Though many of us spend time teaching sight-singing at the beginning of our children’s choir rehearsals, choristers are not always able to see how the skills they build during this time impact the learning of their choral repertoire. In this session, the musical material in children’s choral octavos will serve as the basis for music reading activities and games. We’ll extract this material from the score (“the way in”) and present it in a way that simultaneously builds reading skills and prepares performance repertoire.

**Risseldy Rosseldy, arr. Jay Broeker**

**Chorus and its two countermelodies**
This novelty song uses two countermelodies with the chorus; the first is characterized by octave leaps, the second by an ascending stepwise contour.

**The Way In:** phrase form, octave leaps, moving by step

**Skills/Concepts Introduced or Practiced:** body percussion improvisation, phrase form, singing octaves, singing ascending steps, 3-part singing

1. Ss repeat T body percussion that fits the following rhythm in 6/8:

   \[
   \frac{\text{♩ ♩ ♩}}{\text{♩ ♩ ♩}} \quad |\quad \frac{\text{♩ ♩ ♩}}{\text{♩ ♩ ♩}}
   \]

2. Ss create their own body percussion that fits the same rhythm.
3. Ss make up a body percussion with a partner that fits the pattern.
4. In pairs, Ss perform body percussion every time it occurs in the following chart while T sings melody.

   ____ ____ ____ ____ x x . . . ____ ____ ____ ____ x x . . .
   ____ ____ ____ ____ ____ ____ ____ ____ x x . . .

5. Ss make up other dance motions to remaining beats and perform while T sings.
6. Ss view each other’s dance while T sings.
7. Ss sing melody of chorus from viewing words on overhead.
8. With accompaniment, Ss sing chorus after T sings each verse.
9. Ss sing octave leaps on D using a neutral syllable as dictated by the
height of T’s hand
10. Ss explore singing the chorus with octave leaps as dictated by the height of T’s hand. T ends with correct contour and added _mr_ _d_ ending.
11. T divides the Ss in half and they sing the two-part chorus with octaves.
12. Ss practice octave leaps on D by following T hand motions
13. To add stair step chorus, T sings the new melody while walking up then down stairs. Ss describe how the stepping relates to the melody. Other Ss walk the stairs and choir sings.
14. T divides Ss in half and they sing the 2-part chorus with stair step pattern.
15. T divides Ss into thirds and they sing the 3-part chorus.
16. Viewing a chart with dots and stairsteps, T sings verses and Ss sing choruses as they appear in the score.

_I’se the B’y, arr. Shirley McRae_

**Verse 2, mm. 29 – 36 (alto and soprano parts)**
Since this alto part is a traditional harmony part rather than an ostinato or countermelody, choristers may have more success “holding their parts” if the alto part is taught first.

**The Way In:** Simple rhythm patterns in 6/8, same/different solfege patterns

**Skills/Concepts Introduced or Practiced:** 6/8, \(\text{q}_e\) and \(\text{j}_r\) rhythm patterns, two-part singing, same/different, error detection, overall form, solfege patterns:

\[
\text{do re mi do ti, re re re re sol, do}
\]

1. Viewing the following rhythm, Ss listen as T sings the alto part of mm. 29 – 36 with text.

\[
\begin{array}{cccccc}
\text{♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ |}
\end{array}
\]

\[
\begin{array}{cccccc}
\text{♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ |}
\end{array}
\]

2. Ss identify which measures contained a rhythm that the T did not sing (mm. 32, 35, 36).
3. Ss listen to T sing the passage again. When finished, Ss change the incorrect rhythms to the correct ones.
4. From handsigns, Ss sing 4-note *do re mi* patterns, ending with *do re mi do*. T shares that the first measure of the tune she sang contains this pattern. As s/he sings the song again on text, Ss must identify the other measures that include the *d r m d* pattern. (mm. 30 and 33).

5. T informs students that m. 30 uses the motive *ti, re re re*. Ss listen and T sings the song again, listening for other occurrences of the same motive (m. 34).

6. Ss identify solfege for mm. 32 and 36 and learn mm. 35 by rote.

7. From the octavo, Ss sing mm. 29 – 36, alto part, with text.

8. Ss discover they know the melody in mm. 29 – 36 (soprano part). T divides
choir in half and Ss sing the same passage in two parts, melody and harmony.

9. Ss map out final form by viewing the entire octavo:

Vs. 1  Chorus  Vs. 2 (2 parts)  Chorus  Vs. 3 (2 parts)  Chorus (2 parts)  Coda

Pretty Saro, arr. Allsbrook and Goodin

Melody and both ostinati
A beautiful pentatonic melody is paired with two simple ostinato.

The Way In: Pentatonic pitch patterns

Skills/Concepts Introduced or Practiced: pentatonic patterns from solfege letters; motive and phrase form; shaping phrase form; quarter note/eighth note; canon; ostinato; 2 and 3-part singing.

1. Viewing the following two solfege cards, Ss echo sing each after T:

\[
\begin{array}{cccccccc}
\text{s, d l, s, d r} & \text{and} & \text{r m s s l r d}
\end{array}
\]

2. T explains that s/he will sing a 4-phrase song and that each phrase begins with one of the two cards. Viewing the phrase form icon below, Ss listen and determine which card begins each phrase.

\[
\begin{array}{cccccccc}
\text{s, d l, s, d r} & \text{r m s s l r d}
\end{array}
\]

3. T adds 2 more cards with s, d l, s, d r and places all four cards in the correct place down the left hand column.

\[
\begin{array}{cccccccc}
\text{s, d l, s, d r} & \text{r m s s l r d}
\end{array}
\]
4. Next, T invites Ss to sing on solfege the ends of each phrase from notated cards. Be sure to have the endings randomly placed, such as:

- r m s, l, s
- m r d, s, l, s
- r m s, s r

| s, d l, s, d r | m r d, s, l, s, |
| s, d l, s, d r | r m s s r |
| r m s s l r d | r m s, l, s, |
| s s s, d l, s, d l, s, d r | m r d, s, l, s, |

5. Ss play a matching game. T sings the entire first verse and Ss match the ends of phrases to the beginning of phrases.

| s, d l, s, d r | m r d, s, l, s, |
| s, d l, s, d r | r m s s r |
| r m s s l r d | r m s, l, s, |
| s s s, d l, s, d l, s, d r | m r d, s, l, s, |

7. Ss find verse one in score and sing on text.
8. T presents the Treble III ostinato (mm. 48 – 49) by rote. T and Ss explore possible phrase shapes by emphasizing different syllables of text. Arrive at a phrase shape that builds to the first syllable of Saro.
9. Viewing verse three melody from overhead or screen, Ss sing the melody with the new text.
10. T divides the class in half. Group two sings the known ostinato while group one sings the melody.
11. Ss step the beat as they sing in two parts again.
12. When finished with Step #11, Ss practice continuing the beat in their their feet. On a visual cue from the T, Ss change from walking the beat to running the eighth notes (and back to walk again).
13. Ss walk the quarter notes and run the eighth notes as they appear in the Treble I ostinato, mm. 52 – 55:

| Walk | walk | run run | run run | run run | run run |
| Walk | walk | run run | run run | run run | run run |

Walk | walk | run run | run run | run run | walk
14. Continue in this manner as T sings the Treble 1 ostinato. When ready, Ss join the singing.
15. Viewing page 6 of the score, choir divides into three parts and sings to the end of the piece.