bracket covers measures 10-11, leading to a second ending marked 'Heavy, but not strident'.



_____ watch how they fly _____ soar-ing up high in the sky _____
 _____ weigh-ing you down? _____ Take all your trou- bles to him _____

_____ They nev-er leav- you _____
 _____ He will not fail you _____

||

Look at the li- nes that grow _____
 Has- n't he brought you this far? _____

mp (rubato) *mf*



beau-ti - fly clothed, reach-ing their arms to the sun
 Was there a time he didn't care for your needs?

25 *mp*
 Look at their splen - dor So, why do you wor -
 Look how he loves you!

25

28 *mp Swells, sustained*
 - ry? Why, when God will take care

28

of us he will al - ways be there for us I know

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "of us he will al - ways be there for us I know". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

God will take care of us

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "God will take care of us". The piano accompaniment maintains the same melodic and harmonic structure as the first system.

36 *mf* In ev - 'ry - day and through the night.

36

The third system of music begins with a measure rest in the vocal line, followed by the lyrics "In ev - 'ry - day and through the night." The piano accompaniment continues. A box containing the number "36" is placed above the vocal staff at the start of the system and above the piano staff at the start of the second measure. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

in ev-ry sea son of our lives God will take care

of us

Back to measure 1

2 *cresc.* *f* In the fire



48 *Flowing*

and the stars from the moment we see him

48 *Flowing*

f *ff*

dim. *mf*

un-til we take our fi-nal breath. He is e-

dim.

Right *mf* *p*

ven there in death

Right

mf *ff*



59 *A tempo* Solo (youngest girl)

God will take care—

59 *A tempo*

of us he will al - ways be there for us I know

mf. cresc. He will be there!

He will be there!

cresc.

66

mf

In ev-ry-day and through the night, in ev-ry sea

66

son of our lives God will take care of us

mf

sf

72

God will take care

72

And 77 *A tempo*

of us

And 77 *A tempo*

rit

rit



Appendix 2

Additional Solo Options

1. **Everything I Am**
Words by: Rob Little
Music by: John Martin
Psalms, Hymns and Spiritual Songs
The Salvation Army USA Eastern Territory
2. **For the Beauty of the Earth**
Words by: Follitt Sanford Pierpoint
Music by: James Anderson
Children's Praise Volume 10
The Salvation Army USA Southern Territory
3. **O Come Let Us Sing**
Words and Music by Evelyn Pulkin
Mrs. Evie's Songbook: Scripture Songs for Kids
The Salvation Army USA Southern Territory

Children's Praise is available for free through www.ministrytoolkit.org.

Accompaniment tracks are available for purchase.

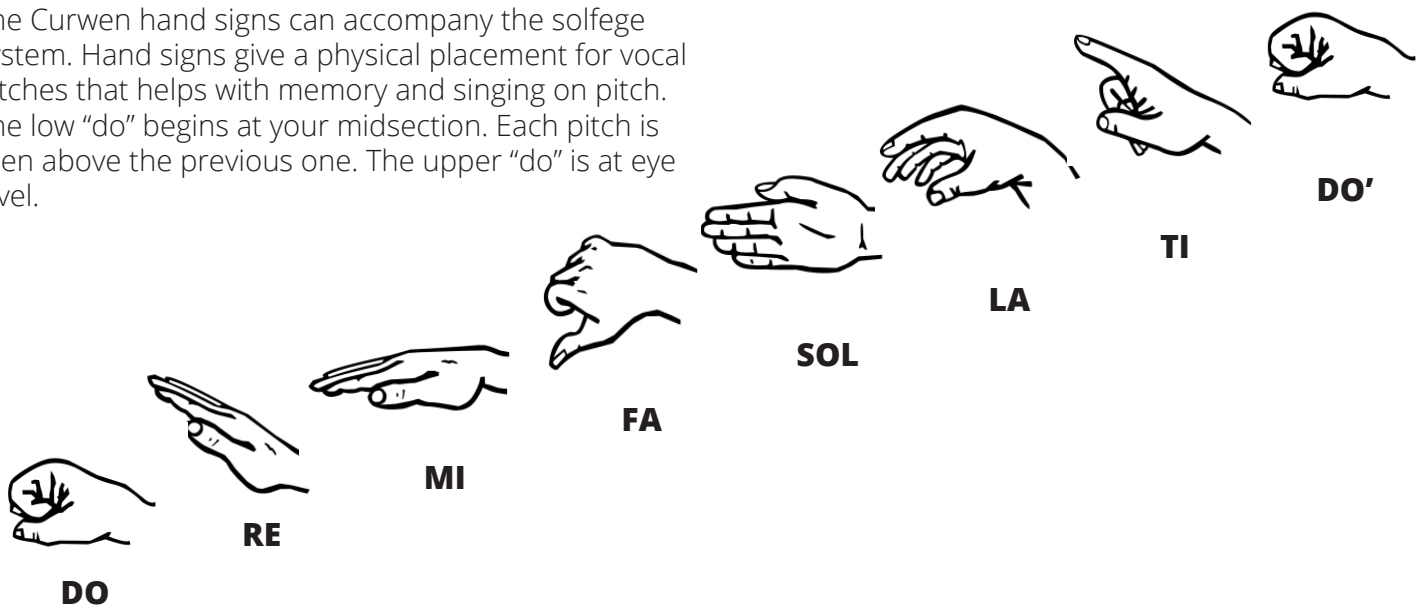
Visit www.store.salvationarmy.ca.

Additional Information for Instructors

Learning to sing can be a fun and rewarding experience. The following are tips to help improve your singing.

Curwen Hand Signs

The Curwen hand signs can accompany the solfege system. Hand signs give a physical placement for vocal pitches that helps with memory and singing on pitch. The low "do" begins at your midsection. Each pitch is then above the previous one. The upper "do" is at eye level.



Vocal Production

Instructor's tip:

It is recommended that the vocal production topics be reviewed by vocal teachers every year.

Breathing

Proper breath support is essential to making a good sound.

The abdominal muscles surrounding the diaphragm control the expansion and contraction of the diaphragm, which in turn controls:

- the amount of air taken into the lungs
- the way the air is released from the lungs
- the energy for starting and stopping the sound

Ribs should expand naturally while singing. Control the release of air by keeping the ribcage expanded.

Always try to take a deep breath, without raising the shoulders.

Instructor's tip:

Don't be too technical with younger students. Encourage them to take that deep breath without raising the shoulders.

Diction

Diction refers to the way we express the words of a song. Good diction is required to communicate the text clearly to the listener.

The two basic elements of diction are vowels and consonants.

Vowels

The five vowel sounds for English, from brightest to darkest, are:

EE AY AH OH OO

Here are some suggestions for shaping those vowels:

EE - Be careful not to make an "ee" too thin and wide, or "spread." There should be an openness in the mouth to prevent it from sounding squeezed.

AY - Is close to "ee" and also forward in the mouth. It requires more openness, with the corners of the mouth starting to move in.

AH - Drop the jaw and feel openness in the back of the throat.

OH - Like "ah," drop the jaw and feel openness in the back of the throat.

OO - Lips should be forward and round.

Consonants

Consonants give the words intensity, clarity and vitality.

Consonants are not sustained.

They must be enunciated crisply and clearly.

Here are some consonant highlights:

"D" and "T" must be heard but not overdone.

"S" should be subtle.

"L" "M" "N" should be slightly prolonged for effect.

"R" should not protrude or twang.

"Wh" needs a slight explosion of air.

Instructor's tip:

The general guideline is open, forward, free. Singers must rely on physical sensations, watching themselves in the mirror and listening carefully.



Diphthongs

Diphthongs are two vowel sounds in succession without a consonant separating them. The first vowel should be sustained as long as possible. Ex. "Smile" - ah-ee, "Now" - ah-oo

Syllable Stress

Correct stress of syllables will help phrasing and musicality of the vocal line. Words with two syllables do not receive equal stress. Usually the second syllable is lighter as in "flow-er" or "trum-pet."

Common Problems for Young Singers

Problem	Solution
Poor posture - slouching	Remind students to stand tall, shoulders flat and relaxed.
Protruding jaw	Encourage relaxation and check head position often.
Raised or hunched shoulders	Remind students to relax shoulders and maintain good posture.
Bulging neck muscles; tension in neck and jaw; forced sound	Sing with a lighter tone.
Breathy	Singing to "koo" helps focus the voice. Humming exercises also help.
Throaty; using only chest voice	Sing quietly in the upper end of the range to "doo."
Small range; "fear of heights"	Staccato singing using triads and arpeggios is useful.

Performance Basics

- Melody:** Make sure intervals, intonation and rhythms are correct.
- Phrasing:** Choose where a breath should be taken considering the musical line, the text and the age of the singer.
- Diction:** Make sure consonants are articulated clearly and that vowels are shaped correctly, with round, open sounds.
- Dynamics:** Follow the dynamics given to help express the music and convey the meaning of the text. Where no dynamics are given, interpret.
- Song Style:** Do an overall analysis of the song that includes: style, tempo, dynamics, the mode (major or minor), accompaniment, meaning of the text, musical structure of the song.



Chest Voice and Head Voice

Sound is made by the **vocal folds (cords)** in the **larynx (voice box)**. When singing, our vocal folds vibrate together. There are muscles inside our larynx which control our ability to sing high or low pitches. The vocal folds must stretch in order to sing higher pitches. Low pitches require less stretch.

We use the terms **head** and **chest voice** to explain the various sensations we feel when singing. It is important for young singers to understand that they only have one voice and they don't have to physically change anything to move from chest voice into head voice.

When you sing in your chest voice, you should feel more vibration in your sternum and lower neck. Place your hand in the middle of your chest and talk in your regular speaking voice. You should feel it vibrating.

Sing an "uh" vowel from a low to high range, imitating a siren. You may no longer feel vibration in the chest when you are singing higher pitches. Instead, you may feel the vibration in your face or head which is where the term head voice originates.

Although flexible, the vocal folds still have physical limitations and will often slip from one voice to another at certain pitches. This is called the **vocal break**. A vocal break can be eliminated over time with proper instruction and practice. Eventually, singers will learn to mix their head and chest voice, making the vocal break less noticeable. The head voice may not feel as powerful or natural to use as the chest voice, but it will develop. To encourage healthy singing, young singers should sing in their head voice for the majority of singing that they do. Proper breath support is always necessary. Never encourage young singers to "push" or "belt" to produce more sound. This can be damaging to their vocal instrument.

Song Examples for Various Intervals

Interval	Ascending	Descending
Minor 2nd	Theme from Jaws	Joy to the World
Major 2nd	Happy Birthday	Mary Had a Little Lamb
Minor 3rd	O Canada	Frosty the Snowman
Major 3rd	When the Saints Go Marching In	Swing Low, Sweet Chariot
Perfect 4th	Amazing Grace	O Come, All Ye Faithful
Tritone	The Simpsons Theme Song	
Perfect 5th	Twinkle Twinkle Little Star	Theme from The Flintstones
Minor 6th	The Entertainer	Theme from Love Story
Major 6th	My Bonnie Lies Over the Ocean	Nobody Knows the Trouble I've Seen
Minor 7th	Somewhere (from West Side Story)	
Major 7th		
Octave	Somewhere Over the Rainbow	

