

Give Us Hope, by Jim Papoulis

3 Objectives/Outcomes/Critical Questions

1. Students will be able to sing in 4-part harmony in similar motion by choosing a part that is comfortable for their individual voice and style.
2. How can we emotionally touch and move people with the sounds of our voices? How does singing in harmony make our musical messages more powerful?
3. Students will express meaningful ideas through team-based musical performances by cultivating powerful individual voices.

Making Music:

- SATB - with piano accompaniment
- Homophonic texture with moments of call-and-response between the choir and a section or a soloist.
- Text in English
 - Reaching out for the audience members. Loving, convincing, and well-supported. Strong.
- Form: ABA'BCB'B'Coda 1.) Verse 1, 2.) Chorus 3.) Verse 2 (with call and response from the alto section) 4.) Return to Chorus 5.) Bridge 6.) Chorus (Modulate Up by a Whole Step) 7.) Repeat Chorus 8.) Coda (fade out on vamp with soloist)

Music Literacy:

- Time signature consistent: 4/4, (bpm = 110, conducted in 4) joyous and upbeat - like a spiritual or gospel song. Uplifting. Takes from traditions of popular soul, R&B, and jazz. Melody is driven by intention in the lyrics.
- Eb Major. After the bridge, the music modulates up a whole step to F Major.
 - V Cadences resolve leading to new parts of the music (following the form).
- Range: Soprano: C4 to F5, Alto: Bb3 to Bb4, Tenor: C3 to F4, Bass: C3 to D4.

Connections and Extensions:

- Joyous Sonorities - Pulling People In
 - What emotional effects are created by the melodies, rhythm, and lyrics? What is their meaning or expression?
 - What happens when we add in or consider the harmonies? How about the dynamics? When does the music have fuller phrases and ideas and when are the melodies more fragmented?
 - How can the sound of this music help our team grow stronger?
- Lyrical text and meaning/implications - connect to relationships
 - What should we be listening to (in our lives outside of the music)?
 - How can the messages of this music help make school a better place for our students?
 - What types of “demands” do the lyrics make? How does the music sound at these moments? Does it pose any problems? And with that, does it pose any solutions?
- Connections to songwriting, song structure, harmony
 - How does the structure of the music set up moments that convey different emotions? How does the music function in the verses or choruses vs. the coda?
 - On which part does your voice sound and feel the best and most confident?
 - How can we use our voices to convey the emotion conveyed by the floating harmonic progressions?

Resources:

- Example Performances:

- Illumine Chorus: https://youtu.be/DrH_I3fI29k
- Young People's Chorus of NYC: <https://youtu.be/l4waRcD3qZs>
- Study Aids (Conducting):
 - Sounds of a Better World Sample: <https://youtu.be/xKzXWKUd4h4>

<p>Preparation Ideas:</p> <ul style="list-style-type: none"> ● Acting Cues: Connecting Lyrics and Intent with Melody <ul style="list-style-type: none"> ◦ Differentiate between Proclamations and Hopes (Strong or Hopeful). Deliver emotion through melodic expression. ◦ Extension: Sing the melodies in a range or in a way that makes the most sense for your voice. ◦ How does this relate to the harmony parts which are written? Which part has the most similarities to your own style? ● Major key, solfege tuning with staggered entrances on Eb Major chord and diatonic harmonies. Ascending and descending scales and patterns in canon. ● Singing in rounds - trying simple folk songs in canon as a scaffolded way to prepare students for fragmented melodies in canon (coda). ● Music and technology. Create study tracks that allow students to sing with their part (playing just soprano or alto part) or against it (alto singing with soprano). 	<p>Possible Entrypoints:</p> <ul style="list-style-type: none"> ● Reading through for lyrical interpretation. Acting out the text through vocal gestures, choreography. Showing in small groups and then large groups for most appreciated ideas. ● Working on harmony parts in sectionals - students focus on their parts first and hearing each other. Can be in different arrangements like separate rooms or circles of same-parts. ● Melodic Expression and Harmonic Vamp <ul style="list-style-type: none"> ◦ Create a circle (combining the moment from the chorus - with or without hand claps) ◦ Have students come to the middle and share messages for hope. ◦ Build experiences of being "listened to." ◦ Getting used to layering parts and experiencing more than one part at the same time.
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