

Carnegie Hall Music Educators Workshop
and
Melodious Accord

present

SINGING WITH ALICE PARKER

| | pg |
|--|----|
| Amazing Grace | 1 |
| Balm in Gilead | 1 |
| Buckeye Jim | 2 |
| Careless Love | 2 |
| Colorado Trail | 3 |
| | |
| Coo Coo Bird | 3 |
| Dios de la esperanza | 4 |
| Ev'ry night when the sun goes down | 4 |
| Fare Thee Well | 5 |
| Haul Away Joe | 5 |
| | |
| Heigh, ho | 6 |
| He's Gone Away | 6 |
| Home on the Range | 7 |
| In Balinderry | 7 |
| Let us break bread together | 8 |
| | |
| Let your little light shine | 8 |
| Oh, Shenandoah | 9 |
| Skip to my Lou | 9 |
| Sometimes I feel like motherless child | 10 |
| Watuh come-a me eye | 10 |

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**ALICE PARKER'S
Thoughts on**

SINGING IN THE CLASSROOM

| | pg |
|---|-----------|
| 1. Singing in the Classroom | 11 |
| 2. The Circle of Song | 12 |
| 3. Finding the Heart of the Song | 13 |
| 4. Thoughts on Melody | 14 |
| 5. Questioning the Song | 15 |
| 6. Classifying Folksongs | 16 |
| | |
| 7. Song Leading Precepts | 17 |
| 8. Song Leading Process | 18 |
| 9. Song Leading Tools | 19 |
| 10. Improvisation | 20 |
| 11. Choral Arranging | 21 |
| 12. Singing with Alice Parker | 22 |

Amazing Grace

John Newton

Trad. Scottish



1. A - maz - ing__ grace, how sweet the__ sound, That__ saved a__ wretch like__
 2. Twas__ grace that__ taught my heart to__ fear, And__ grace my__ fears re -
 3. Through man - y__ dan - gers, toils and__ snares, I__ have al - read - y__
 4. When__ we've been__ there ten thou - sand__ years, Bright__ shin - ing__ as the__



me;____ I__ once was__ lost but__ now am__ found, Was__
 leaved.____ How__ pre - cious__ did that__ grace ap - pear the__
 come.____ 'Tis__ grace has__ brought me__ safe thus__ far, and__
 sun,____ we've__ no less__ days to__ sing God's__ praise than__



blind but__ now I see.____
 hour I__ first be - lieved.____
 grace will__ lead me home.____
 when we'd__ first be - gun.____

There is a Balm in Gilead

Trad. Spiritual



There__ is a balm in Gil - e - ad to make the wound - ed whole,____



There is a balm in Gil - e - ad to heal the sin - sick soul.____



1. Some - times I feel dis - cour - aged, and think my work's in vain, but
 2. If you can - not preach like Pet - er, If you can - not pray like Paul You can



then the Ho - ly Spir - it re - vives my soul a - gain.____ There__ is a D.C.
 tell the love of Je - sus, And say He died for all.____

Buckeye Jim

Ohio Lullaby

A F#m A F#m

1. Way up yon-der a - bove the sky, A blue bird lived in a jay- bird's eye. _____
2. Way up yon-der a - bove the moon, A blue Jay nests in a sil - ver spoon. _____
3. Way down yon-der in a wood - en trough, A wom - an's sick of the whoop - in' cough. _____
4. Way down yon-der on a hol - low log, A red bird danced with a green bull - frog. _____

24 A F#m A F#m G

Buck-eye Jim, You cain't go, Go weave and spin, you cain't go, Buck-eye _____

29 A G A

Jim, Buck - eye _____ Jim.

Careless Love

F C7 F

1. Love, oh love, oh care - less love; _____ Love, oh love, oh care - less

38 C7 F F7 Bb Bbm

love; _____ Love, oh love, oh care - less love, You

44 C/F C7 F

see what love has done to me. _____

2. It's gone and broke this heart of mine (3x)
It'll break that heart of yours sometime.
3. 'Twas once I wore my apron low, (3x)
You'd follow me through rain or snow.
4. But now my apron strings won't pin, (3x)
You pass my door and won't come in.
5. Lawd, I wish that train would come, (3x)
And take me back where I come from.

The Colorado Trail

U. S. Trad.

48



1. Eyes like a morn-in' star, cheek like a rose; Lau-ra was a pret-ty girl,
2. Seems on-ly yes-ter-day I heard her sigh, "Nev-er will we meet a-gain,"
3. Out on the moun-tain side, as-pen and pine; Think-in' of my Lau-rie girl,

54



ev'-ry-bod-y knows. Weep all ye lit-tle rains, wail, winds—
Then we said good-bye.
how— she was mine.

59



wail, All a-long, a-long, a-long the Col-o-ra-do Trail.

Coo Coo Bird

Appalachian Work Song



Gon-na build me— log— cab-in;— On a moun-tain— so— high. So—



I can— see— Wil-lie— As he goes— on— by.

2. Oh, the coo coo is a pretty bird,
She wobbles as she flies.
She never hollers "coo coo"
Till the fourth day of July.
3. Jack of diamonds, jack of diamonds,
I've known you from old.
Now you robbed my poor pockets
Of my silver and gold.

Fare thee well

American Folk Blues

D Bm

Oh, some folks say that the blues ain't bad, It's the worst ole fee - lin' that I
 5 ev - er had, Fare thee well__ my hon-ey, fare thee well._____

D G Bm A⁹ D

2. If I had wings like Noah's dove,
 I'd fly up the river to the one I love,
 Fare thee well, my honey, fare thee well.
3. Oh, one of these days and it won't be long,
 You'll call my name, and I'll be gone,
 Fare thee well, my honey, fare thee well.

Haul Away, Joe

Trad. English Shanty

Refrain

1. Way, haul a - way,___ we'll haul a - way the bow - lin',___ Way. haul a - way,_____
 Way, haul a - way,___ the pack - et is a - roll - in',___ Way, haul a - way,_____
 16 haul a - way Joe.____ Joe.____ King Lou - is was the King of France be -
 haul a - way Joe.____ Joe.____ King Lou - is got his head cut off and
 21 fore the rev - o - lu - tion,___ Way, haul a - way,____ haul a - way Joe.____
 spoiled his con - sti - tu - tion,___ Way, haul a - way,____ haul a - way Joe.____

2. O, when I was a little boy, and so my mother told me, Way, haul away . . .
 That if I didn't kiss the girls, my lips would get all mouldy. Way, haul away . . . *Refrain*

Heigh, Ho Nobody Home

Trad. Round

1

Heigh, ho, no - bo - dy home, Meat nor drink nor mon - ey have I none,

31

3

Yet will I be me - - ry, — Heigh, ho, no - bo - dy home.

He's Gone Away

Appalachian

Refrain

He's gone a - way, — for to stay a lit - tle

38

while, But he's com - in' back, If he goes ten thou - sand mile.

42

1. Oh, who will tie your shoe, — And who will glove your hand, And
2. Oh, pappy will tie my shoe, — And mammy will glove my hand, And

47

who will kiss _ your ru - by lips when he is gone, O he's gone,
he will kiss _ my ru - by lips when he comes home

51

Coda

Look a - way, look a - way o - ver Yan - dro.

Home on the Range

Trad U.S.A.

F Bb F Dm

1. Oh, give me a home where the buf - fa - lo roam, And the deer and the an - te - lope
 2. How of - ten at night when the heav - ens are bright With the light from the glit - ter - ing

7 C7 F Bb

play; _____ Where sel - dom is heard a dis - cour - ag - ing word, And the
 stars, _____ Have I stood there a - mazed and _____ asked as I gazed If their

13 C/F C7 F

skies are not cloud - y all day. _____
 glo - ry ex - ceeds that of ours. _____

17 Am C7 F Dm G7 C

Home, home on the range, _____ Where the deer and the an - te - lope play; _____ Where

25 F Bb Bbm C/F C7 F

sel - dom is heard a dis - cour - ag - ing word, And the skies are not cloud - y all day. _____

Refrain

In Balinderry

Irish

'Tis pret - ty to be in Bal - in - der - ry, 'Tis pret - ty to be in Ag - ha - lee, 'Tis

4
 pret - tier to be in bon - ny Ram's Is - land, Sit - ting un - der an i - vy tree.

8
 Oh, that I was in lit - tle Ram's Is - land, Oh, that I was with Phe - li - my Dia - mond!

12
 He would whis - tle and I _____ would sing 'Til we _____ would make the whole is - land ring.

Let us break bread together

Trad. Spiritual

F Dm C7 F

1. Let us break bread to - geth - er on our knees. _____

Dm G7 C

Let us break bread to - geth - er on our knees. _____

F D7 Gm

When I fall on my knees with my face to the ris - ing

28 C F Bb C7 F

sun, O _____ Lord have mer - cy on me. _____

2. Let us drink wine together
3. Let us praise God together

Let Your Little Light Shine

Trad. Spiritual

G D7 G G D7

Let your lit - tle light shine, shine, shine; _____ Let your lit - tle light shine, Oh my lord.

37 G Em D7 1. G

There might be some - one down in the val - ley, tryin' to get home. _____

41 2. G G D7

So let your lit - tle light home. _____ It may be me or it may be you, -
It may be near or it may be far, -

45 G D7 G

it may be your bro - ther or your sis - ter, too. _____ There might be
By morn - ing sun _____ or the eve - ning star. _____

Oh, Shenandoah

Appalachian

E^b A^b Cm

Musical notation for the first line of the song, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes. Above the staff, the chords E^b, A^b, and Cm are indicated.

1. Oh, Shen-an-doah, I long to hear you, Way_ hay, you roll-ing riv - er; Oh,
 2. Oh, Shen-an-doah, I love your daugh-ter, Oh,
 3. Oh, Shen-an-doah, I'm bound to leave you, Oh,

5 A^b Gm Cm B^b E^b Cm Gm

Musical notation for the second line of the song, continuing from the first line. The time signature changes to 3/4. Above the staff, the chords A^b, Gm, Cm, B^b, E^b, Cm, and Gm are indicated.

Shen - an - doah, I long to hear you, Way hay, we're bound a - way
 Shen - an - doah, I love your daugh - ter.
 Shen - an - doah, I'll not de - ceive you.

9 Cm E^b/B^b B^b7 E^b

Musical notation for the third line of the song, ending with a double bar line. Above the staff, the chords Cm, E^b/B^b, B^b7, and E^b are indicated.

'Cross the wide Mis - sou - ri.

Skip to my Lou

American Trad.

D A D

Musical notation for the first line of the song, starting with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of quarter and eighth notes. Above the staff, the chords D, A, and D are indicated.

1. Lost my part-ner, what-'ll I do, Lost my part-ner, what-'ll I do, Lost my part-ner,

16 A D D Refrain A

Musical notation for the second line of the song, including a double bar line and a section labeled 'Refrain'. Above the staff, the chords A, D, D, and A are indicated.

what-'ll I do? Skip to my Lou, my dar - lin'. Skip, skip, skip to my Lou; Skip, skip,

22 D A⁷ D

Musical notation for the third line of the song, ending with a double bar line. Above the staff, the chords D, A⁷, and D are indicated.

skip to my Lou; Skip, skip, skip to my Lou; Skip to my Lou, my dar - lin'.

2. I'll get another one, purtier than you. (3x)
 3. Can't get a red bird, a blue bird'll do. (3x)

4. Little red wagon, painted blue. (3x)
 5. Fly in the sugar bowl, shoo, shoo, shoo! (3x)

Sometimes I Feel Like a Motherless Child

Trad. Spiritual

Trad. Spiritual



1. Some-times I feel like a moth-er-less child, some-times I feel like a moth-er-less child,



some-times I feel like a moth-er-less child, a long way_ from home,_____ a



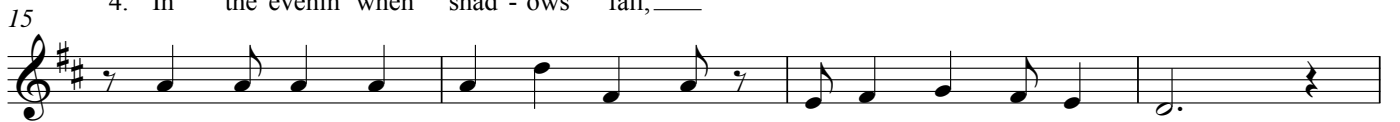
long way_ from home.

Watuh come-a me eye

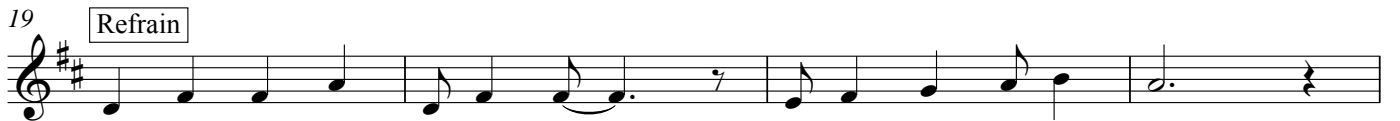
Trad. Jamaica



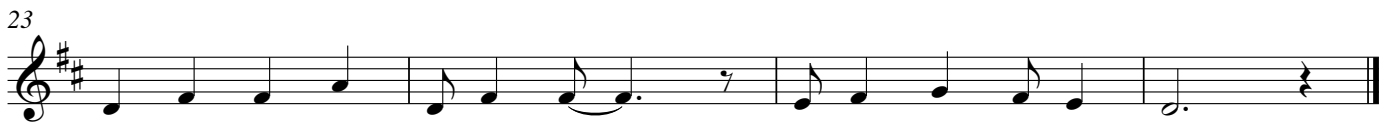
1. Ev' - ry time I think of Li - za, wa - tuh come - a me eye;
2. Don't know why you went a - way,___
3. Time go slow when love is past,___
4. In the evenin' when shad - ows fall,___



Ev' - ry time I think of Li - za, wa - tuh come - a me eye.
 When you com - in' back to stay?___
 When you come back, time go fast!___
 Soon I'll hear my Li - za call.___



Come back, Li - za, come back, Gal,___ wa - tuh come - a me eye;



Come back, Li - za, come back, Gal,___ wa - tuh come - a me eye.

Music Teaching in the Classroom

I. Music is the world of sound

- Ear/voice; hearing/responding
- Use the whole body: breath, voice, vibrating cavities, mind & heart
- Song = melody + poetry + drama + dance (theater)
- True folk songs and great composed songs are your principal materials

II. Teach by Wholes

- Sing the song irresistibly, rather than correctly
Remember, "music is that which cannot be notated"
- Sing and echo un-notatable inflections, different every time
- Create a mood, a scenario, a dance unless it moves us, literally, it's not good enough (the smallest child knows when it's right)

III. Each song is an opera scene

- Who is singing? where? when? how? why?
- Later: Who is listening? responding? when? how?
- Is there a mood/sonority adjective that exactly describes this song?
- What mood do you want in the room? what sound will establish it?

IV. The Building Blocks

- Teach the whole song first by rote; then make games out of the components
- Words - rhythm, accent, tone of voice, loaded syllables, idiom, place
- Rhythm - counting, conducting, dancing
- Pitch - home, away (how far), curves in air, high/low
- Form - cadence, phrase, repetition, contrast, variation

V. Notation

- I've gotten this far without reference to the page. It comes fairly late in musical history, and tends to divert us from the world of sound. Use it, but teach by rote first, so the page reflects an idiomatic sound.
- Teach notation by wholes, too - use the page first as an aid to memory; then as a fairly simple skill to acquire,
- Teach writing first, then reading!

VI. Goal

- The responsibility is to nurture life-long music lovers.
- Tests: the class listens well, sings well, learns new songs quickly, remembers old songs, joins in with enthusiasm, improvises easily, loves music

The Circle of Song

*The circle begins
when a song is sung~
newly created, or improvised or recreated.*

Folk Song:

A singer makes up a song, singing it into being.
A listener hears, joins in, imitates, adapts, passes it along.
Other individuals or groups join the circle.
The melody changes, remaining true to itself, yet yielding to variant patterns.
There is no one, true version: the one you knew first is probably best for you.
The nature of the song is constant, subtle variation.

Composed or Written Song:

A composer makes up a song, writing it into being.
A reader takes up the page, transposing it back into mental sound.
Then the performer moves the mental image into physical sound.
A listener hears the song and joins the circle.

*The circle is complete
when the creator, performer and listener
are made one through the song.*

*The circle is interrupted
when one or more of (he links
is imperfect.*

Limitations:

Composers, readers and performers are each limited by their own
imagination, craft and experience.
The page imposes its own limitations.
The notation is oversimplified or overcomplicated.
The language has been tampered with.
Changes in both have been made by an insensitive hand.

Can you complete the circle each time you sing?

Finding the Heart of the Song

When you listen to a song performed by a persuasive voice, you hear the 'whole', all the elements combined to charm you into the heart of the song. If you look at a song in written form, *there is no sound* until you supply it. Can you add all those elements that cannot be notated, so that your performance will charm the listener?

Here are three ways to approach a written folk-song. Ask yourself first: How good is your source? Can you trust it? Do you know the song in a different version? Which do you prefer? Can you find other printed versions for comparison?

1. **Text Alone:** read the complete text, seeing it as a poem
What is it 'about'? Note length, form, voice
Speak it aloud: note your Tempo, Rhythms, Silences, the 'feel' of the spoken words, 'loaded' syllables, repetitions
Find Context: who is speaking? where, when, how, why
voice, mood, function
2. **Text plus Rhythm:** all the time elements. (How does it differ from plain speech?)
Note: Tempo, Meter, Structural Divisions, Quality of Beat
Speak it aloud in the written rhythms
how much do you have to modify? (strict or relaxed rhythms)
are there awkward places? why? how? can you fix them?
Add dynamics, articulation markings, mood, voicing
3. **Pitch:** all the space elements.
Note Key, Scale or Mode (would you make any changes?)
Note Phrase shapes (up and down), Cadences, Patterns, Silences

The result is **Melody: (text plus rhythm plus pitch)**
Sing the whole, adding pitches to the text-plus-rhythm already established *without disturbing the articulation*

Find the Music. Be the First Singer. Why are you singing? to whom? If you had written the song, how would you want it performed? What would be the ideal voice? instrument? setting? How does it change the song to be sung by different voices (young/old; high/low; heavy/light)? The text is there to be heard and understood. Can you make a *child* listen? understand? join in? dance? laugh? cry? Can you mesh the three elements so they join in one inseparable, communicative whole?

A Composed Song poses a different problem: how to find the voice the *composer* was hearing. Use the three approaches to try to retrace (intuit) the creative process by which the song came into being. Can you re-create the composer's vision in *your* voice?

Thoughts on Melody

Melody is a language for communication between human beings

Which creates natural forms

Founded on human breath, voice, ears and imagination

Which is a journey away from, and back to, home

The journey is the melody

Which deals in mood, emotion, feelings

Intensity

Volume

Articulation

Nuance

Which balances between the worlds of space and time

Tempo and Sonority

Pitch and Rhythm

Of which the building blocks are text, rhythm and pitch

Specific examples originate from particular individuals, regions and/or cultures.

Language is the basis; local customs, dances, instruments, also influence song.

The need to sing is a universal language (lullabies, love songs, etc.)

Each song is 'ethnic', i.e. is space/time specific.

Context is the performance world which surrounds each singing:

How is the melody sung? Where, when, why, by whom, to whom?

What event/emotion/activity brought it into being?

What mood does it evoke?

A survey of melodies sung or written between 1200 and 2000 reveals that:

Melodies in the western European tradition are remarkably similar.

The human voice imposes limits of breath, range, sonority and expressivity
which seem to transcend temporal distance.

Melodies from the folk tradition around the world exhibit the same similarities.

Thus, can we leap to the assumption that generic melody itself is a basic human trait?

Was it given us to communicate that which cannot be done in any other way?

Why does it move us so? How else can it involve itself in every human activity?

Are there basic rules of melody? Can we articulate them?

QUESTIONING the SONG

Ask the page:

Who put these marks on this page?
Who wrote this song first?
How many steps in between
In what language?
original? translation? adaptation?
How many other versions can you find?

Ask the song:

Who are you
pitch or rhythm
Where do you breathe? How?
What scale?
true? altered? name?
What meter?
simple? complex?
What is your dance?
how might I move to you?
What is your tempo?
What is your sonority?
vocal? instrumental?
What is your structure?
repetitions
What is your function?
in life cycle?
in work/play

Who sang you first?
when, where, why, how
trace different versions
history/geography
What mood do you establish?
Who is singing you now?

Who is listening/responding?
when/how
How would you like to be surrounded?
counterpoint/harmony
motion/quiet
What are your harmonic implications?
home? away?
pedal/ drone basic bass

Classifying Folk Songs and Hymns

Historical Style

Chant, Madrigal,
Chorale, Classic
Romantic
Contemporary

Geography

Continent, Country, Area, Language
Typical vocal or instrumental sound

Function in a SING

Open, Close Familiar, Unfamiliar

Tempo

Slow, Medium, Fast

Physical Movement

(model for all tunes)

Dance (can you name it? dance it?) Waltz, Minuet, Tango etc.
Occupation/Work March, Dig, Row etc.
Learn/Play Games, Teasing, Counting, Cumulative etc.

Quality of Beat

(see *The Melodious Accord Hymnal*)

Broad, Flowing, Gentle, Heavily accented
Lyric, Vigorous
Jazz, Blues

Mood (what do you want to evoke? Name it)

Celebration, Confidence, Fun
Child-like
Quiet, Imploring
Remembering
Sadness, Grief
and many more

In Life Cycle

Baby, Child, Teen
Young Adult, Mature, Old

Song Leading Precepts

I Prepare yourself.

A. Choose great tunes and texts.

People respond to quality. They sing best when given great songs.

Don't confuse worthy ideas with poetry. The words may express great theology, but if it's not poetic language, it won't 'sing'.

Don't choose just on the basis of text: Share great tunes with your singers.

Don't accept a trite tune just because the meter fits the words you want to use.

B. Become the song.

Memorize it, sing it convincingly, love it.

Honor the text, the tune, the rhythm, the mood.

Sing the opening phrase as expressively as possible. Try recording yourself singing the tune. Is that what you want to hear? People will echo you. If you are correct but dull, that's what they will sing... and that's not music.

C. Words are important -- but the tune carries the words.

If you sing the tune well, the words will spring to life inside it. Attend to style, mood, tempo, tone color, rhythmic dance, accents, dynamics, climax.

II. Teach the group

D. Line out the melody until everyone understands it. Everything else is extra. You are not teaching 'notes', you are teaching love for the whole song. If you get the first verse right, the rest will flow.

E. The purely musical components underlie the whole experience.

Vary the tempo, style and mood with each selection. Quiet listening-singing is always more musical than loud shouting.

One verse sung beautifully, in unison, with no accompaniment or harmony, is the starting point for each song.

F. Only then can we add appropriate echoes or pedals or harmonies that enhance the song. At that point, your task as leader is to keep the song moving. Make beautiful, meaningful music grow out of that simple beginning.

Song Leading Process

Know Your Song

Text: analyze for form, mood, tempo, sonority, inflection,
speech patterns, function

memorize

Tune: analyze for form, mood, tempo, sonority, inflection,
rhythmic and tonal patterns, function

memorize

Decide (in your imagination) **who is singing** (this time).

Create a scenario: who, where, when, how, why, to whom?

(The tune will sound different with each singer.)

Is anyone listening? dancing?

playing an instrument? (not keyboard!)

The aim is to personalize the song: to become its first singer, creating just the right world of sound for it; compelling the listener to pay attention, and then respond.

There is no one right way to sing any one song: accuracy to the page is only a partial goal, and potentially counter-productive. Bend the notation to the needs of the song.

Listen for answers.

Different kinds of melodies demand different answers.

Free chant: echo, pedal, antiphony

Modal: echo, imitation, free variants (contrapuntal)

Tonal: harmonic: must reflect cadence points

(most interesting when contrapuntal)

Pentatonic: pedal, imitation, canon

Different singers demand different answers.

Different responders respond differently.

The possibilities are unlimited.

Don't get caught in the harmonic trap: voices want to sing melodies,
and counterpoint is more natural.

Teach the song by rote.

Practise with a friend who echoes back just what you sing,
to learn how subtle the variations are.

Then teach a group, and listen for just how that group sounds:
different from any other.

Then suggest possibilities for response, and encourage freedom
within listening.

Once you've started, don't stop, or chat, or even congratulate till
it's finished - keep the song going

Keep all listening - singing quietly - to get nuance

Focus on your own voice, then listen to and for the response

Song Leading Tools

Body:

Ear
Voice
Face
Hand
Dancing
Acting

Brain:

Intuitive
Rational
Memory
Imagination
 sounds, pictures,
 encounters

Melodies:

Building Blocks
 text, rhythm, pitch,
 phrase, cadence,
 tempo, sonority,
 articulation
Form
 repetition/contrast
Function
 work, play, worship
 how move to this
 melody?
Mood

Context:

Singer
Listener
History
Geography
Function

Varieties:

free/metered
open, middle, close
slow, medium, fast

Responses:

Dialogue
counterpoint,
human interaction
repetition, imitation
echo

Energies:

the song
the singer
the responder
the group

Presenting and Teaching:

story
picture
simile, metaphor
humor
modeling
sequence/pacing
variety
temp/mood
most important element

Repertoire:

true folk songs
original text if possible

A Primer for Improvisation Practise

I. Choose a melody and a partner.

Take turns: **A** sings the melody, **B** echoes exactly
reverse roles

A sings the melody. **B** sings a response (several tries)
reverse roles

A: Take care with articulation: you are playing a part, asking for a response.
Keep going; don't wait. Sing more engagingly each time.

B: Listen to what you are hearing, and engage it in dialogue.
Keep the sound going: fill in the pauses.

Your job is to keep the ball in the air, to make the song continue.

First listen for a place to enter; then echo something you've heard.

(The first place may be at the end of the verse.)

Don't give up. Try again.

Don't interrupt the song: support it, extend it.

Listen harder; don't think! Sing!

II. Ideas for Responses

A. Use only words, rhythms and notes in the melody.

B. Try an echo, or pedal, or ostinato.

C. Try a canon, free- or partial imitation, or a conversation.

(Text counterpoint may lead you to new material.)

D. Be aware of the dialogue and your place in it

III. The Goal is to trust the song

Like swimming, or bicycle riding, you must work within your medium: *sound*. Thinking, or technical talk, will not sustain you: only your ear and voice.

Enter into the energy of the song: feel when you are needed,

(at a breath, or rests, or a long note, or between verses)

Choral Arranging

I. Know your song.

- A. Text: analyze for form, mood, tempo, sonority, inflection, speech patterns, function
- B. Tune: analyze for form, mood, tempo, sonority, inflection, rhythmic and tonal patterns, style, function
- C. Write down your version of the melody
 - 1. if you have an excellent, idiomatic source, use it.
 - 2. if source is inadequate, notate what you sing. (can you sing it so that people listen?)

II. Know your chorus.

- A. Voices, Sections: strengths, weaknesses easy ranges, colors; solo possibilities
 - 1. also what voices can do (different from instruments)
- B. Repertoire: reading and performance ability stylistic likes and dislikes

III. Bring them together.

- A. Expand the single-line melody
 - 1. make a voicing outline that suits your group how many parts? solo? accompaniment?
 - 2. Who is singing melody? solo, section, group, all? on which verse?
- B. Create responses: who is listening?
 - 1. when do they enter?
 - 2. what do they sing? text counterpoint one 'idea' is enough

IV. Creating an organic form

- A. Defined by expanding relationships (phrase, section, verse, whole) introduction? bridges? coda?
- B. Realized through physical laws of motion and energy
 - 1. start small
 - 2. accumulate detail slowly
 - 3. intuit the curve of the whole how begin, climax, end
 - 4. monitor energy constantly inevitable flow is the goal

V. Performing

- A. What really happened?
 - 1. Did the chorus sing it well? like it?
 - 2. Did it flow easily from beginning to end?
 - 3. Did the page help or hinder? do you need to edit markings for clarity?
 - 4. Did the audience respond as you'd hoped?

SINGING with ALICE PARKER

So you love to sing? Do you wish you had an opportunity to join with others and sing for the pure joy of it --the remembering old favorites and learning new ones-- led by a knowledgeable and skillful composer/conductor?

Come, and lift your voice in song with Alice Parker. Alice is the one who arranged, with Robert Shaw, hundreds of familiar carols, folksongs, hymns and spirituals for recording by the Robert Shaw Chorale. She is a talented composer and conductor, leading performances of choral masterworks and her own music with large and small groups all over the country.

She embodies both ends of the musical spectrum, from excellent professional performance with her Musicians of Melodious Accord, to the kind of community singing that was taken for granted a century ago. "We've given up our birthright," she says, "in thinking that one needs to have studied voice, or reading music or theory or history or piano. Not at all --children sing totally without reserve--and so can we all."

"That was such fun!" is a frequently heard comment after a "Sing"; or, "That was the loveliest singing we ever had at our meeting".

We sing according to the time of year, and Alice's fancy: spring songs, seasonal carols, spirituals, children's songs, even a bit of blues and Broadway. A song-sheet with words is provided, and our voices do all the rest.

Underneath all the musical activity is a wonderful communal connectedness. We listen to the music, and hear each other better. We rejoice, weep, love, work, dance and play with the songs, affirming our common humanity, and sharing in the most widespread human art. Come join us!

Alice Parker Information and Publications

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