

3 We shall not be moved

RESOURCES ► CD1 track 3 (performance); CD2 track 2 (backing)

Information

Probably dating back to the era of American slavery, this song was originally called 'I shall not be moved', referring to the singer's commitment to their faith. The 'I' became 'We' when the words were adapted by activists in the 1930s. Like many protest songs, it urges the listener to stand up for what they believe in, even if it flies in the face of authority. The song has been performed in many contexts, particularly in the 1960s as part of the US civil rights movement, and was recently recorded by veteran gospel singer Mavis Staples. This arrangement is presented in three parts, sung at any octave, and is ideal for those singing in harmony for the first time as it moves mostly by step. The melody line may also be sung in unison.

Starting

- To establish the groove, march around the room on beats 1 and 3 in time to the opening music.
- Ask the group to sing down an F major scale, starting with the fifth, to the numbers 5 4 3 2 1:



Now try again, but this time ask each singer to stop and hold the note on either 5, 3, or 1. Repeat this twice, each time stopping on a different number, until everyone has found the sound of 5, 3, and 1. Finally, call a number and get the group to sing back the corresponding pitch. Explain that the three notes together form a triad.

Teaching and rehearsing

- Teach the lead melody in unison first, and then work through the upper harmony part. Finally look at the lower harmony, which is usually hardest to hear.
- If the group has never sung in parts before, or if some singers are struggling, try concentrating on two bars at a time and building up section by section, teaching by rote. Ensure everyone knows where the contours of the lines are the same and where they differ—in bar 14, for example, the melody and upper harmony move by a step, while the lower harmony shifts down a 3rd.
- Assign a part to each individual and mix up the group so that each person stands next to a singer on a different part. This produces a richer sound, ensures everyone knows their part, and creates awareness of other parts.
- Aim for a consistent, rich tone throughout.

Ideas

- To create a longer arrangement, treat verse 1 ('We shall not. . .') as a chorus and sing it again between each of the other verses. This would work particularly well if verses 2 and 3 were performed by soloists or small groups, with everyone else joining in for the chorus.
- Personalize the song with additional lyrics about local causes in school or home life.

Improvising toolbox

- The gaps between the phrases have potential for an improvised answer, as on the CD demo. First try asking half the group to sing 'we shall not be moved' in bar 12, starting when the others sing 'moved'. Then repeat this with the same words and rhythm in bar 12, but ask individual soloists to vary the pitch as they see fit. What else could you sing in those gaps?
- Play bars 1–4 round and round on the piano and use this as the basis for a riffing game:
 - Begin by finding notes 1, 3, and 5, as in the warm-up.
 - Ask one member of the group to sing a repeating rhythm to any syllables (try 'hey', 'oh', or 'do') on one of those pitches.
 - Gradually add a variety of rhythms on different pitches (chosen from 1, 3, and 5) to create a set of interlocking patterns on a single chord.
 - Once the group is confident, or when one pitch gets boring, allow flexibility for individuals to sing any pitch they like, keeping the repeating syllables and rhythms the same. Sing all together for a joyous cacophony, or one by one as soloists.

Listen out

- Pay close attention to the tuning of the chord on 'be' (beat 4 of bar 11)—a half-step down is not as far as some may think. Try singing from bar 9 and stopping on that chord, making sure all pitches are accurate.
- The Eb's in bars 16 and 18, lower harmony part, should be clearly different from the Eb's elsewhere.

Performing

- The faces and bodies of the singers should convey a firm resolve and a strong belief in the message of the song. A slow walk, 'step-touch' movement, or even march would be appropriate here.
- If you are performing in concert, teach the song to the audience, and invite them to join in towards the end so the performance becomes a collaboration in the mood of a political rally.

3 We shall not be moved

Trad. African American
arr. Steve Milloy

Slow backbeat march; straight 8s $\text{♩} = 66$

Piano *mf*

8va bassa

Bb/C F Bb/C F Bb/C F

6

Melody *f*

(8)

1. We shall not,
(2.) fight - ing for our free - dom,
3. Young and old to - ge - ther,

Upper harmony (opt.)

Lower harmony (opt.) *mf*

Bb/C F Bb/C F

11

(8)

we shall not be moved. We're We shall not,
fight - ing for our free - dom,
Young and old to - ge - ther,

F/C C7 C°7 C7 F/C C7

5 Not When Lights are Low

RESOURCES ▶ CD1 track 5 (performance); CD2 track 4 (backing)

Information

'Not When Lights are Low' draws on jazz styles of the 1950s and 60s, in the instrumental tradition of Nat 'King' Cole and Oscar Peterson, and the vocal tradition of Lambert, Hendricks, and Ross, or Les Double Six. The sweet lyrics are inspired by songs such as *Me and My Shadow*, made famous by Al Jolson. Suitable for a group that are singing jazz for the first time, this song has a narrow range and is mostly in unison, with two parts in the bridge and an optional harmony part for added colour.

Starting

- Jazz and close harmony singers often use a straight tone to allow the chords to ring. Choose a relaxed, easy note for your group and sing straight through the middle of the pitch to 'wah'. The sound should be bright but warm, relaxed but unwavering—like a laser beam. As you sing, use the index finger of one hand to point through the note, forward and away from you.
- Next try the same in three parts on a C major triad (C, E, G).
- Finally, sing 'shoo-be-do-wah', as in bars 21–2, and hold the 'wah' using the same straight tone.
- Now work on achieving a feeling of swing. On a C, sing swing quavers/eighth-notes to 'do-bah-do-bah-do-bah-do-bah' round and round over the backing track. Add a little weight to the 'bah' and keep the 'do' light. The second time, omit 'do' altogether.
- Say 'su-un is bright' (bar 11), again adding weight to the off-beats on '-un' and 'bright'.

Teaching and rehearsing

- Explain to the group that the form of the song is AABA.
- From the very start, it is vital to place the words accurately on the swing subdivisions, so begin by saying the lyrics of the first 'A' section (bars 6–12) to the rhythm.
- Now add pitch. Teach everyone the melody line first, making sure that the phrasing is uniform (including the staccato on 'not') and the tuning of the opening phrase (C–E–G–A) is precise. Then optionally add the harmony part in the 'A' section.
- Although the three 'A' sections are mostly the same, there are slight differences in the rhythm to allow the words to sit comfortably (for example in bars 9 and 33). Note these spots and teach the variances as you go.
- Next look at the 'B' section (from bar 21). Teach the two lines separately, and then put them together,

highlighting the question and answer between the parts.

- Finally sing the closing bars, noting the 'tag'—the phrase that repeats three times to close the form—and the dynamics in the last two bars.

Ideas

- Could a soloist sing bars 6–12?
- Once the long notes on 'wah' (bar 22 etc.) are in tune with a straight tone, consider adding some warming vibrato at the end of each note. Also try making a slight crescendo so that the 'wah' stays energized right to the end.
- In this American style, try singing 'with a smile in your voice' to add brightness to vowels. This will also help tuning and vowel blend.
- The final 'not when lights are low!' (bar 40) could be sung with a very breathy tone, almost a whisper, to achieve the effect.
- For more on the style, listen to *Centerpiece* by Lambert, Hendricks, and Ross, or tracks by the Nat King Cole Trio from the early 1950s, where Cole sings and plays the piano.

Listen out

- Listen for good balance between the two parts in the 'B' section, and aim for a good blend of voices within each part.
- All songs have their danger moments, where singers could stumble. Here listen out for the words on the triplets, e.g. 'the sun sets and then' and 'and it just might say'.
- Check the tuning of the E \flat blue note on '-worms', 'they', and 'hel-' (bars 8, 16, and 32), which occurs after a descending major 3rd. If you like, add a descending slide to the D that follows.

Performing

- A relaxed tableau would be one option for performance, with some singers sitting, some standing, and some leaning. If you are using a soloist, organize your singers in a tight, close harmony semicircle to one side of the stage, with the soloist and piano on the other.
- This song tells a story, so look up and communicate with the audience. It needs a light touch and a twinkle in the eye. Think about what the song could be about—perhaps a fickle friend who is fun to be around but disappears when the going gets tough.

5 Not When Lights are Low

Music: Charles Beale
Words: John Moysen

Slow swing ♩ = 76

Voices

Piano

Chords: C, A7, D7(b9), G7

Dynamics: *mf*

Voices

Piano

They say you can't play with your

Chords: C, Am, Am/Ab, C/G, G7/B, C, A7+

Dynamics: *p*

Voices

Piano

sha - dow At night when the glow-worms glow. — Your

Chords: D9, G7, C, A7+, D7, G13, /G

Dynamics: *p*

10 Harvest Rain

RESOURCES ► CD1 track 11 (performance); CD2 track 9 (backing)

Information

There are so many examples of pop songs using an element of nature (in this case, rain) to represent loss and sadness—*I wish it would rain* by The Temptations or Eurythmics's *Here comes the rain again* to name but two. Continuing this theme, 'Harvest Rain' is an original country rock song in the style of the Eagles's *Lyin' Eyes* and Kenny Rogers's *Lucille*. This song would suit younger mixed voices, with changed boys' voices on Part 3, along with altos. It is ideal for those less experienced at singing in harmony, as the parts stay in the same register, and it can also be sung unaccompanied throughout.

Starting

- There are some long notes in this song, so spend some time focusing on breathing (see p. x).
- See the second bullet of 'Starting' in No. 3 'We shall not be moved' to warm up for singing in parts. For more advanced groups, try using the full scale, stopping on the major 7th (E \sharp) as well.

Teaching and rehearsing

- Begin by teaching the melody line in the first three bars, focusing on phrasing from the very start. Next add Parts 2 and 3, and work on this short section until the harmonies are secure and the balance is just right. If it helps, number the notes, as in the warm-up exercise.
- Work through the rest of the chorus phrase by phrase, teaching all three parts at the same time. The chorus differs slightly the third time, in bars 45–50, so this section will need to be tackled separately, along with the extended ending.
- Next move on to the verses, which can be sung by either a soloist or a group. The rhythm is dictated by the lyrics, creating subtle differences between the two verses, so teach the words first before adding the melody.
- Lastly, add the 'oos'. To keep the line alive throughout, follow the dynamics indicated—backings should always be expressive too.
- Work on the resonance of the low F on '-gin', first heard at bar 16. Avoid any sense of pushing, which can affect tone and tuning. Instead, encourage the singers to make the sound as spacious as possible. To help maintain a relaxed jaw, try singing 'be-gen'.

Ideas

- For a simpler version, omit the 'oo's in the verses, returning to three parts for the chorus.
- Or if your singers are more advanced, sing the whole song unaccompanied. Add a low F drone on 'oo' or 'oh' for the verses.
- In this style, some vocal 'twang' is appropriate (see p. xvi).
- As a group, try making rain sounds using body percussion. For a light drizzle, rub your hands together to make a swishing sound. Then try clicking fingers rapidly as the rain begins. For even heavier rain, slap your thighs.
- Now try doing the same using vocal sounds. Explore the different timbres and clicking sounds your mouth can make, using tongue, teeth, lips, and breath. Experiment with the sounds of the wind, rain, and even thunder and lightning. If you can, use microphones for reverb, delay, and other electronic effects.
- Use these new sounds to start or end the song, or include an unpitched interlude to break up the performance.

Listen out

- Check the balance between the melody and the 'oo' backings in the verses. Brighter 'oo' vowels will help to differentiate the two. The 'oo's also need extra care at the end of the phrase (bars 35–6)—watch both tuning and dynamics.
- Each time the chorus begins, feel the energy lift so that the repeat becomes meaningful.

Performing

- This song calls for honest and simple folk-style singing, without affectation or sentimentality. Try singing close to the audience at the front of the stage, or even sitting with audience members, for a sense of intimacy.
- The unaccompanied opening would make an effective start to a concert.

10 Harvest Rain

Moderate country two-step ♩ = 80

Music: Steve Milloy
Words: Norman Welch

Chorus

mf

1
2

Let the rain fall, the harvest rain. Let the wa-

3

mf

ter wash a-cross this dust-y plain. I have-n't felt this

Moderate country two-step ♩ = 80

(piano tacet first time until bar 17)

Bb/F

F

Piano

mf

ter wash a-cross this dust-y plain. I have-n't felt this

5

ter wash a-cross this dust-y plain. I have-n't felt this

Bb6/F F F/E Dm C/E Bb/F F

ter wash a-cross this dust-y plain. I have-n't felt this

10

lone-some since I don't know when. Let the clouds roll in, let the har-

F F(add2)/A Bb C F F(add2)/A

lone-some since I don't know when. Let the clouds roll in, let the har-

13 Contagious

RESOURCES ► CD1 track 15 (performance)

Information

This is a funky disco tune with elements of doo-wop, inspired by the 'get up, get down' lyrics used in African-American pop since the 1950s. The groove should be so contagious that it makes you want to dance! The song is also a tribute to Michael Jackson's classic *Off the Wall* (1979) and *Thriller* (1982) albums, both produced by master musician Quincy Jones. This is an unaccompanied arrangement, suitable for singers with a couple of years' experience. The tenor part is written at pitch and may be sung by low altos instead to create an SAAB arrangement. The verses are an ideal platform for a talented soloist (male or female).

Starting

- Start with some gentle breathing exercises (see p. x) to establish good breath support.
- At the tempo of the song, create a basic groove using the beatbox exercise below:

Whispered

ka _ ka _ ka ka

dng dng d dng dng

- Establish a strong, bright tone using the 'Mix' exercise on p. xvii.

Teaching and rehearsing

- Begin with the bass part in the first four bars, which repeats through the verse and chorus.
- Next teach the chorus (from bar 13), initially with everyone singing the soprano melody and then with the other parts. The notes are repetitive, so focus on rhythmic accuracy. If necessary, click the pulse and speak the words without pitch, insisting on absolute clarity so that the rhythms pop out of the texture.
- Build up the texture from bar 21, and continue into the bridge at 'Don't stop'.
- Finally add the soprano part for the verses, which are rhythmically trickier and could be sung by soloists at any octave. The alto and tenor parts are the same as in the chorus.
- Over time, teach all the parts to all the singers (any octave). The result will be a tighter group, made up of many different parts that lock together as one.

Ideas

- The 'ow!' in bar 28 is an exclamation of joy and energy, and should include some 'fry' (see p. xvi). Listen to Michael Jackson's *Billie Jean* for a good example of the sound. It could be sung by the whole group, a few individuals, or an allotted soloist.
- In the bridge, try adding a breathy quality to the tone.
- This upbeat song is a real opportunity for your talented beatboxers to shine. First get everyone involved in making the basic beatbox sounds: kick drum, hi-hat, and snare (see p. xix and listen to CD2 tracks 39–42). Then return to the warm-up exercise above, and this time build it into a beatbox improvisation game, with each person adding a new sound or rhythm on top of the last. Ask the basses to sing their part while the others beatbox the groove.
- Could one or two singers work out an original beatbox groove to accompany the song in performance, as on the CD demo? If you have experienced beatboxers in the group, try inserting a four-bar solo after bar 36.

Listen out

- In bars 35–6, listen for the fall-off followed by the smear up on 'groov-in!' (see p. xviii). The slide should begin where the fall-off ends, so singers should be aware of where the voice settles after the dip and start in that same place at the beginning of the slide.
- The 'ba-da dut' section (bars 21–8) should sound like a James Brown horn section (trumpet, saxophone, and trombone). Is the rhythm precise and on the beat, with everyone moving together? Differentiate clearly between long and short notes, and emphasize the natural stresses of the syllables.
- Check the balance. Who sticks out in the texture and who is not audible? Try asking individuals to sing 'brighter' or 'darker' as well as 'louder' and 'softer'. It may help for the group to sing in a circle so that everyone can hear each other.

Performing

- For a shorter, simpler arrangement, finish at the **Fine** after the 2nd verse, omitting the trickier bridge section.
- If you have a small group, try a street corner doo-wop setting, or ask singers to imitate a horn section playing around a single microphone. Alternatively, mike up singers individually or in pairs (see p. xx).

13 Contagious

Music: Steve Milloy
Words: Norman Welch

Funky dance groove ♩ = 112

Soprano

Alto
Tenor

Bass

mf
dm dm_ dm puh-dm dm dm dm_ dm puh-dm dm dm puh -

3

mf
Shut da da da
- dm dm dm puh-dm dm dm dm dm dm ba-dm ba - dm dm_ dm puh-dm dm

6

shut da dut-da da shut da da da
dm dm_ dm puh-dm dm dm puh-dm dm_ dm puh-dm dm dm dm dm dm ba-dm ba -

9 (opt. solo)

mf
1. Mo - thers, teach your chil - dren, tell 'em 'bout that rhy - thm.
2. Peo - ple of all a - ges, good times are con - ta - gious. Life

mp
(mf) shut da da da shut da dut - da da
- dm dm_ dm puh-dm dm dm dm_ dm puh-dm dm dm puh -

22 Joyful, joyful

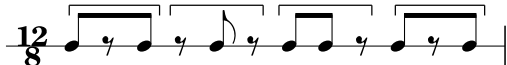
RESOURCES ▶ CD1 track 24 (performance); CD1 track 25 (beatbox example); CD2 track 19 (backing)

Information

The last movement of Beethoven's Ninth Symphony has been used in many contexts since its completion in 1824. The American poet Henry Van Dyke added his joyful lyrics in 1907, creating a popular hymn that has since been arranged in numerous styles, including a gospel version in the movie *Sister Act 2*. The words are religious, but the piece also works well in secular contexts. Here the song is arranged as a West African celebration on a 12/8 groove. Scored for SABar (with some optional notes), it retains the conventional triadic gospel voicings, with men fairly high in their range.

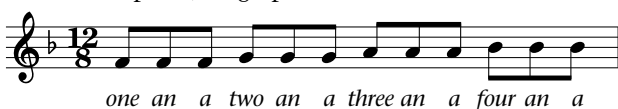
Starting

- Begin by saying '1-an-a-2-an-a-3-an-a-4-an-a' round and round. Incorporate hip movements from side to side on the downbeats, and then emphasize each subdivision in turn: **1-an-a-2-an-a-3-an-a-4-an-a'**, **1-an-a-2-an-a-3-an-a-4-an-a'**, **1-an-a-2-an-a-3-an-a-4-an-a'**.
- Still moving your hips on the downbeats, try clapping and then saying (to 'gong') this bell pattern (see p. 219):



Spend a few minutes having fun with the rhythm. For example, ask half the group to clap on the downbeats while the others clap the bell pattern, and then swap; alternate between clapping and speaking; or omit one note in the pattern altogether.

- To the 12/8 pulse, sing up and down a five-note scale:



Teaching and rehearsing

- There are some tricky rhythmic corners in this song, which repeat throughout, so give these some detailed attention first:
 - bar 7, 'God of glory': Add a clap to establish the downbeat before you sing, and use the bell pattern from the warm-up to place the notes.
 - bar 14, 'sin and sadness'.
 - bar 16, 'Giver of immortal gladness': Beethoven anticipates the beat here, which initially feels unexpected. Say '1, 2, 3, Giv-' to help place the fourth beat.

- bar 64, 'Sing for joy!'.

- Now sing the whole melody through, or if working by ear, teach all three lines a phrase at a time. Note that the parts always change note at the same time and in the same direction.
- Work on the smears in each verse, for example on 'sadness' in bar 14. Try thinking of the smear as starting a semitone/half-step below the written note, and don't rush as you slide up.

Ideas

- The vocal sound here could be warm, as in American gospel singing, or brighter and more piercing (in the women especially), like South African gospel. Listen to the Soweto Gospel Choir for one example of this sound.
- Explain something of the history of the piece, and perhaps play a recording of Beethoven's original.
- Insert an unaccompanied beatbox section as an introduction, between verses, or at another point of your choice. This could involve the whole choir (possibly also using body percussion or instruments), or the singers could clap along to a single beatboxer. Listen to CD1 track 25 for an example.

Listen out

- Ensure the energy is well paced. Start quieter than you think, and leave the really powerful singing until the final joyous climax.
- Monitor tuning at the key change carefully. The final piano chord in bar 44 is a useful springboard into the new tonality.
- Listen for the length of the final word, 'joy!' (bar 65). The note should be full enough to sound final, but still be short, with an accent.

Performing

- Consider staging this as an entrance or exit processional to start or finish an event. The group could enter singing, perhaps from behind the audience, and arrive on stage triumphantly, or begin on stage and finish among the audience, surrounding them in a circle.
- Discuss the emotional energy of the piece and its triumphal quality. Which occasions would it suit? Perhaps winning a football match or a birthday.
- Incorporate natural movement into the performance, focusing on the hips. This will make the performance feel grounded, as in many West African styles.

22 Joyful, joyful

Music: Ludwig van Beethoven

arr. Steve Milloy

Words: Henry van Dyke

Funky shuffle ♩ = 120

Piano

nc F(sus2) nc F(sus2) 8va-----

4 All voices mp

1. Joy - ful, joy - ful, we a - dore_ thee,

F(add2) nc

7 God of glo - ry, Lord_ of_ love; Hearts un - fold like

10 flow'rs be - fore_ thee, op'n-ing to the sun_ a-bove. F