The Implementation and Revision of a Middle School Music Curriculum and Workbook Developed for Vocalists Within the Guitars Over Guns Organization (GOGO) Music Outreach Program

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THE IMPLEMENTATION AND REVISION OF A MIDDLE SCHOOL MUSIC CURRICULUM AND WORKBOOK DEVELOPED FOR VOCALISTS WITHIN THE GUITARS OVER GUNS ORGANIZATION (GOGO) MUSIC OUTREACH PROGRAM

By

Sherrine Mostin

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

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UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

THE IMPLEMENTATION AND REVISION OF A MIDDLE SCHOOL MUSIC CURRICULUM AND WORKBOOK DEVELOPED FOR VOCALISTS WITHIN THE GUITARS OVER GUNS ORGANIZATION (GOGO) MUSIC OUTREACH PROGRAM

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A musical curriculum with an accompanying vocal workbook was created for the specialized needs of the Guitars Over Guns Organization (GOGO). The GOGO program is a non-profit outreach program that provides mentoring and musical instruction to at-risk middle school students through the use of popular music. Partnered with CIS (Communities In Schools) of Miami and the University of Miami, the Guitars Over Guns Organization represents an effort to keep students engaged in positive activities and provide an alternative to negative influence. GOGO offers ensemble experience as well as individual musical instruction for voice, guitar, piano, drums, rap, and trumpet. To the author’s knowledge, no existing music curriculum addresses the particular needs targeted by this outreach program, which incorporates the GOGO vision of specialized instructional methods directed towards a specific student demographic. The curriculum developed for this essay focuses on the implementation of musical instruction and instrumental technique, as well as written music theory, rehearsal and performance etiquette, and practice and problem solving skills. Most importantly, an accompanying Vocal Workbook, using popular musical examples, was created for the purpose of
reinforcing musical concepts and theory, as well as providing a visual and interactive method that encourages students to practice outside of the program hours.

In addition to the current workbook and materials, future workbooks will be developed for the program, evaluated, and ultimately incorporated into the evolving curricular approach of the Guitars Over Guns Organization. To ensure a well-rounded and legitimate curriculum, the GOGO curriculum and workbooks will be created in alignment with the National Standards for Music Education. The curriculum used by successful non-profit music outreach programs such as the Berklee City Music program, the Harmony Project, Little Kids Rock, and Musical Futures will be evaluated for methodology and efficacy, and subsequently taken into consideration in further developing the GOGO curriculum. Finally, insight gained from the past four years of the author’s personal teaching experience in the GOGO program will continue to influence the development of the curricula and workbooks for the Guitars Over Guns Organization.
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CHAPTER 1
INTRODUCTION

The Guitars Over Guns Organization is a non-profit music outreach program based in Miami, Florida. Guitars Over Guns (GOGO) provides mentoring and musical instruction to at-risk middle school students through the use of popular music. This organization represents an effort to keep students engaged in positive activities and provide an alternative to negative influences that typically dominate their environment. As a mentor and program coordinator for GOGO, the author saw a need for a music curriculum within the program to aid in classroom organization and help achieve musical and mentoring goals more effectively. At the time, the program was not implementing a music curriculum that addressed the overall needs of the GOGO vision due to the need for instructional methods that match the student demographic. The majority of students who participate in Guitars Over Guns are considered “at-risk,” meaning they are at risk of not graduating high school, therefore likely unable to become contributing adults in society.

An accompanying workbook was developed to coincide with the curriculum in an effort to provide students with an engaging way to practice and learn music at home. The development of a curriculum and accompanying workbook provides the Guitars Over Guns Organization the materials necessary to expand and serve a greater quantity of at-risk youth. This curriculum and the workbooks would also be relevant and exploratory to current music teaching methods involving the use of popular music to teach musical concepts.
The curriculum developed for this essay focuses on the implementation of musical instruction including vocal technique, written music theory, rehearsal and performance etiquette, and problem solving skills. The curriculum was presented in the form of a workbook specific to the instruments used in the program, including piano, drums, guitar, voice, rap, and trumpet. The workbook uses popular musical examples to reinforce musical concepts and music theory, and provides a visual and interactive method to engage students to practice outside of the scheduled program hours. In order to determine the best methods and approaches to develop the curriculum and workbooks, the author examined literature on music curriculum, the use of popular music, and at-risk considerations in education. While researching and developing these materials, the author focused specifically on the methods and objectives of the Vocal Workbook as well as overall musical goals within the curriculum. The curriculum was implemented in two versions within two years, and this essay includes an analysis of the strengths and weaknesses of each version of the workbook. Edits and revisions were made based on student and mentor feedback. The revisions occur after each yearly version of the workbook has been utilized in the program.

This curriculum and Vocal Workbook contain the material required for one academic school year. The implementation of this material occurred in three different middle schools in the North Miami area over a period of two years. During the second year, the GOGO program was introduced to one location in Chicago, Illinois. Revisions, assessment, analysis, and comparisons were made over this two-year period, which resulted in a more effective curriculum and workbook. Statistics, assessments, and revisions will be presented to show the improvements of the curriculum and workbook,
as well as show the impact of the curriculum and workbook on the students and the Guitars Over Guns Organization as a whole. In addition, future workbooks developed for this program will be conceptualized, and ultimately incorporated into the evolving curricula of the Guitars Over Guns Organization.

Guitars Over Guns: An Overview

The Guitars Over Guns Organization was co-founded by Dr. Frank “Chad” Bernstein and his father, Robert “Bob” Bernstein in 2008. Dr. Bernstein’s idea for this non-profit music-mentoring program was spurred by the passion and desire to give back to the community, as well as provide youth the opportunity to learn and play music during a time in which music and fine art programs were being cut in school districts across the country.¹ Several other local musicians of similar mindset joined Dr. Bernstein to participate as mentors in the Guitars Over Guns Organization. Together they began to make the vision of GOGO into a reality.

Mission and Method

The mission of Guitars Over Guns is to provide “…after-school mentoring to at-risk youth through music education and performance as an alternative to the gang recruitment, drugs and violence typically dominating their environments.”² The students participating in the program are paired with professional musicians who provide the students with musical knowledge, the opportunity to learn and play popular music, and the support of a caring adult mentor.

¹ Eric Boehlert, “Class Dismissed: For Many Students, Budget Cuts Are Making Music Education
The students intended for this program are considered “at-risk youth,” meaning students whose circumstances make it statistically more likely to fail academically, resulting in increased social and economic difficulties as an adult. At-risk status often refers to ethnic minorities, those academically disadvantaged, and those of low socioeconomic status. The National Center for Education Statistics released a Statistical Analysis Report in August 1992 that identified the following factors for at-risk students:

- Students from urban schools or from schools with large minority populations
- Students who are living in a single-parent home
- Students with uninvolved parents, or parents who held low expectations for their child
- Students who change schools at non-traditional times
- Students with below-average grades in middle school and/or being held back in school through grade retention
- Students who are frequently tardy or absent from school
- Students who are considered passive, disruptive, inattentive, or as underachievers by teachers

The Guitars Over Guns Organization offers instruction in guitar, piano, drums, voice, trumpet, and rap, as well as provides the students with instruments for the duration of their participation within the program. The GOGO program time is divided into thirds: the first of which is mentoring within the individual instrument groups; discussing

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schoolwork, home life, problems at school, peer pressure, and other issues commonly faced by today's youth. The second portion consists of individual instrument instruction within each specific instrument group, and the third portion is ensemble rehearsal. This is a unique approach for a music outreach program due to the focus on mentoring, as well as the use of popular music as the primary source to teach beginning musical concepts. Other important features of the program include the diverse selection of instruments that children can choose to learn, as well as consistent one-on-one mentoring.

Classroom Activity Structure

The Guitars Over Guns Organization meets after school one day a week for an hour and a half. Dr. Chad Bernstein, the founder and CEO of Guitars Over Guns, originally envisioned the activity structure to consist of one-on-one mentoring for the first thirty minutes, private music instruction within each instrument group for the next thirty minutes, and finally, thirty minutes of ensemble rehearsal. After implementation of this method in the GOGO program, it became clear that this model would only work for a portion of the academic school year. This is due to the fact that many of the children involved in this program have never played an instrument before and/or have no knowledge of music theory. During the beginning of the semester, it has become necessary for the students to concentrate on music theory and practice the instruments rather than spend time rehearsing as an ensemble. This alters the original time allotment.

After considering the material covered and the needs of the students, a more practical and realistic division of class time was created for each semester in the academic school year under the guidance of Dr. Bernstein. The decision was made to divide the class time into segments consisting of:
• One-on-one mentoring: Students meet with mentors (5:1 student to teacher ratio) and discuss personal topics, the importance of decision-making skills, and academics.

• Class group music theory: Students gather as one large group and music theory is taught (a typical classroom setting).

• Individual instrument groups: Students who play the same instruments meet with their mentor and they learn specific instrumental techniques. For example: all of the guitarists work with the guitar mentor, and all of the vocalists work with the vocal mentor, etc.

• Ensemble rehearsal: All students bring their instruments and play the chosen ensemble piece together as a group.

The class time during the first several weeks of the semester would be divided between one-on-one mentoring, class group music theory, and individual instrument groups. After several weeks of this new approach, the expectation is that the students should have a general grasp on basic theoretical concepts, as well as a basic understanding and playing level on each instrument. The ensemble rehearsals would start after functional knowledge is achieved and the ensemble piece is chosen for the semester.

The second half of the first semester would be divided into thirty minutes of one-on-one mentoring, with the majority of the remaining time spent in individual instrument groups, leaving only a short amount of time for ensemble rehearsal. It has been determined that by the second semester of the school year, the original model of thirty minutes of mentoring, thirty minutes of individual instrument instruction, and thirty minutes of ensemble rehearsal, is an effective use of class time. This division of class time and the overall GOGO model helps dictate the structure of the curriculum.

**Communities in Schools of Miami Partnership**

Guitars Over Guns is currently partnered with Communities In Schools of Miami (CIS)- the largest drop out prevention program in the country. This program is
represented in 26 states and more than 3,000 sites, servicing nearly 2 million students. CIS has the philosophy that “…every child needs and deserves the five basics:

- One-on-one relationships with caring adults,
- Safe places to learn and grow,
- A healthy start and healthy future,
- Marketable skills to use upon graduation, and
- Chances to give back to peers and community.”5

These five basics guide the programs, mentoring, and intent of Communities in Schools and their partners. The CIS model places a Site Coordinator in schools needing the services CIS provides to 1) oversee programs, 2) coordinate and communicate with the school as well as CIS, and 3) provide counseling. Thousands of students benefit from the services offered by Communities in Schools: “…95% of elementary students receiving services are reading at grade level, 98% of elementary and middle school students are being promoted to the next grade level, and 98% of all CIS students stay in school.”6

“What makes CIS of Miami innovative and effective is our evidence-based Integrated Support Services Model that employs both whole school and targeted strategies to impact school and individual student outcomes. After a rigorous third party research conducted by ICF International, it was determined that the CIS Model is the only nationally proven program to decrease drop-out rates, increase on-time graduation rates, and improve math and reading performance in 4th grade students.”7

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6 Ibid.

The Guitars Over Guns curriculum and procedures represent Communities in School’s successfully proven procedures. The curriculum and workbooks adhere to the five basics every child needs and deserves set by Communities in Schools.

**Statement of the Problem**

Guitars Over Guns has been steadily growing and developing in Miami over the last five years, with a unique curricular approach in that it implements one-on-one mentoring, individual instrument instruction, as well as ensemble instruction through the use of popular music. However, due to the short time GOGO has been in existence, a specific curricular approach has not yet been developed.

The Guitars Over Guns concept and ideal requirements for the curricular material are threefold: 1) that it uses a conversational approach 2) that there be the inclusion of popular musical examples and exercises, and 3) that the curriculum be academically and educationally sound. The combination of regimented academic educational requirements along with the more “loose” Community Music curricular concepts represents a challenge, since the integration of “traditional” and “community” approaches in music education is not common to the author’s knowledge. While the GOGO curricular approach has shown verified positive results, no written or organized “GOGO Method of Instruction” existed at the time the curricular research began.

A secondary issue faced by GOGO is that students tend to lack motivation to practice their music and assignments outside of the scheduled program meeting times. With this in mind, a Vocal Workbook was developed for the singers in the Guitars Over

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8 “Community Music” is a style of music education in which the emphasis is on the participants. Community music aims to foster lifelong learning and centers on participation and inclusiveness regardless of ability.
Guns Organization to be utilized as the vehicle for the music curriculum. This workbook contains in-class lessons and examples as well as “Practice At Home!” exercises the students will be expected to complete before the next GOGO meeting. These exercises are used as a method to reinforce concepts and activities outside of regular program hours. Two versions of this workbook were implemented, analyzed and revised in the two year time period of this study. This workbook is also intended to serve as a prototype for future GOGO workbooks specific to the other instruments GOGO offers (drums, piano, rap, trumpet, and guitar).

Curriculum Development for GOGO

Currently, there is a lack of well-documented music curricula that is published and available for scholars and educators to study. Colleen Conway, Ph.D., Professor of Music Education at the University of Michigan, states, “There is a great need for taking the curriculum that is in the head of many music teachers and creating a music curriculum document. There is no one correct way to write a curriculum, and decisions about design depend on the teaching and learning context.”

It is the belief of Dr. Conway that many effective music teachers do not document creative ideas, teaching methods, and years of wisdom and experience. By documenting well-developed music curricula, educators can effectively create a body of teaching methods that may prove to be a very helpful resource.

One of the challenges of this project was creating a curriculum that aligns with the National Standards for Music Education. Regarding the incorporation of the National Standards in the...
Standards into curriculum, Conway suggests, “…the curriculum writer should write the local curriculum first. Then the writer can go back through the document and highlight where the local document meets the larger criteria. When the music curriculum is written to ‘match’ the other guidelines, teachers may not be able to deliver what is suggested.”

One of the challenges faced by the curricular vision of GOGO is the sheer variety of approaches to music education curriculum that exist. There is necessity for a firm idea of what the GOGO instructional method should include and a clear picture of how GOGO chooses to deliver those methods. These various curricular approaches can include objective-based curriculum, skills-based curriculum, and knowledge-based curriculum, to name a few. Part of the research conducted in this essay included defining the overall goals of the GOGO program itself to determine the most effective curricular approach for the development of the GOGO method of instruction.

One of the other considerations in the development of the GOGO workbooks was the use of popular music in beginning music education. The GOGO method of instruction uses popular music because Dr. Bernstein strongly feels that children with a low socioeconomic background are more likely to learn music and stay away from guns, drugs, and gangs if they are encouraged to learn and play the music that they listen to on a daily basis. Western Music has traditionally been used as the primary vehicle for music education; therefore it is necessary to justify the educational value and efficacy of popular music as an instructional tool.

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11 Ibid.
In an article by Janet Montgomery, Ph.D., Professor of Music Education at the University of Maryland, she discusses the similar viewpoints of Lucy Green, Ph.D. (Professor of Music Education at the London University Institute of Education) and Peter Dunbar-Hall, Ph.D. (Professor of Music Education at the University of Sydney). “She [Lucy Green] proposes a stronger link between cultural practice and music education. Peter Dunbar-Hall explores similar issues when he examines how learning and teaching music should be grounded in the cultural practice of the music being studied.”\(^\text{12}\) The relatively large body of research in this area, as well as the many articles that support the use of popular music in beginning instruction, suggests potential for a positive outcome. However, it does not appear that many documented music curricula in which popular music is used exist.

Aside from GOGO, there are several successful music outreach programs that incorporate one or some of the GOGO curricular methods. The following non-profit organizations each contain different elements that can serve as models, enabling the Guitars Over Guns Organization to create a successful and individualized curriculum. Other successful non-profit music outreach programs (aside from Guitars Over Guns) were examined while researching and developing this curriculum; including the Berklee City Music, the Harmony Project, Musical Futures, and Little Kids Rock.

The Berklee City Music outreach program is partnered with the Berklee College of Music. This program uses “…contemporary music to reach underserved 4\(^{\text{th}}\) to 12\(^{\text{th}}\) graders. Students dedicate themselves to building their musical talent, their self-

confidence and, in the long run, the strength of their community.”\textsuperscript{13} The main source of materials used for the curriculum of the Berklee City Music program is based on the PULSE (Pre-University Learning System Experience) music method. This is an online resource that provides a variety of instructional videos, music, theory games, play-along tracks, and many other online resources for music learning.\textsuperscript{14} It is important to note that the Berklee City Music program uses many resources (computers, internet access, etc.), and less one-on-one guidance from a mentor or instructor.

The Harmony Project is an “…award-winning research-based 501(c)(3) nonprofit organization that targets at-risk youth in underserved areas of Los Angeles. We promote positive youth development through year-round music lessons and ensemble participation.”\textsuperscript{15} This program is very successful and has branches in other major cities such as Miami, New Orleans, and Ventura, California. The Harmony Project includes music instruction and ensemble direction, however it does not use contemporary music as the material for musical instruction.

The Musical Futures non-profit music outreach program is based in the United Kingdom and was developed by music educator Lucy Green. This program was created to devise new methods of music education that engage young people with the hope that they would continue to participate in musical experiences for a long period of time. The following are the main objectives of the curricular approach of this program:


\textsuperscript{15} “About Us,” Harmony Project website, http://www.harmony-project.org/about-us/ (accessed December 15\textsuperscript{th}).
• “To understand the factors affecting young people's commitment to, and sustained engagement in, musical participation.

• To develop ways in which the diverse musical needs of young people can be met and their experience of music making enhanced.

• To realize viable, sustainable and transferable models which can support a national strategy for music and young people

• To investigate, and make recommendations on, the most appropriate methods of mentoring and supporting young people's preferences and skills

• To find ways of validating and (where appropriate) accrediting all forms of young people's musical experiences, including those undertaken without supervision

• To facilitate support for music trainees, leaders, teachers and performers/composers through the provision of development opportunities which highlight collaborative working practices.”16

This curricular approach is less structured and allows for student discovery and self-teaching. The GOGO approach would like to utilize some of this curricular approach, but use structured and quantifiable methods as well.

Little Kids Rock is a music outreach program that has provided over 325,000 under-served students with the opportunity to create and learn music over the past thirteen years. This program also trains public school teachers to act as the musical leaders of Little Kids Rock, as well as provides the school with instruments at no cost to the students, teachers, or school districts.17 Regarding the curriculum, Little Kids Rock has very similar goals and attitudes about the approach to teaching music to at-risk youth. Little Kids Rock utilizes rock, hip-hop, and popular music to reach students, and also


incorporates improvisation, composition, and performance within their curriculum. They developed a teaching method titled “Music as a Second Language” which incorporates the philosophy that music is another language and is largely learned by ear.\textsuperscript{18} Although Little Kids Rock does not incorporate the mentoring aspect as seen in GOGO, it has the potential to be a very helpful resource when developing the curriculum for GOGO.

The previously described music outreach curricula are examples of successful approaches to music outreach that exist across the world today. While each are successful and unique in their own right, none of them fit completely with the model envisioned for the GOGO program by Dr. Bernstein. However, there is much to be learned by these various approaches, and the Guitars Over Guns Organization will utilize several of the curricular methods (such as online videos, an ensemble component, the use of popular music, and a self-discovering learning environment) employed by these programs.

\textbf{Purpose of the Essay}

The purpose of this essay is to describe the research, development, and implementation of a music curriculum utilizing a Vocal Workbook for the Guitars Over Guns Organization. This curriculum must be effective and educationally sound in academic settings as well as settings in which low socioeconomic status is a factor. With these goals and objectives, it is hoped that the program will be better able to secure donors, volunteers, mentors, partners, and investors, as well as expand to other cities in need of this program.

Research Questions

The specific research questions that were addressed in this study include:

1. What elements and/or teaching methods effective within a music curriculum for at-risk middle school youth?

2. Will the development of supplementary material (such as at-home musical examples) help students engage in positive musical activities outside of the scheduled GOGO program time?

3. How can this curriculum utilize the motivation popular music creates in order to maximize curricular effectiveness as well as cultivate a curiosity and appreciation for music in other genres?

Importance of the Study

7,000 students drop out of high school every day, and nearly one third of all public school students fail to graduate public high school.19 These dropout rates create a social and economic strain on society by costing the taxpayers billions in lost wages and increased social support (welfare, food stamps, and medical care). Each youth who drops out and moves into a life of crime or drugs costs the nation between $1.7 and $2.3 million. The aggregate fiscal taxpayer burden comes to $1.56 trillion when factoring in the burden of opportunity youth and dropouts over a lifetime. This figure increases each year with new dropouts.20 The curriculum and workbook, made available through the


GOGO program, could provide at-risk youth with the guidance and support they need to make positive choices. It can also help them rise above the negative influences that typically surround their environments, lessening the potential economic and social strain, while yielding productive members of society. The economic impact of drop out prevention program Communities in Schools (partnered with Guitars Over Guns) can be seen in the following study.

**Statistics**

In May 2012, a third-party study was done on the economic impact of Communities in Schools. The key findings show that the average annual return to society resulting from CIS’ investment is 18.4%, and shows that for every one dollar of CIS investment, $11.60 of economic benefit is created, as seen in tax, unemployment rates, earning levels, and so forth. The study also shows that students receiving services by Communities in Schools will collectively increase their disposable income by $63 million annually. Also, the present value of social savings due to reductions in smoking, alcoholism, crime, welfare, and unemployment costs totals $154.5 million. The socioeconomic effects of dropouts, as well as the impact of Communities in Schools, are clear in this study.

As part of the Violence Intervention Project (VIP), the Nat King Cole Generation Hope, Inc., in collaboration with Communities in Schools of Miami and the Miami Dade School District, calculated statistics reflecting the progress of seventy-one students participating in the 2012-2013 GOGO programs. These statistics represent the North

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Miami Middle School and Miami Edison Middle School GOGO programs after one year of instruction. These statistics were derived from school records and the ACOPE (Adolescent Coping Orientation for Problem Experiences) pre and post surveys.

Statistics reflecting the 2012-2013 academic school year show that 96% of students improved academic performance, as measured by Math and Reading, after participation in the GOGO program. 94% of GOGO students have improved decision-making skills as measured by the Adolescent Coping Orientation for Problem Experiences (ACOPE) pre and post assessment. The ACOPE test assesses the behaviors adolescents display when managing difficult problems or situations. 99% of GOGO students improved attendance as measured by school records. 100% of previously suspended youth did not get suspended after receiving services.²²

The proposed Vocal Workbook is designed to provide the structure and lesson plan guidance needed to improve the statistics and positive outcomes seen by this program. The overall curriculum will incorporate the National Standards for Music Education, which will set a high standard for music education in future GOGO programs. Creating a standardized and academically sound curriculum will assist the growth of the GOGO program nation-wide and maximize the number of students that are reached. For example, the workbooks can potentially be used in future GOGO programs in cities such as New York, and Los Angeles.

**Impact on Music Education**

The implementation of the GOGO curriculum will help contribute to the quickly growing field of popular music education. Since the 1970’s, the use of popular music as

a means to teach the fundamentals of music has been debated.\textsuperscript{23} Articles and studies have shown positive results regarding the use of popular music as a teaching tool. However, there have been methodological issues when implementing popular music within the curriculum, and currently the musical integrity of popular music in the 21\textsuperscript{st} century has been widely debated, resulting in a feeling of illegitimacy with the use of popular music in education. In the past, music instructors have struggled using popular music as a method of instruction due to a lack of understanding or appreciation of the genre, and students rarely had the opportunity to authentically perform popular music styles. In a discussion on popular music in music education, Evan Tobias, professor of music education at Arizona State University, remarks that teachers should be prepared to incorporate popular music “…in informed and relevant ways…” and start addressing “…the ways that students engage in popular music.”\textsuperscript{24} Over the last twenty years, standard language, writing style, and teaching methods have significantly changed.\textsuperscript{25} The next generation will learn more effectively if approached with the music and language in which they are most comfortable and familiar. In this aspect, the GOGO curriculum and workbook can potentially be a turning point in the direction of future music education methodology.

The GOGO Vocal Workbook can make a significant contribution to the field of music education due to the scope and detail within the workbook, which is geared toward

\textsuperscript{23} Dan Isbell, “Popular Music and the Public School Music Curriculum,” \textit{Update – Applications of Research in Music Education} 26, no. 1 (Fall 2007): 53-63.


\textsuperscript{25} Jean Aitchison, \textit{Language Change: Progress or Decay?} 3\textsuperscript{rd} ed. (Cambridge: Cambridge University Press, 2001), 3-4.
at-risk middle school students. The Vocal Workbook will assist middle school age
GOGO mentees in understanding proper vocal technique and basic vocal anatomy, as
well as methods to aid in singing with good intonation, help with performance anxiety,
and write lyrics for original music.

Scope of the Study

This curriculum and Vocal Workbook were implemented and revised over a
period of two years in three different middle schools in Miami, and utilized for one year
in partnership with the UCAN trauma treatment program in Chicago, Illinois. 26 Through
observation and assessment of the curriculum and workbook, problematic issues were
identified and creative solutions were implemented to better serve the students. This
resulted in finding a functional method to teach popular music in the Guitars Over Guns
Organization.

The scope of this study is divided into two parts: part one is the curriculum. The
curriculum includes one academic year of basic musical instruction including theoretical
knowledge and practical skills on the instruments. The lessons within this curriculum are
based off an hour and a half of instruction once a week. Lesson plans are included in
each chapter of the workbooks, along with musical examples and exercises for the
participants to practice at home.

The second portion of this study focuses on the “GOGO Vocal Workbook.” The
Vocal Workbook includes one year of weekly lessons based off the public school
academic calendar. This workbook covers concepts such as breathing, warm-ups, sight

26 UCAN: “Uhlich Children’s Advantage Network” is a social service organization that provides
services to children, youth and families in Illinois. Primary clients are wards of the state child welfare
system.
singing, increasing vocal range, harmonization of melodies, and lyric writing. The mentor will introduce these workbook lessons to the mentees during the GOGO program hours. The practice portion of the lesson will be completed by the students at home in preparation for the next GOGO session.

After the culmination of the first year of implementation, the curriculum and workbook were assessed, revised, and tested again during the following school year. During the second year of implementation, a GOGO program began in Chicago, Illinois; joining the two middle school programs already implemented in North Miami.

**Outline of the Essay**

This essay includes an extensive literature review, as well as a detailed explanation of the methodology used to determine the results. The findings are presented with supporting data, including what elements contribute to an effective music curriculum, how those methods are implemented within the music curriculum, and what effect a Vocal Workbook will have on the youth participants as well as the Guitars Over Guns Organization as a whole. Extensive analysis, review, and revision of each version of the Vocal Workbook occur throughout the essay. The development of future supplemental workbooks for piano, guitar, rap, trumpet, and drums will also be conceptualized.

**Summary**

The implementation of a successful Vocal Workbook and curriculum for the Guitars Over Guns Organization could potentially help the program gain donor and volunteer support, recognition, and legitimacy as a musically elite and respected music-mentoring program. Many people have the potential to benefit from this project.
including at-risk youth, working musicians, university outreach partners, the community, and middle school music instructors. The most important goal of Guitars Over Guns is to encourage, motivate, and uplift at-risk youth. This curriculum and workbook can furnish at-risk youth with opportunities to engage in positive activities while learning life skills such as accountability, team building, and dedication.
CHAPTER 2
LITERATURE REVIEW

The literature review for this project can be divided into the general concept of curriculum building, followed by a narrowing in scope to more specific lessons and activities. The two main areas of study discuss approaches to music curricula, supplemental materials utilized, as well as the use of popular music within a music curriculum.

Before examining the research in these areas, however, it is important to review the classroom activity structure for the Guitars Over Guns outreach program. This current structure consists of approximately thirty minutes of one-on-one mentoring, thirty minutes of individual instrument instruction, and thirty minutes of ensemble rehearsal.27 The following research was conducted with this model of classroom activity structure in mind.

Music Curriculum

The quantity and diverse nature of books and articles found in IIMP, RILM, and other scholarly research databases made it clear that there are many possible approaches to creating an effective curriculum. Antonia Forari’s article in the British Journal of Music Education regarding the use of curriculum in music education observes, “…Education policy is implemented and interpreted by music teachers and actively received by students. These two groups conceptualize and interact in complex ways within what is produced and reproduced as a school’s music educational culture,

according to their own interpretation of the music curriculum as it is implemented and received respectively.”28 The curricular approach intended for the Guitars Over Guns program understands that a general curriculum will vary from the teacher’s delivery to the student’s reception of the information. By combining methods of creating curriculum, the Guitars Over Guns Organization established educational goals and then provide various and engaging activities to help achieve the educational goals.

Dr. Janet Montgomery, as well as experts Leonhard and House, are of the opinion that creating a curriculum firstly involves establishing educational outcomes and secondly requires choosing appropriate learning activities, lessons, and exercises to help the students achieve the educational outcomes.29 Montgomery, Leonard, and House also make it clear that the development of an effective curriculum is dependent upon the decisions of the instructor as well as the way the students receive the information. This perspective makes the concept of developing an “effective” curriculum very subjective. Therefore, the establishment of educational goals and outcomes can tremendously assist in measuring the efficacy of the materials in the curriculum and also provide quantifiable data regarding student progress and assessment. This more rigid objective-based approach will aid in gathering supporting data for the efficacy of the Guitars Over Guns curriculum.

Lucy Green, a music educator from the United Kingdom, devised a curriculum for the non-profit organization, Musical Futures. Musical Futures was established in 2003 and programs are located in England, Wales, Scotland, Northern Ireland, Australia,


Canada, as well as several other countries. The goal of the curriculum for this program is to support innovative teaching and learning. Below are the guidelines for the Musical Futures curriculum:

- “A variety of non-formal and informal teaching and learning approaches grounded in secure pedagogy
- Practical work on instruments/voice, creating authentic musical experiences
- Aural learning, that fully integrates listening with practical music making, improvising and composing
- Students are motivated and engaged by music they value and that is relevant to them, before moving onto other musical and learning styles
- Technique, notation and other forms of written instruction are part of the process but are developed through practical playing
- Teachers and practitioners act as facilitators, through showing rather than telling, and through guiding and modeling rather than instructing
- Develops skills and confidence in teachers enabling them to deliver high quality MF approaches.”

In her book, “Music, Informal Learning and the School: A New Classroom Pedagogy,” Ms. Green proposes that popular music can be used to enhance music education. She indicates that because popular musicians learn independently, rather than by private instruction, it is a “…significant clue to the idea of learners in control of their own learning. This brings this text into the realm of current educational theories of self-directed study and the reassessment of teacher/learner roles in education.” This outlook is a “Community Music” approach in that it encourages self-teaching, exploration of

30 “About Us,” Musical Futures website.

varied musical repertoire, and learning governed by the desire to learn rather learning for academic requirements.

**Objectives**

The creation of Learning Objectives upon which to base the curriculum was necessary because it enabled a quantifiable measurement of the student progress and overall outcome. This is essential, due to the requirement that non-profits accumulate data that reflects efficacy and improvement in order to justify receiving government grants and outside funding. An objectives-based curriculum is a process “…that involves 1) developing objectives 2) sequencing those objectives (often referred to as “scope and sequence”), 3) designing activities to meet the objectives (lesson plans), and 4) designing evaluation tools to assure that learning takes place (tests).”

Conway continues to explain that the most effective curriculums are a mix between different teaching methods including literature-based curriculum, knowledge-based curriculum, and skills-based curriculum. An article by Ann Kay, which examines various music education methods over the last seventy years, lists approaches and methodology including the Kodaly approach, the Dalcroze method, and the Orff Schulwerk approach.

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33 Ibid.

34 The “Kodaly approach” is a method of sight singing that utilizes hand motions to create a physical connection when sight-singing to help students improve ability.

35 The “Dalcroze” method utilizes eurhythmics, solfege, and improvisation to improve student musicianship.

36 The “Orff” approach combines music, movement, drama, and speech to aid in music learning.

the primary focus of GOGO is on participants playing music rather than learning music theory. However, the interactive music education methods mentioned by Kay constitute a valuable resource for future development of the curriculum.

The diversity of pedagogical approaches can lead to instructional methods, layout presentation, and relevant activities that predict success in the Guitars Over Guns curricular model.

**Group Methods and Activities**

There are many resources for activities, lessons, and games that are structured for beginning music students. There are several resources that can be found online on sites such as www.makingmusicfun.net and www.musictheory.net. Collectively these websites contain printable music theory worksheets, interactive music theory computer games, and lesson plans for different musical concepts such as time signatures, scales, intervals, and more. These websites are free and can be an invaluable source to a music teacher looking for new ideas and approaches to reinforce and supplement the Guitars Over Guns curriculum. The websites will be used as a resource to gather ideas for lessons and activities used in the Guitars Over Guns curriculum.

Through several years of teaching experience in the Guitars Over Guns Organization, it has become apparent that the more interactive and engaging the lessons are, the more information the students retain. CIS Site Coordinator, Deside Mora, compiled a handbook of games and activities that proved to be a valuable resource for GOGO. This handbook contains topics such as “communication” and includes a group activity that coincides with the concept of communication. These games can contain life
skills, rhythmic and musical elements, and teambuilding exercises. These prove to be an invaluable resource in the Guitars Over Guns curriculum.

Goals

One of the goals of the Guitars Over Guns Organization is to align the curriculum with the National Standards for Music Education (NASM). These standards are intended to help music educators determine objectives for their curriculum as well as create a high standard for music education across America. These objectives are:

1. “Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.”

The National Standards for Music Education were addressed and distinguished after the majority of the curriculum is put into place. This method is in line with Colleen Conway’s suggestions about incorporation of the National Standards into musical curriculum. She explains, “When aligning a curriculum to state and national standards,

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the curriculum writer should write the local curriculum first. Then the writer can go back through the document and highlight where the local document meets the larger criteria. When the music curriculum is written to ‘match’ the other guidelines, teachers may not be able to deliver what is suggested.” 39 This method gives the curriculum author freedom to use activities and lesson plans they are comfortable with, then revise the content to better align with the National Standards.

**Supplementary Materials**

The use of supplementary materials is important in the Guitars Over Guns curricular approach. The GOGO Vocal Workbook is a main focus of this curricular approach and is intended to provide students with knowledge as well as opportunities to practice music outside of the program hours. Dr. Peter Dunbar-Hall made the observation that “…music contributes to the development of individual identity, encourages aesthetic awareness, acts as a form of socialization, and assists in the acquisition of performance skills on voice or an instrument.” 40 Dr. Dunbar-Hall is referring to the importance of cultural context in music education. The very idea of mentoring “at-risk youth” brings cultural context into serious consideration when dealing with students, song choice, supplemental materials, and overall curriculum. These youth are dealing with the transition from childhood to adolescence and also struggling with physical and psychological changes.

“While trying to adjust to these transitions, many youth are also faced with different stressors in their life such as poverty, drugs, and crime. Youth living in these circumstances are often forced to adapt to a survival mode behavior. With

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this in mind, programs with an art component serve as outlets and they engage youth by allowing them to participate in positive activities that can help them develop pro-social skills. Cultural art programs offer youth the opportunity to build connections with peers, adult role models, and with the community."41

The development of a workbook enables the education process to continue outside of the music room and outside of GOGO hours.

Supplementary materials consulted in this research include Yamaha method books and books and dissertations on vocal pedagogy. These pedagogy books include “A Spectrum of Voices” by Elizabeth Blades-Zeller and Richard Miller’s “The Structure of Singing: System and Art in Vocal Technique.” Dissertations on vocal pedagogy and technique were also consulted. These titles include “The Effects of A Pedagogical Approach Incorporating Videotaped Demonstrations On the Development of Female Vocalists’ “Belted” Vocal Technique” by Dr. Rachel Lebon, as well as “Vocal Health of Middle School and High School Choral Directors” by Dr. Sandra Schwartz.

**Popular Music**

The use of popular music is the primary vehicle for teaching musical concepts in the Guitars Over Guns Organization. Popular music has been utilized as a teaching tool within a classroom setting since the 70’s. However, there are still some mixed responses regarding the efficacy of popular music over traditional western music as a means to teach musical concepts. Regarding the difficulties of incorporating popular music into a music curriculum it was declared that, “…teachers are to be prepared for incorporating popular musics in informed and relevant ways, and the challenges of

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shifting from a discourse of popular music as a product to one that addresses the ways that students engage in popular music.”

Tobias and Barrett state that many teachers try to incorporate popular music into curriculum but they are not very familiar with the music or aware of the teaching potential within the genre. This leads to the conclusion that popular music can be an ineffective teaching tool in the hands of a teacher unfamiliar with the style.

On the contrary, in a case study in Canada, it was observed that popular music has positive effects on musical development. A teacher started a rock band ensemble for eleven of his 4th graders at a small primary school, and observed the learning process of the students. The article mentioned that popular (rock) music develops certain skills that are not as easily attained in other types of ensembles. These skills included developing musical independence, developing aural and memory skills, and developing creative skills. This study not only resulted in the musical growth and development of the children, but it also resulted in the benefit of the community as well.

Robert H. Woody, professor of music education at the University of Nebraska and also an advocate for popular music integration in music curriculum, paraphrases Lucy Green’s research regarding the learning processes, attitudes, developmental experiences, and the popular music used as a vehicle to acquire skills. He says her research “…suggests that the way vernacular musicians learn may be more in line with the nature

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of music and the nature of learning altogether, as compared to some traditional methods
of formal music education." Woody also mentions one of the most important facts
about popular music: that it is a motivational tool. Today’s youth has an interest and
desire to play popular music and record covers of tunes for YouTube. In effect
“practicing” becomes “playing” in the truest sense.

“It is not merely the musical material, but the means of learning that is
intrinsically motivating. The process provides greater student autonomy,
opportunity for individualized learning through creativity and personal
expression, group support, and social benefits. This rich process can produce
high student motivation, which in turn increases the likelihood that learning will
continue and endure.”

Allowing learning “by rote” in a non-traditional setting within the curriculum could
potentially aid in teaching musical skills such as ear training, as well as motivate students
to explore and learn music on their own.

The goal of music outreach programs is to keep kids off the street and engaged in
positive activities, with popular music as a means to accomplish this goal. Making music
can be a “…positive and helpful tool for at-risk youth populations in different cultural
contexts.” This is why the Guitars Over Guns CEO and board members determined
popular music would be the most effective means to reach these children.

93, no.4 (March 2007): 32-37
November 21, 2013).


46 Mary L. Cohen, Laya Harbater Silber, Andrea Sangiorgio, and Valentina Iadaluca, “At-Risk
Youth: Music Making as a Means to Promote Positive Relationships,” in Collected Work: The Oxford
(accessed October 24, 2013).
Value of the Development of the GOGO Curriculum and Vocal Workbook

A need existed for the research and development of a curriculum and accompanying Vocal Workbook for GOGO with the objective of providing a service to at-risk youth while potentially contributing to the body of literature regarding music education. This curriculum and workbook together could serve as an approachable method to music education, as well as enable the Guitars Over Guns Organization to reach out to more youth in America. Positive decision-making and life choices can have a ripple affect and impact more people than might be expected. This curricular approach could create a ripple of change by exposing vulnerable populations to musical experiences that have the potential to alter and enhance their lives.
CHAPTER 3

METHODOLOGY

The purpose of this study was to research and subsequently develop a curriculum within the Vocal Workbook for the Guitars Over Guns music outreach program, geared toward middle school education and popular music. The procedures used to develop this curriculum included: gathering and compiling information, curricular assessment, and student progress as measured by academic, behavioral, and musical outcomes. Once assessments were completed, the information gathered was organized and analyzed in an effort to revise and refine the initial Workbook in order to achieve maximum efficacy. A revised second version of the workbook was developed and tested using the same or improved means of collecting data.

This study occurred over a period of two years and took place in Miami, Florida at North Miami Middle School, as well as Miami Edison Middle School. The second year of study contained data from North Miami Middle School, Allapattah Middle School in Miami, and the UCAN trauma treatment center in Chicago, Illinois. This chapter will describe the method and procedures involved in developing a Vocal Workbook and curriculum for the Guitars Over Guns Organization.

Curriculum Objectives

Prior to developing the GOGO curriculum, it was important to align objectives with the vision of the program and the mentoring goals and objectives of the organization. After speaking with Dr. Bernstein, the founder and first piano mentor for the program, guidelines were established to tailor the curriculum and to best accommodate the needs of the GOGO program.
GOGO Curricular Guidelines

1) Curriculum should be developed for 6th-8th grade students of “at-risk” status

2) Curriculum should meet the yearly musical goals as determined by Guitars Over Guns

3) Activities and lessons should be interactive and engaging in an effort to inspire student “mentees”

4) The workbook should be conversational and easy to read in an effort to engage “mentees”

5) Content should be well-organized and concepts should occur in graduated difficulty

6) Curriculum should contain an at-home aspect so the students can be held accountable and motivated to practice at home

Using these guidelines and the literary research on developing curricula, the GOGO curriculum began to take shape. However, it became apparent to the author that several of the guidelines set by Dr. Bernstein also fall in line with “Community Music” practices. Upon closer observation, the guidelines show a mixture of community music education and traditional/academic music education practices.

Community Music Education Methods

“Community Music” is music that is made within the community in an informal setting. Community music opportunities are sought-after due to the inclusive nature of the experience; meaning people of various ages and varying musical abilities assemble simply because they enjoy music and would like the opportunity to play or sing. Community music also has a greater focus on the people and experience rather than preparing perfectly executed pieces of music. Dr. Nel Noddings describes ethics of care and education as it relates to community music:
When the focus is on building primary, meaningful experiences within the group, the activation of the resources, imagination, and motivation of the group members becomes the starting point. As rapport develops among all participants, the particular musical styles and ways youth choose to express themselves become apparent. The ultimate goal is to foster social learning, to create trust, respect, sensitivity, responsibility, cooperation, and teamwork. Such meaningful interactions are based on caring relationships between the facilitator-teacher and among the group members.”

The community music equivalent of a “director” or “music teacher” is a “facilitator.” A facilitator allows the learning of music to occur with some (or little) structure and guidance. The amount of direction provided by the facilitator varies from program to program, and part of the role of a facilitator is finding a balance between being prepared and able to lead, and being prepared and able to hold back. The facilitator is also “…responsible for group culture, conceptions and values, and [the] initiator of a social, cultural, and human experience through music-making.”

Dr. Bernstein’s curricular guidelines fall within the realm of community music because he suggests there is a need for a hands-on and explorative approach to learning. However, there is also a need for structure and a systematic method of implementing graduated lessons and activities. This implies that the resulting curriculum should contain a mixture of community music and traditional/academic music education.

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practices. Thus, the GOGO yearly curricular goals were created in which to clearly state and organize the musical and personal goals of the program.

**GOGO Yearly Curricular Goals**

The yearly curricular goals reflect goals of the mentoring, instrumental, and ensemble aspects of the program. These goals are divided up into Fall and Spring goals in accordance to the academic calendar.

**FALL GOALS:** **Two ensemble songs**

**Mentoring:**
- Teambuilding (physical/interactive)
- Understand the social/academic background for each kid (who your students are)
- Implant systems/expectations/schedules/rules
  - Contact info
  - Accountability
  - Rapport
- Identify main issues in/out of school

**Instruments:**
- Learn all instrument goals
- Use knowledge to learn 1st group songs (2 total)
- Individual instrument goals for each instruments

**Ensemble:**
- Begin group rehearsals
- Set the standard for rehearsal etiquette
- Prepare 2 songs, at least one of which to be performed
- Potentially set the stage for smaller groups

**Assess student progress at the end of the semester**

**SPRING GOALS:** **Four ensemble songs**

**Mentoring:**
- Get more personal
- Further develop relationship amongst peers
- Find more ways to engage in mentees life
- Identify more specific/relevant issues students are facing
- Assess student progress

**Instruments:**
- Basic comfort level on the instrument
- Be able to recognized notated music on the instrument
- Musical language set
- Begin to learn independently
- Learn four songs

Ensemble:
- Split group into two ensembles (by level)
- Start introducing more advanced ensemble issues (ex: balance/dynamics)
- Four songs prepared
- Student led

**GOGO Yearly Instrumental Goals**

The yearly instrumental goals are specific to each instrument. Dr. Bernstein and several of the veteran mentors who work with him weekly at Guitars Over Guns compiled a list consisting of basic techniques to be learned throughout the course of the year. This list contains specific information on the aforementioned Fall and Spring general curriculum goals.

**GUITAR GOALS**

- Be able to play all major and minor chords in first position (know all chords on chord charts given) and able to read their symbols
- Be able to tune a guitar (understand how with or without a tuner)
- Be able to play quarter and eight note rhythms with pick strumming
- Be able to read music with eighth note rests
- Be able to play a 12 bar blues
- Be able to play first position of a Pentatonic scale in two keys
- Know all notes on low E and A strings on the neck

**Secondary goals:**
- Know all positions of Pentatonic scale on the neck
- Be able to read and know all notes in first position of the neck
- Be able to create individual rhythm patterns and chord sequences
- Understand the concept of the major scale and how to play it all over the neck in any key

**DRUM GOALS**

- Be able to play the “Basic Beat” (bass drum on 1 and 3, snare drum on 2 and 4) with quarter or eight notes on the hi-hat)
- Be able to distinguish and play quarter, eight and sixteenth notes on the snare drum.
- Be able to play simple fills
- Be able to understand the structure of a song
- Be able to anticipate and play a breakdown

Secondary goals:
- Be able to play different figures with the bass drum
- Be able to play more advanced fills

PIANO GOALS

- Be able to play Major/minor chords with bass notes in left hand
- Be able to play rhythms/arpeggios
- Be able to read notes and major /minor chord symbols

Secondary goals:
- Understand and play alterations/extensions/slash chords

VOICE GOALS

- Basic understanding of breathing/correct singing technique
- Ability to aurally transcribe (copy) music
- Ability to harmonize
- Awareness and application of proper vowel modification and vocal control
- Understand and apply correct intonation/ awareness of pitch
- Display confidence, and stage presence, as well as communicate between other vocalists and/or band mates in a performance setting

Secondary Goals:
- Interpret a song using body language and emotion in delivery of lyric
- Understand amplification of microphone and its power: how to properly use a microphone (proximity)

RAP GOALS

- Be able to write a personal and meaningful verse
- Be able to write a tribute verse
- Rap with good time at slow and fast tempos
- Be comfortable and confident in freestyling and 8 measure solos
- Be comfortable rapping in a group setting (picking it up and handing it off)

Secondary Goals:
- Proficiently sing a melody in tune with vocal control
- Perform with confidence, competence and good stage presence
TRUMPET GOALS

- Understand basic notation (notes/rests/accidentals, etc.)
- Range at least up to C an octave above middle C (Concert Bb)
- Be able to play songs by reading and by memory
- Basic understanding of articulation (tonguing and slurring)

Secondary Goals:
- Basic understanding of composing horn lines, maybe soloing techniques
- Knowledge of scales (major, minor, and blues)
- Range up to G (Concert F)

Assessment Tools for the Curriculum and Vocal Workbook

The curriculum and workbook are intended to be implemented then assessed using student assessment, mentor assessment, and anecdotal data. Following the revisions of the curriculum resulting from the assessments, it was tested again and assessed using the same tools so as to garner accurate results and ensure the next revision of the workbook would be even more effective for the students.

Student Assessment

A student survey was given at the end of each academic year to measure student reaction to the curriculum and workbook being implemented at that time. Performances were recorded and reviewed in an effort to keep documentation of the performance progress of the students. Academic information was gathered by each middle school in reference to GPA, attendance records, and suspension records. This data was taken at the beginning of the school year and reevaluated each semester.

Mentor Assessment

Mentors of the Guitars Over Guns Organization completed progress reports for each student in an effort to keep record of student progress (musical and behavioral). The mentors met with Dr. Bernstein as a group twice a semester to discuss what worked and
what did not work in the curriculum and Vocal Workbook. The mentors also met one-on-one with the author to review specific changes to be made in the curriculum. Suggestions were notated and considered for further revision or adjustment within the curriculum. The goal of mentor assessment is to create a curriculum that is clear enough and explicit enough to give a strong idea of what is expected, but flexible enough for the mentors to feel comfortable teaching the material.

**Anecdotal Data**

Student and mentor interaction with the curriculum over the course of each year will provide helpful anecdotal data via questionnaire. This data helps to reaffirm a strong curriculum or offers helpful suggestions to strengthen concepts and methods, or both. After data is gathered, the existing curriculum was adjusted and a new study took place using the same methodology to gather information regarding effective implementation of the GOGO Vocal Workbook.

The process of utilizing the curricular guidelines, and assembling community music approaches with traditional music methodology, will contribute to the development and revision of the GOGO Vocal Workbook and overall curriculum.
CHAPTER 4

ORIGINAL CURRICULUM AND VOCAL WORKBOOK

This chapter will discuss the preliminary drafts of the curriculum and Vocal Workbook from conception to implementation. The philosophy and approach of both the curriculum and workbook will be discussed as well as the formatting and method of delivery to students. The efficacy of the curriculum and workbook will be gauged and supported by mentor and student feedback, then will be followed by recommendations for revision and improvement.

Developing and Implementing the Original Curriculum

The approach to the first draft of the curriculum involved examining the curriculum and Vocal Workbook separately. The overall curriculum contained guidelines for each aspect of the Guitars Over Guns classroom components: mentoring, music theory, and individual instrument instruction. Yearly goals for mentoring, music theory, and individual instruments were set and then broken down into Fall and Spring semester goals to align with the public school academic calendar as seen in Chapter 3. The semester goals were further divided into quarterly goals, and from that point weekly lessons and goals were devised. This goal-oriented approach to the curriculum made allowance for the natural learning progression of the students to begin at a basic level then increase in difficulty, repertoire, and technical requirements.

Quarterly Curriculum Goals

FALL GOALS: Weeks 1-7

Mentoring:
- Know the names of all your own mentees
- Set up expectations/rewards systems
- Teambuilding exercises (ice-breakers)
- Understand the background for each kid

**Instruments:**
- Student have instruments to take home (Instrument care/maintenance)
- Basic music theory
  - Note names
  - Rhythmic values
- Sound production on individual instruments
- Basic techniques incorporating music theory on individual instruments
- Introduction of first song (mp3/flash drive/notated music)
- Prepare for ensemble rehearsal

**Ensemble:**
- Week 7 begin ensemble rehearsal
- Introduce basic rehearsal techniques
- Establish group rules (rehearsal etiquette)

**Weeks 8-14**

**Mentoring:**
- Identify main issues of you mentees in/out of school
- Have a good idea of background (social/academic/family)

**Instruments:**
- Reinforce music theory with GOGO workbooks at home
- Introduce song form
- Learn 2\textsuperscript{nd} song
- Work on individual instrument goals through instruction and GOGO Workbook

**Ensemble:**
- Rehearse both songs
- Prepare one song (at least) to be performed
- Start and end a song independently of mentor instruction
- Maintain rehearsal etiquette

**Spring Assessment**

**Spring Goals: Weeks 1-7**

**Mentoring:**
- Get more personal
- Identify more specific/relevant issues students are facing
- Further develop relationships among peers
Instruments:
- Basic comfort level on the instrument
- Musical language set
- Begin to recognize notated music on the instrument
- Continue to reinforce theory and technical skills with GOGO workbook
- Learn 2 new songs

Ensemble:
- Split group into 2 ensembles (2 levels)
- Start introducing more advanced ensemble issues (ex: balance/dynamics/etc...)

Weeks 8-14

Mentoring:
- Find more ways to engage in the mentees life
- Assess student progress

Instruments:
- Be able to recognize notated music on the instrument
- Begin to learn music independently
- Work on individual instrument goals through instruction and GOGO workbook
- Learn 2 more songs (4 total)

Ensemble:
- 2 independent small ensembles
- 1 large independent ensembles
- 4 songs prepared
- Student led

**Spring Assessment**

Weekly Curriculum Goals

The quarterly goals were then divided into weekly lessons and goals. The following material is the curriculum developed for the first seven weeks of the Fall 2013 school year. Twenty-eight weeks of lesson plans were developed in total.

Week 1:
- Welcome
- Pass out GOGO Workbook
- Hand out Mentor Binders
- Pass out flash drives
- Introduce GOGO Rules for students

Mentoring:
- Introduce everybody: Each mentor learn all their students names
  - Each student say one interesting fact about themselves
- CB (Chad Bernstein) gives 5 min talk about GOGO/introduces each mentor
- Teambuilding exercise (Ice – Breaker)
  - Name Association Game
  - Ex: Charming Chad, Marvelous Michelle

Group Theory:
- Isabella Rhythm Method\(^{50}\)
- Teach GOGO Workbook (WB) Lesson #1
- Assign GOGO Workbook #1

Instruments:
- Pass out Instrument Contracts
  - MUST be signed and turned in before receiving instruments
- Mentors go over instrument care/maintenance

Week 2:

Mentoring:
- Discuss goals of GOGO to empower students
- “Who Am I?” Mentor Exercise
  - What 5 words describe you?
  - What do you want to be?
  - What kind of life do you want to lead?
- Teambuilding exercises:
  - DUDE\(^{51}\)
- Each mentor get contact info for each of their mentees
  - Mentors provide sheet
- Correct/ go over GOGO Workbook Exercise #1

\(^{50}\) “Isabella Rhythm Method” is a method to teach students to read, notate, and perform rhythms. Four solo cups are placed in a row representing quarter notes, and the teacher leads the students in speaking the rhythm in time. The cups can be different colors, turned upside-down, or stacked to represent eighth notes, rests, triplets, half notes, etc. The teacher can write the rhythm of the cups on the board to help students make the connection to written notation, and students can then practice arranging the cups in different rhythms and writing the new rhythm on the board.

\(^{51}\) “DUDE” is a teambuilding game, which requires active participation from all students. Students stand in a large circle and “student A” points to “student B” and says “Dude.” The two people on either side of student B frame him or her with their arms and say “Dude.” Student B says, “Dude,” and raises their arms upward in a diving position, then points to a new student (“student C”) and says, “Dude.” The process repeats until a mistake is made.
Group Theory: Rhythm review/ Intro to the Grand Staff
- Isabella Rhythm Method Tournament
- Introduce the Grand Staff (GOGO WB Lesson #2)
  - Note names
  - Acronyms for treble/bass clef
- Play song #1 for the class

Instruments:
- Play pin-the-note-on-the-grand-staff
- Assign GOGO WB (Workbook) #2
- Review instrument care/maintenance
- Pass out instruments
- Produce sound on individual instruments
- Go over good sound-producing technique
- Apply note names to instrument
  - Start to employ this from note 1!

Week 3:

Mentoring:
- Introduce and discuss GOGO Workbook/Attitude system
- Ask about school/social aspect of mentees lives
  - More sharing and getting to know each other
- Correct GOGO WB #2

Group Theory: Rhythm/Note review
- Isabella Rhythm Method Tournament
- Review Grand Staff/acronyms/note names
  - Mentor-led group discussion
  - Have kids volunteer to come up and write on the board
- Introduce sharps/flats (GOGO WB Lesson #3)
- Write a simple melody on the board (a song they know)
- Have them clap the rhythm and name the notes, then play it on the piano
- Assign GOGO WB #3

Instruments:
- Begin teaching Song #1 (Verse 1) on individual instruments
  - Reinforce theory as much as possible while teaching
- Play and practice as much as possible
- Give small individualized goals for each student to practice/work toward during the week
Week 4:

Mentoring:
- Talk about grades:
  - What is expected
  - In-school tutoring and support
- School life (situations they need help dealing with personally or academically)
- More sharing and opening up
- Correct GOGO WB #3

Group Theory:
- Isabella Rhythm Method Tournament\textsuperscript{52}
- Review Grand Staff/acronyms
- Play “pick-the-right-note-value-and-pin-it-on-the-grand-staff”
  - Use as song they know (Ex: Row your Boat)
  - Clap the rhythm
  - Play the melody on piano
  - Have everyone sing melody and rhythm
- Assign GOGO WB #4

Instruments:
- Apply theory to individual instruments
- Review Song #1 (Verse 1)
- Continue to teach Song #1
  - Verse 1
  - Verse 2

Week 5:

Mentoring:
- Talk about family/home life
  - Who they live with/ What is the main language at home?
  - How many siblings/are they oldest? Youngest?
- Catch up on any previous issues/problems discussed before
- CIS PeaceBuilder Exercise\textsuperscript{53}
- Correct GOGO WB #4

\textsuperscript{52} A tournament of the teachers design (can include creating, reading, and writing rhythms) using the Isabella Rhythm Method and dividing students into teams.

\textsuperscript{53} “CIS PeaceBuilder Exercise” is a mentoring activity used by Communities In Schools (CIS) as part of the “PeaceBuilders” program, which provides lessons and activities to be used within a curriculum to aid students in learning positive life skills.
Group Theory:
- Review Grand Staff/acronyms
- Teacher write melody of Song #1 on staff
- Students write numerical values of rhythm, the clap
- Students name notes
- Teacher play the melody and students sing along
- Assign GOGO WB #5

Instruments:
- Apply theory exercise to individual instruments
- Review Song #1 (Verse1/Verse 2)
- Learn chorus of Song #1

Week 6:

Mentoring:
- Catch up on any previous problems/issues discussed before
- Ask about school/home – anything new?
- CIS PeaceBuilders Exercise
- Correct GOGO WB #5

Group Theory:
- Grand Staff/rhythm/note exercises
- Assign GOGO WB #6

Instruments:
- Apply theory/rhythm to individual instruments
- Review Song #1 (V1/V2/Chorus)
- Go over overall form of Song #1
- Learn the bridge of Song #1

Week 7:

Mentoring:
- “Anonymous Box” mentor activity

Instruments:
- Correct GOGO WB #6
- Assign GOGO WB #7
- Review bridge of Song #1

54 “Anonymous Box” mentoring activity (designed by Dr. Chad Bernstein): Students anonymously write a question or problem they have and put it in a box. A mentor randomly pulls out several questions and the topics are discussed as a group with full anonymity to the author. This allows students to bring up any situation they are scared or embarrassed to talk about on a regular basis. This activity has spurred some of the most meaningful discussions in the program.
- Review overall form
- Practice whole song without stopping

**Ensemble:**
- Go over rehearsal etiquette:
  - Be respectful
  - No talking in between runs
  - Have a positive attitude
  - Encourage others
  - Help each other out
- Practice Song #1 all the way through with each mentor side-by-side helping and guiding students

The overall curriculum was organized in a mentor binder while the music theory lessons were contained in the Vocal Workbook. The purpose of organizing the curriculum in this manner was to provide the mentors with a brief “at a glance” guide for what was to be covered in the GOGO session that day. This would allow the mentors the freedom to teach the activities and concepts with their own methods and allot the amount of time to each activity that they deemed appropriate.

**Overall Assessment of the Original Curriculum**

Many positive outcomes were discussed after assessing the implementation of the original curriculum. The most effective part of the original curriculum was clearly defining the goals and expectations of the students and mentors for the year. Making thoughtful and purposeful decisions about the ideal education GOGO provides allowed the development of a curriculum that enabled the students to learn more musical skills and repertoire, as well as connect with mentors more personally than in previous years.

The use of weekly workbook chapters also proved to be an effective part of the curriculum. Although portions of the weekly lesson plans were not being fully
implemented due to lack of time management and preparation, the use of workbook chapters in each GOGO session remained constant.

Lastly, the content developed within the curriculum achieved the objectives that GOGO hoped to accomplish within the curriculum. Although the implementation of this curriculum was not as successful as the author had anticipated due to the document presentation, preparedness, and time restrictions; it was apparent that if adjusted, the ideas within the mentoring activities and lesson plans had the potential to be very effective.

Several positive outcomes were seen in the first assessment of the curriculum; however, less successful or ineffective outcomes were also apparent. The first difficulty encountered within the original curricular approach was that the mentors did not look at the curriculum before the program hours had begun. In most of the school sites all of the students and mentors gather in one large room, a loud environment where distraction occurs easily, and are then divided into six separate groups. In order to maintain student attention, the mentors needed to engage with the mentees at all times, particularly while adjusting to the new curriculum. However, there was a tendency to lose focus on the students when doing so. This led to complications with the presentation of the curriculum, which was formatted as a list of goals and suggested activities and held in a separate binder. This separation proved to be more of a problem than an asset to teaching and mentoring.

In response to a questionnaire about the curriculum, Dr. Bernstein comments, “We would have a mentor activity that was one paper, a lesson that was another set of papers, and then ensemble rehearsals that everyone was prepared for at different
times based on when they got through the material” (see Appendix A). The mentors struggled with flipping back and forth between the lesson plans (curriculum) and the workbook materials they were actually working on with the students.

The second problem was the lack of preparation and materials. Several of the introductory group activities involved materials such as solo cups, dry erase boards and markers, cut outs of the grand staff and different note values. Without someone looking ahead and coordinating the necessary materials, the mentors were unable to facilitate several of these activities. The other consideration was that all materials for this program need to be stored at a separate location and then transferred to each after-school site. It became apparent that using a variety of materials would be a logistical problem.

The final problem with the first version of the curriculum was that the CIS coordinators brought in mentoring activities, unaware that predetermined mentor activities were included in the GOGO curriculum. Unfortunately, when the CIS site coordinator entered the room with all of the materials needed to do a different mentoring game, the planned GOGO lesson was abandoned for the better-facilitated activity.

Ultimately, by the third week, it became clear that certain aspects of the overall semester curriculum were successful, while other aspects were abandoned due to lack of materials and planning. The mentoring activities were replaced by the CIS mentoring activities, and the individual instrument groups were doing what the mentor felt needed work rather than the suggested lesson plan. However, the workbook chapters were still being utilized as stated in the curriculum even though mentor activities and other lessons were not executed as planned.
Upon reviewing student and mentor feedback, and participating in the implementation of the original curriculum, the author and Dr. Bernstein agreed upon several revisions to the curriculum. The most drastic change was the decision to include the overall curriculum (daily goals, mentor activities, music theory, etc.) in one place. It was agreed upon that the curriculum would be developed within the revision of the Vocal Workbook for the following academic school year.

**Developing and Implementing the Original Vocal Workbook**

The original version of the Vocal Workbook was implemented in Fall 2013. It included a table of contents, four chapters of general music theory, and a variety of chapters covering topics such as breath support, intonation, harmonization, and lyric writing. The workbook included musical examples as well as drawings by local Miami artist, Alvin Hernandez.

The workbook Table of Contents was developed first. The yearly instrumental goals were developed then broken down into individual lessons that were then presented in a timeline with the intention to build a strong foundation for singing, subsequently expanding on various vocal concepts. The following is the Table of Contents for the Vocal Workbook.

**Vocal Workbook Table of Contents**

Theory Lessons:

1. Note Values/Rhythm/Time Signature
2. The Staff and Piano
3. Sharps/Flats/Naturals/Key Signatures
4. Putting it all Together
Instrument Lessons:

5. Instrument Basics and Vocal Care/Maintenance
6. Applying Theory to Your Instrument: Sight Singing
7. Breathing and Breath Control
8. Vocal Technique and Production of Sound
9. Warm Ups and How to Practice
10. Singing in Tune
11. Modifying Vowels/ Opening the Voice
12. Volume and Projection
13. Increasing Vocal Range
14. Singing with Others
15. Harmonization
16. Pop Style: Vibrato, Riffs, and Runs
17. Lyrical Interpretation
18. Lyric Writing
19. Melodic Variation
20. Learning By Ear
21. How to Fix Problem Spots\(^{55}\)

A sample of the vocal workbook will be included in the appendix.

**Developmental Process of the Vocal Workbook**

After the Table of Contents was in place, each chapter was written, first introducing the concepts, then providing short musical examples and drawings that would

\(^{55}\) “How to Fix Problem Spots”: A chapter on personal practice techniques.
enable the singer to practice and solidify the content presented. The musical concepts were written in a conversational manner and attempted to incorporate humor to retain student interest throughout the chapters. The content was written as a Word document and was sent with the drawings and PDFs of musical examples to a layout designer chosen by Dr. Bernstein. The layout designer input all of the elements to a PDF document and sent the completed chapters back to Dr. Bernstein, who then photocopied the chapters for the students and mentors.

There were several positive and negative aspects of the workbooks when presenting the first version to the students. This included the order of lessons, the need for more content within the lessons, and the layout of the Workbook chapters.

**Overall Assessment of the Original Vocal Workbook**

There were many positive aspects within the original Vocal Workbook. The students seemed to enjoy reading the chapters aloud in their groups, and the most successful parts of the workbook included the implementation of a game or activity. When given a questionnaire regarding the original Vocal Workbook, several students responded that they enjoyed the illustrations, jokes, and games (see Appendix B). After seeing the positive responses to the illustrations, jokes, and games, it became apparent that it would be beneficial to incorporate more of those items into a revised version of the Vocal Workbook.

When asked what the most effective/successful part of the original Vocal Workbooks was, vocal mentor Michelle Foreman acknowledges, “The thorough examples, workbook assignments, group assignments, and illustrations were very effective” (see Appendix A). Dr. Chad Bernstein stated, “The students responded best to
small goals and engaging activities. They loved anything that could be competitive and anything that could be seen in the book and transferred immediately to the instrument” (see Appendix A).

Throughout the implementation of the original Vocal Workbook, it became clear that there were several issues that needed to be resolved. Dr. Bernstein and the author introduced the first four chapters of music theory at the beginning of the workbook lessons in an effort to provide the students with the background knowledge needed to play the songs chosen for the ensemble repertoire. However, the students wanted to play the instruments immediately. In order to keep students from dropping out of the program, the mentors needed to incorporate and teach instrumental skills along with the theory at the outset. This partially accounts for the overall curriculum derailment in terms of the order of presented material.

The second issue with the Vocal Workbook was that it did not include music examples and activities that seemed engaging to the students. There were a few musical examples, but none that were recognizable or exciting to the students. There were also insufficient musical examples for students to practice at home, and the examples included were not popular songs. Several examples were notated inaccurately due to transcribing errors, which made the practice examples less effective. In addition, some of the drawings and examples were mislabeled, in the wrong spot, or missing altogether.

The third issue with the Vocal Workbook was the content errors within the chapters. Due to the three different sets of material: the content in the Word Documents, the PDFs of musical examples, and the illustrations; there was a high risk of errors being made by the layout designer. Several mistakes were made due to examples being
mislabeled, and other mistakes were made due to the confusion of putting three different sources together into one document. Errors included illustrations appearing in the wrong chapter or appearing multiple times, and content missing altogether.

The fourth and largest issue within the Vocal Workbook was the timeline in which the mentors received the chapters. It was not possible to complete and send the material to the layout designer in its entirety, which would have enabled the workbook to be assembled as a whole – in one complete workbook. Rather, the chapters were completed each week just before the GOGO sessions occurred. The mentors received the chapter the week of presentation, as they were walking in the door of the classroom. This did not allow the mentors the opportunity to look over the materials and prepare for presentation of the lessons. At times, the chapters were not ready for implementation and, consequently, workbook lessons were skipped for that week. Instead of the twenty-four lessons anticipated for presentation throughout the school year, only fourteen workbook lessons were presented.

Due to the major issues present in both the curriculum and workbook, Dr. Bernstein and the author worked together to find solutions to the problems and thus revise the curricular materials. The biggest alteration that was made resulted in revising the workbooks so they each contained the entire curriculum for their instrument. For example, the vocal workbook would now contain the mentor lesson, music theory lesson, instrument lesson, and “Practice at Home!” materials. This way, the participants could stay focused on one book rather than shuffling through papers or losing handouts.

The next large-scale alteration in the workbooks was cutting the theory lessons in half and adding an instrument component to every chapter. Therefore, instead of four
theory chapters in the beginning of the workbook, there would now be approximately eight shorter theory chapters and a short instrumental lesson to accompany each theory chapter. As a result the student would now be learning the music theory then directly applying it to their instrument.

Other suggested revisions by Dr. Bernstein include binding all of the workbook chapters into one workbook, as well as weekly review of what songs and skills were taught the week before. He also suggested making a teacher edition of the workbooks including notes the teacher needs or space for the teacher to make their own notes (see Appendix A).

After taking all outcomes of the original curriculum and Vocal Workbook into consideration, the author revised the Vocal Workbook so it incorporated all aspects of the curriculum. The author made necessary and suggested changes to further improve the Vocal Workbook before the implementation of the revised Vocal Workbook in the Fall of 2014 at North Miami Middle School and Allapattah Middle School in Miami, Florida; and the UCAN Trauma Treatment Center in Chicago, Illinois. The process of utilizing the curricular guidelines, and assembling community music approaches with traditional music methodology will contribute to the development and revision of the GOGO Vocal Workbook and overall curriculum.
CHAPTER 5

REVISED CURRICULUM AND VOCAL WORKBOOK

This chapter focuses on the second version of the curriculum and Vocal Workbook. Edits and revisions were made based on the outcomes after implementing the original version of the curriculum and workbook. The original curriculum and workbook were revised in the Summer of 2014 after the first implementation during the 2013-2014 academic school year. After the revisions were completed, the new versions of the curriculum and workbook were implemented in the Fall of 2014 at North Miami Middle and Allapattah Middle in Miami, Florida; and the UCAN Trauma Treatment Center in Chicago, Illinois.

Curriculum Revisions

After the first cycle of curriculum implementation, it was discovered that many issues needed to be addressed moving forward. The most significant issue was in the presentation of the curriculum. In the original version, the curriculum contained specific activities and goals for the day, and was presented in a separate binder apart from the workbook chapters in the form of a list. In order to eliminate the extra step of checking a separate binder then returning to the workbooks, it was decided to incorporate the curriculum within the workbook.

The elements within the curriculum included mentor activities and ensemble rehearsal concepts. When incorporating the curriculum into the workbook, the mentor activities were thoroughly explained and expanded upon, as well as placed in a thoughtful progression throughout the workbook to facilitate gradually building relationships between students and mentors. Ensemble rehearsal concepts originally found in the
curriculum were incorporated into the Workbook instrument chapters in the form of Rehearsal Etiquette and Dynamics.

**Developing the Revised Vocal Workbook**

The first version of the Vocal Workbook was a good starting point, however it needed major changes to truly become effective for the needs of the students and the Guitars Over Guns Organization. Because the overall curriculum would now be included within the Vocal Workbook, major edits and additions were made to ensure all curricular aspects of the program were added to the workbook.

**Incorporating the Original Curriculum**

It was decided to create three sections within each chapter of the workbook: 1) Mentor Activity 2) Music Theory Lesson 3) Instrument Lesson. The overall goal of the curriculum was to accomplish one chapter per GOGO session. The music lessons and activities were carefully placed throughout the year to ensure the progression and development of musicianship and technical skills. The mentoring activities were also carefully selected so as to cultivate the student/mentor relationship, foster trust, and allow for personal growth and development. Ultimately, every music theory lesson, mentor activity, and instrument lesson was thoughtfully chosen to create a day-by-day lesson plan within the Vocal Workbook.

**Layout Revision**

Consistent issues occurring within the Vocal Workbook were the content mistakes within the chapters, as well as the timeline in which the mentors received the chapters for the weekly GOGO sessions. This difficulty arose due to the three main chapter elements: music lessons in the form of a Word Document, musical examples in the form of PDFs,
and illustrations in the form of PDFs. These three elements needed to be put together in the proper order and in relation to the Word Document text. A professional graphic designer assembled the original workbook chapters using Adobe Acrobat to edit the materials in PDF form. In an effort to eliminate editing mistakes, the author chose to assemble the revised Vocal Workbook using Microsoft Word without the use of the graphic designer.

The author used the original Vocal Workbook layout as a starting point when revising the workbooks. Text and illustration placement were inspired by the initial layout done by the graphic designer. Fonts specific to the GOGO logo and press material were included in the original Vocal Workbook and also used in the revision of the workbook. The author chose to revise some font choices, font size, and spacing within each page to increase the accessibility and legibility of the workbook. Page numbers, chapter titles in the headers and footers of the document, and an updated table of contents with page numbers were also added.

These revisions and additions allowed the possibility of creating a Vocal Workbook as a single document. Creating one document with the curriculum and workbook chapters was one of the most practical suggestions given in the feedback. Allowing the creator of the workbook and curriculum to assemble all of the elements in one document significantly decreased the probability of further errors occurring in the revised Vocal Workbook.

**Mentor Activities, Music Theory Lessons, and Instrumental Lessons**

The mentor activities originally found in the first version of the curriculum were converted into the beginning segment of each lesson within the revised Vocal Workbook.
Mentor activities consist of game descriptions, writing exercises, and discussion questions. Several mentor activities were new additions to the curriculum because it was found that the students responded positively to group games and teambuilding activities. It was also important to incorporate interactive group games and social activities within the workbook because in past GOGO experience it has been found that solidifying a positive group dynamic can be essential when creating a successful learning environment.

In the revision of the Vocal Workbook, the music theory lessons occurred in the second portion of each workbook chapter. In the original workbook, the entire first four chapters were solely music theory. Upon revision of the workbook, these theory lessons were divided into eight smaller lessons that occurred within the first eight chapters of the Vocal Workbook. The music theory lessons were edited to clarify the explanations of musical concepts, and over two hundred musical examples and practice examples were created and added to the overall content within the workbook. The additional examples were included to help students understand the concepts being discussed within the chapters, as well as provide students with musical excerpts to practice at home.

The instrumental lessons made up the third and final portion of each workbook chapter. The content within these lessons largely remained the same; however, more examples, exercises, activities, and illustrations were added to help solidify the concepts presented in each lesson. Several new illustrations were commissioned by GOGO to make the workbook more engaging to the students. Also, at the end of every chapter, a “Practice at Home!” section was added, which included theory exercises to practice concepts introduced in the beginning of the chapter. The “Practice at Home!” section also included exercises introduced within the instrumental lesson portion of the chapter to
enable the students to work on music outside GOGO hours and reinforce concepts introduced in class.

**Revised Vocal Workbook Table of Contents**

Below is the revised Table of Contents within the most recent edition of the GOGO Vocal Workbook.

**Singers Workbook Table of Contents**

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Implementing the Revised Vocal Workbook

The revised Vocal Workbook was implemented in the Fall of 2014 at North Miami Middle and Allapattah Middle in Miami, Florida; as well as at the UCAN Trauma Treatment Center in Chicago, Illinois. The Vocal Workbook was used by students in the Miami GOGO programs under the guidance of mentor Michelle Foreman. Ms. Foreman is a successful professional musician in the Miami area with no formal musical training. The Vocal Workbook was used by students in the Chicago GOGO program under the guidance of mentor Kim Hasara. Ms. Hasara holds a Masters of Music vocal performance degree from Duquesne University in Pittsburgh, Pennsylvania. Both mentors successfully utilized the revised Vocal Workbook within the GOGO program.

Overall Assessment of the Revised Curriculum and Vocal Workbook

Overall, the revised curriculum within the Vocal Workbook was a significant improvement from the original curriculum and workbook. The additional examples,
activities, and illustrations that were incorporated into the revised workbook contributed greatly to the success of the workbook as well. When the workbook was given to the GOGO students, it was in the form of a bound book that they could write in and take home. Dr. Bernstein stated, “Many of them were excited to have a book to guide them in their new relationship with an instrument and a lot of our students individualized them by coloring them and writing in their names” (see Appendix C). While the addition of material gave the students more examples and opportunities to practice, it was soon clear that there was too much material within each chapter. The varying learning rates of students also proved to be an issue. Students who already learned music theory in band moved through the material much more quickly than students who had not been exposed to musical instruments or music theory concepts at all. While the revised version of the curriculum and workbook was a definite improvement, there are still revisions to be made in order to achieve the desired goal.

After the revised workbook was implemented, students and mentors were given a questionnaire assessing their experiences with the workbook in an effort to help diagnose effective and non-effective portions of the workbook. Michelle Foreman, a vocal mentor in Miami stated, “The language works well. The exercises are fun and the interactive examples help keep the kids focused” (see Appendix C). Chicago vocal mentor, Kim Hasara, stated that one of the most successful portions of the workbook were the mentor activities because her students enjoyed the interactive activities and games. Dr. Chad Bernstein observed, “…the kids really enjoyed the pictures. Having a visual aspect to accompany the text was very helpful, as was having a visual reference for aural learning that they were participating in” (see Appendix C).
The least successful aspect of the revised Vocal Workbook was the amount of material presented in each chapter. The quantity of information provided was at times overwhelming to the students. In other cases, some of the workbook material was too advanced for the students and they became frustrated with the materials. Students within each mentor groups also retained the information at different rates, making it difficult to keep all students focused and on task due to some students struggling to understand concepts, and others bored with topics they were already familiar with.

The GOGO students in Chicago also had some additional challenges. Kim Hasarsa, the vocal mentor for the program recounted,

“The two students in my singing group tried to tackle the workbook, but one of my problems is that my one student is almost completely blind. She had surgery on her cataracts a few weeks ago, but it is very hard for her to even see what is written on a sheet of paper. With that said, I try to take ideas from the workbook and try to articulate it with her in a different way so she can understand the general idea.”

Ms. Hasara also mentioned that in her current location, if the students were to bring their workbooks home with them, they probably would not see them again due to difficulties with home life. The same situation is true of bringing instruments home to practice.

Although there were issues present within the revised Vocal Workbooks, the mentors were able to utilize the concepts in the book and present the information in a less “academic” way. For example, instead of reading about song form, the mentor would play a recording of a song the students enjoyed. The students would listen carefully to the music and identify song form rather than reading about it. Also, one mentor created a music theory “Jeopardy” game, in which music theory questions were inserted into a computerized “Jeopardy” style interface, and the winners would receive candy prizes.
There are several revisions that would make the Vocal Workbook more successful for the 2015-2016 GOGO year. The main revision that would benefit the workbook is reorganization of the layout so it can accommodate students learning at different paces. Dr. Bernstein states, “I would take the information in the first four chapters and space it out over the duration of the program. I also think that separating the mentoring activities, which were very effective, and the instrument/theory portion would be beneficial. We had many students learning at different paces so it would be easier to have the information split into sections by category” (see Appendix C).

Another revision that would be beneficial to the program would be the addition of a Teacher’s Edition Workbook. The Teacher’s Edition would consist of a copy of the Vocal Workbook with extra comments or thoughts that the students do not need to read, but that the teacher can present to students if they choose to do so. There would also be a place within the Teacher’s Edition to make notes or comments on specific ideas, concepts or games that worked well with students.

Dr. Bernstein made a final comment in regards to the amount of academic learning verses how much exploratory, aural, and curiosity-based learning occurs within the program. He feels that it is important that the GOGO program allow the students a more “facilitated” learning experience at the beginning of the program, then gradually incorporate music theory and more “academic” learning later in the year. This is because the goal of the Guitars Over Guns Organization is to help kids become inspired and motivated by music at the onset of participation within the program.
The purpose of this essay was to research, create, develop, and evaluate a curriculum and workbook for the Guitars Over Guns Organization. After researching successful curricula used within a variety of outreach programs, a curriculum was developed for the specific needs of the Guitars Over Guns Organization. An accompanying Vocal Workbook was also developed to aid in reinforcing concepts discussed during GOGO sessions. The curriculum and workbook were implemented and revised in an effort to better serve the needs and impact the lives of students in the GOGO program; The Vocal Workbook was then revised, with implementation and assessment occurring during the 2014-2015 academic year.

Researching and developing the curriculum and workbook for the Guitars Over Guns Organization has enabled the program to teach students more repertoire and musical concepts than in previous years. The original curriculum and workbook proved to be effective in many areas, and an excellent starting point from which to continue to modify and improve instructional methods. Assessing the efficacy of the Workbook enabled the author to take note of both effective and ineffective material found within the curriculum. These adjustments will enable GOGO to utilize the more successful components within a revised curriculum to achieve maximum impact.

The most successful aspects of the workbook were the illustrations and activities. The students responded well to hands-on, exploratory, and participatory activities and exercises. It was also noted that students enjoyed competition and games that reinforced musical concepts and promoted team-building skills.
Approaches that were least successful within the curriculum were the copious amounts of music theory, as well as long passages of text without illustrations or examples. However, these materials have the potential to be effective if presented using different approaches. The information within the Vocal Workbook is relevant and well reasoned but will continue to benefit from timely updates and revisions as GOGO monitors student response and adjusts material accordingly.

The goal of this paper was to create a basis on which to develop the curriculum of the Guitars Over Guns Organization. Future directions for the curriculum are in the form of the workbooks created for the program. These workbooks will contain all weekly information needed for both mentors and students to create a successful experience and learning environment for everyone.

Specific future revisions will include creating three separate portions of the workbook. Rather than having three parts for each chapter, there will be one entire section of mentor activities, one section of instrument lessons, and one section of music theory. This approach will enable students to move at their own pace while gaining technical skills on their instrument. The adjustments will also address the difficulties in teaching many students at various levels. Another future addition to the curriculum will consist of a Teacher’s Edition Workbook. This Workbook specifically designed for teacher will give mentors the opportunity to make specific notes within the workbook as well as present supplemental information that students will not have to read within their workbooks.
Overall, the development, implementation, and revisions of both the curriculum and workbook for the Guitars Over Guns Organization were considered very successful. The curriculum will benefit from further revisions and the continued addition of musical examples and illustrations. Ultimately, this curriculum has the potential to make a positive impact on the Guitars Over Guns Organization as well as becoming applicable to other music programs around the world.
WORKS CITED


APPENDIX A

Mentor Questionnaire: 2013-2014 GOGO Workbook Version 1

1) What was the most effective/successful part of the workbooks?

2) What was the most ineffective/unsuccessful part of the workbooks?

3) What changes would you suggest to make the next version of the workbook more successful?

4) Additional Comments (optional):
Response to Questionnaire by Dr. Chad Bernstein

1) **What was the most effective/successful part of the workbooks?**

The students responded best to small goals and engaging activities. They loved anything that could be competitive and anything that could be seen in the book and transferred immediately to the instrument, (in my case, piano). Also, students had varying levels of success with activities so the activities that could be done as a group worked well, however there was a fine line between was was fun to do as a group and what bored them. Anything that was engaging and kept their attention was successful. Students liked reading the chapters aloud in the group as well.

2) **What was the most ineffective/unsuccessful part of the workbooks?**

I thought that the material could have built on itself more. There was somewhat of a departure from the theory to the instrument. For instance, the students learned the notes on the staff and on the piano but ended up playing most things by memory, or writing down what they couldn't remember in their own for of shorthand notes. Also, the lack of preparation and consistency was tough - we were often seeing the workbooks in chapters and at the same time the kids were receiving them. This made it difficult to manage time and know what the goals of the day were. We would have a mentor activity that was one paper, a lesson that was another set of papers, and then ensemble rehearsals that everyone was prepared for at different times based on when they got through the material. Also, the less kinesthetic and engaging the workbooks were, the less focused the students were. Lastly, it was difficult for the kids to keep track of their papers because they were either just loose sheets, or stapled by chapter, but not bound as a whole.

3) **What changes would you suggest to make the next version of the workbook more successful?**

Having all of the chapters bound into one workbook would help a lot. This would allow the mentors to have time to prepare, give the students an opportunity to see where they are going (which I think is very important), and give kids an opportunity to keep working at their own pace if they finished some work early. Also, balancing the amount of "in the workbook" and "on the instrument" time would be good. Assuming that the students will be doing this in groups, the workbooks might include some group-based activities that engage the students based on ("now try this in your group: one person clap eighth notes, one person clap quarter notes, and one person clap half notes! If you get it right then change who's playing what. You can have one person conduct tempo too!").

I also think it would be really helpful to use the workbooks to create some consistency and routine. Each day should have a warm-up that can be done as a group and maybe
include one thing from the week before. This would help focus the students, promote group-listening and the ensemble techniques, add consistency and expectation, etc.

Lastly, I think it would behoove us to have a teacher edition that included everything the teacher needs to be successful AND perpetuate the improvement of the books. This could include notes the teacher needs or space to make their own (for the lesson or in review).

4) Additional Comments (optional):

I think that the workbooks are an incredible teaching tool and will creating longterm scalability. In order for that to happen, we will need to understand how to best copyright the material and get permission to use examples of specific music. This will be an ongoing issue.
Response to Questionnaire by Michelle Foreman

1) What was the most effective/successful part of the 2013/14 workbooks?

Thorough examples, workbook assignments, group assignments, and the illustrations were very effective.

2) What was the most ineffective/unsuccessful part of the 2013/14 workbooks?

The language and the amount of info per chapter is sometimes ineffective. There is always a point when the students become distracted or bored with too much information, which happens consistently. The workbooks require much of our time together leaving little time to explore their potential as singers. They need to be stimulated in a variety of ways. I believe a balance between bookwork and interactive activity is key.

3) What changes would you suggest to make the next version of the workbook more successful?

Possibly less info per chapter? For example... Chapter 2 in the 2014 workbook has 15 pages of information which includes in class and at home activities. Nevertheless, by the time we finish the mentor activity and a full chapter, our time together is up.

4) Additional comments (optional):

You are doing a spectacular job. Whether the workbooks need revising or not, this is a huge undertaking and I’m so grateful you chose to devote your time and energy to such an important cause. You are an asset to this program Sherrine!!!
Response to Questionnaire by Daniel Villamil

1) **What was the most effective/successful part of the workbooks?**

   My self and the kids really enjoy the mentor activities, it's interactive and gives everyone in the group a chance to participate. It helps break the ice to get the ball rolling and segues nicely into the lesson.

2) **What was the most ineffective/unsuccessful part of the workbooks?**

   The theory lessons in my case as a rap mentor are a little to technical for my kids. My kids mostly wanna get to the rapping. That being said I think it's still important to teach rap students at least a little theory but maybe fewer and farther between.

3) **What changes would you suggest to make the next version of the workbook more successful?**

   As far as rap mentoring is concerned I would shorten the theory lessons a little bit to give more time for the actual rap lesson and rap activities/assignments.

4) **Additional Comments (optional):**

   The rap workbook is a great tool and guide for our students and mentors alike. It's very well thought out with meticulous detail yet still extremely user friendly and with plenty of activities that make it fun. I love it :)}
APPENDIX B

Student Questionnaire: 2013-2014 GOGO Workbook Version 1

1) What did you like about the workbooks?

2) What didn’t you like about the workbooks?

3) What did you enjoy about it the most? (What would you like to see more of?)
APPENDIX C


1) What were the most effective/successful parts of the workbooks (language/length of chapter/examples/homework exercises/etc)?

2) What were the most ineffective/unsuccessful parts of the workbooks (language/length of chapter/examples/homework exercises/etc)?

3) What changes would you suggest to make the next version of the workbook more successful?

4) Additional Comments (optional):
Response to Questionnaire by Dr. Chad Bernstein

1) What were the most effective/successful parts of the workbooks (language/length of chapter/examples/homework exercises/etc)?

I think there were many successful aspects of the workbooks. For one, having the physical book gave the students ownership of something. Many of them were excited to have a book to guide them in their new relationship with an instrument and a lot of our students individualized them by coloring them and writing in their names. Second, I think the books gave the mentors an easy way to plan the sessions. This was most successful in the beginning of the year when all of the kids were moving at the same rate.

Many of our students enjoyed the examples and would race to get them done, so having something to be able to complete was invaluable. I also feel like the language used in the workbooks was casual enough to be engaging without losing them.

Lastly, the kids really enjoyed the pictures. Having a visual aspect to accompany the text was very helpful, as was having a visual reference for the aural learning that they were participating in. The workbooks also serve as a really important tool to steward their self-driven learning. Many of the kids finished the “homework” assignments because they were fun and accessible.

2) What were the most ineffective/unsuccessful parts of the workbooks (language/length of chapter/examples/homework exercises/etc)?

The most unsuccessful part of the workbooks were the amount of information, specifically text, and the balance of “work” to “play.” I think this needs to be at the discretion of the mentor, but the books have more information per chapter than can be covered by a class of varying levels in one session.

Placing music theory in the beginning of the book and before the kids have any interaction with the instruments or active participation is difficult. We saw that after the first couple of days, the kids were becoming less engaged in the workbooks and increasingly anxious to play music. I think a greater balance can be achieved without losing the ability to teach the fundamentals, but I think the information needs to be married to active participation so that they are engaged and I think that the information needs to be spread out over the course of the program versus being front-loaded. The concept of trying to teach them everything they should know to be able to play before trying to play was less effective than I think playing and learning would have been. The method needs to mimic learning a language more and the fundamentals need to be weaved into that hands-on process.
3) **What changes would you suggest to make the next version of the workbook more successful?**

I think the focus should more concentrated on making music and learning in the process. I would take the information in the first four chapters and space it out over the duration of the program. If the goals can be identified, they can plugged in and tied to specific playing exercises. The language and the skills should be married and built more into each other.

I also think that separating the mentoring activities, which were very effective, and the instrument/theory portion would be beneficial. We had many students learning at different paces so it would be easier to have the information split into sections by category.

Lastly, I feel that learning blocks of music making can be identified and taught in stages with more specific goals. For instance, objectives can be: 1) learn the C chord 2) Learn the G chord 3) be able to switch from one chord to the next in time 4) be able to play one full cycle of C to G and back to C in rhythm four times.

4) **Additional Comments (optional):**

I think that this is a great start to which minor changes can be made to maximize the effectiveness of the material in the workbook. The information is all there and I think making the changes to create a more engaging classroom experience guided by the workbook would be the ideal next step. A teacher edition would go a long way to helping understand the concepts being delivered. I also think that this could be split into two volumes, with many of the more advanced theory concepts placed in the second. Adding aural examples on video that were accessible to students would be very helpful as well. If the mentors could demonstrate the exercises in the book then the students would be able to have a better understanding of the goals.

It’s clear that a lot of thought went into creating this and it has been an invaluable tool for our students.
Response to Questionnaire by Michelle Foreman

1) What were the most effective/successful parts of the workbooks (language/length of chapter/examples/homework exercises/etc)?

The language works well. The exercises are fun and the interactive examples help keep the kids focused. Most of the students did their homework quickly and correctly.

2) What were the most ineffective/unsuccessful parts of the workbooks (language/length of chapter/examples/homework exercises/etc)?

Some of the chapters can be shortened in my opinion. Sometimes we have to nix the lesson book all together because the students are more interested in singing and they have a hard time staying focused on technicalities.

3) What changes would you suggest to make the next version of the workbook more successful?

I dont know if Id change anything except the length of some chapters. It all depends on what the expectations are per session. We have to break down the session into 3 categories. Mentor Activity, Lesson plan, and Singing. An hour and a half goes by quickly.

4) Additional Comments (optional):

Youve done a fabulous job creating those books. I dont have much else to say other than Thank you.
Response to Questionnaire by Kim Hasara

1) What were the most effective/successful parts of the workbooks (language/length of chapter/examples/homework exercises/etc)?

The GOGO workbook was successful for some parts at the Chicago location. For instance, all of the mentoring activities were the most successful for the students. The seemed to respond pretty well with the different activities such as "Dude" and they also liked to participate with the "Would you rather" game. As a mentor, I thought the book was filled with great academic information while being presented in a language that was more down to earth. For the musical examples with writing in the counts for the specific rhythms and note values, I found that the students understood the rhythms better when the book showed the circled numbers of what would actually be clapped for the specific examples. I thought having a songbook anthology at the back of the workbook was pretty cool. We actually used one of those songs, Sam Smith's "Stay with Me" as their debut performance at the school. I think there is a great deal of information that is a "must have" for teaching music to young students and I thought the way this book was put together was creative, informative, and fun for students to grow and progress in a specific point of time.

2) What were the most ineffective/unsuccessful parts of the workbooks (language/length of chapter/examples/homework exercises/etc)?

Since this program started in Chicago in mid-October, all of the mentors were strictly going off the GOGO workbook to see the progression of our students and their understanding of the material. What we found out through the process was the workbook seemed to be too advanced with our students' understanding of the lessons. We mentor at a school where it is a therapeutic school, so some of our students have mental/psychological issues that affect their behavior and motivation. It just depends on how their day is going because sometimes the students are completely focused and other times they can be facing internal issues that they may or may not even want to talk about with us or their own teachers. Since we found out the material was a bit too advanced for our kids, we had to approach the lessons differently. For instance, each week, we try to take little bits and pieces from the chapters and fuse it with their current song we are learning for their upcoming performance. The two students in my singing group tried to tackle the workbook, but one of my problems is that my one student is almost completely blind. She had surgery on her cataracts a few weeks ago, but it is very hard for her to even see what is written on a sheet of paper. With that said, I try to take ideas from the workbook and try to articulate it with her in a different way so she can understand the general idea. The other thing that we have found to be an issue is that our students don't take their workbooks home with them. Their teachers expressed to all of us that if they did take their workbooks home, they probably wouldn't see them again due to what goes on at home. That also includes taking instruments home to practice. The homework examples are great and there are great ideas, but I know that I haven't issued any written
homework assignments for my students. The time of focus for our students diminishes at a certain period of time, so some of them have a tendency to lose interest with the specified chapter. We also did find out that our kids that are enrolled in the GOGO program were placed in the program, so some of them didn't even want to be in it in the first place but had to because they were told to; so sometimes we struggle with even just maintaining their interest to even participate.

3) What changes would you suggest to make the next version of the workbook more successful?

One suggestion I would make is to create more of a general workbook for the students. If the GOGO program is a 3 year program, maybe there can be a more general workbook for the kids that just started to cover the general idea of music. Then by the second and third year, it can be more focused and more detailed with what they want to do for their particular instrument. Another idea is to maybe offer the first year of GOGO is like a trial and error for the students on a particular instrument that they want to focus on and study. I know we have made so many changes throughout the start with placing students in certain instrumental groups. We find that some of our kids liked the instrument for a while and then they became really adamant in joining another group that is a different instrument. These kids may not be able to have so many decisions they can make on their own, and I think it is overwhelming for them to pick one instrument and stick to it right at the start of the program. The reason why I think it would be cool to give the first year a trial/error opportunity for the students is because they can spend a certain amount of time with an instrument. If they find they really are not enjoying it at all, then they have the opportunity to go try another instrument to see if it is a good fit. I think another good idea would be to include more mentoring activities/games within the workbook because our kids thrive on attention because some of them don't get enough of it at home. This way, if there are more games/mentoring activities, we are building trust with our students and they are more willing to let their guard down to try certain musical examples we ask them in class.

4) Additional Comments (optional):

Since the start of GOGO in the Chicago location, I have come to realize that our students respond so well when we put our ideas and lessons into a kind of game. The other day, I used their smart board to get online, interactive games for us to play in the classroom. We did musical jeopardy, where they had to use their math skills and their musical skills. There was a jeopardy board with points and the categories were addition, multiplication, subtraction, and combination of all three. For example, I would tell the teams to add two quarter notes plus three half notes and that particular team would tell me the answer. It was very successful because the students that were in school were working together as a team and they were staying focused because there was also an incentive because I brought candy for the winners.
APPENDIX D

2013-2014 Original Vocal Workbook (Version 1)
# VOICE WORKBOOK TABLE OF CONTENTS

1. Theory: The Staff and Piano  
2. Theory: Note Values/Rhythm/Time Signature  
3. Theory: Sharps/Flats/Naturals/Key Signatures  
4. Theory: Putting it all Together  
5. Instrument Basics and Vocal Care/Maintenance  
6. Applying Theory to Your Instrument: Sight-singing  
7. Breathing and Breath Control  
8. Vocal Technique and Production of Sound  
9. Warm-Ups and How to Practice  
10. Singing in Tune  
11. Modifying Vowels/ Voiced vs. Unvoiced Consonants  
12. Volume and Projection  
13. Increasing Vocal Range  
14. Singing with Others  
15. Harmonization  
16. Pop Style: Vibrato, Riffs, and Runs  
17. Lyrical Interpretation  
18. Lyric Writing  
19. Melodic Variation  
20. Learning By Ear  
21. How to Fix Problem Spots
Lesson #1: Note Values/Rhythms

• Note Values
• Measures
• Time Signatures
• Reading Rhythms
• Writing Rhythms

What parts make up music as a whole?
1) The **beat**: what you tap your foot/bob your head to
2) The **melody**: The main part you sing along with
3) The **harmony**: The notes behind the main melody that can make a song feel happy or sad

The Beat (*RHYTHM*):
The **beat** can be divided into groups, called *measures* (the slang term for *measures* is “bars”). Each measure has a certain number of beats.

We will start with four types of notes (note values):

Whole note = 4 beats
Half note = 2 beats
Quarter note = 1 beat
Eighth note = ½ beat

We can notate rhythms using a **time signature**.

Example: Time Signature

4 - The number on top is “how many” (how many beats per measure)
4 - The number on bottom is “what kind” (what kind of note value)

The number on bottom ("what kind") refers to what kind of note value. For example: a quarter note, eighth note, or half note. So if the bottom number is “4” it refers to a quarter note. The number on top (“how many”) refers to how many notes (of the bottom number value) belong in each measure.

SO, in a 4/4 time signature, the bottom number means “quarter note” and the top number means that there are **four quarter notes** in every measure.
This is where things _can_ get confusing. To read time signatures, think of the note values as fractions:

Half note = 1/2  
Quarter note = 1/4  
Eighth note = 1/8  

**The bottom number gives you the info you need when reading the “what kind” part of the time signature.**

So if the time signature is 3/4, how many notes would be in each measure?

________________________________________________________________________

So, if the time signature is 4/4 we can have 4 beats in every measure. You can divide the beats up however you like.

Example #1: The first 2 beats of the measure can be a half note and the second 2 beats of the measure can be two quarter notes. The total number of beats in the measure is 4.

Example #2: The first beat can be 2 eighth notes (equaling one full beat), the second beat can be a quarter note, and the last two notes can be a half note. The total number of beats in each measure should be 4.

We can use time signatures, measures, and note values to write rhythms.

PRACTICE:

3 - How many? __________________________   Draw it!  3

4 - What kind? __________________________  4

6 - How many?____________________________   Draw it!

8 - What kind? ___________________________  8
4 - How many? ____________________________ Draw it!
4
2 - What kind? ____________________________ 2

**Note: 8th notes can appear two ways:

1. Flagged

2. Beamed

Only use the flag if there is a single 8th note. You can beam two or more eighth notes. This makes it easier to read!

This turns into this

Reading and Writing Rhythms

Reading and writing rhythms are both important parts of learning music. With this knowledge you can learn the beats and rhythms of songs you like, and you can even write and play your own beats and rhythms for others to play!

Here are the steps for reading and counting rhythms:

1) Check your time signature

2) Count out the rhythms with numbers

Example:

3) Speak the rhythms using the numbers (using a metronome to keep a steady beat)

4) Using a metronome, clap and speak the rhythms
Practice!

1)

2)

3)

4)
Lesson #2: Melody and the Grand Staff

- Reading the Melody
- The Staff
- Lines and Spaces of the Staff
- Treble Clef
- Bass Clef
- Ledger Lines
- The Piano

Now that we understand the beat and rhythm, let's check out the melody.

The Melody (notes):
The melody is a string of notes that is the main focus of a song. The melody is usually the part you'd sing along with. For example, in Cee Lo Green's “Forget U,” the melody is “I see you drivin' round town with the girl I love and I'm like, forget you...”

We can learn to read and write melodies using 5 lines and 4 spaces. Each of the lines and spaces represent a note name! The notes move up and down the musical staff. We call the 5 lines and 4 spaces a staff.

To read a melody:
1. Look at the line or space
2. Figure out the note name
3. Play that note on your instrument!

We use *acronyms* to help us remember which notes go where. An acronym is a word formed from the first letter of other words. For example: GOGO is an acronym for **Guitars Over Guns Organization**.

The acronym for the *lines* is **Every Good Boy Does Fine**.

![Diagram of notes on a treble clef staff]

So if you see: ![Music notation for an E note]

you play an E!

The way we remember the *spaces* in the treble clef is **F A C E**.

![Diagram of notes on a treble clef staff]
All together we get.........the alphabet!

Every Good Boy Does Fine

Congrats! You have just learned the **treble clef**: ♪

You can think of this as the top clef – the clef that has the higher notes!

**Practice:** Name each note in treble clef below!

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NOTE NAMES: _ _ _ _ _ _ _ _ _ _
Bass Clef

There is also a bottom clef that has the lower notes. This is called the bass clef: TouchableContent}

The acronym for the lines in the bass clef is Good Boys Do Fine Always. Or, if it’s easier for you to remember, you can use Good Burritos Don’t Fall Apart!

The acronym for the spaces in the bass clef is All Cows Eat Grass.

All together it looks like..........more of the alphabet!
Practice: Name each note in the bass clef below!

The combination of the treble clef and bass clef gives you the **grand staff**. The grand staff gives you all the information you need to know to play any type of music.

If you play the piano you can think of it as the **treble clef** is played by the right hand and the **bass clef** is played by the left hand.

PRACTICE: Name all the notes on the grand staff!
**Ledger Lines**

When the grand staff is put together an invisible line separates it!

Look:

The invisible line is a “C.” Sometimes we continue the invisible lines so we only have to read one staff instead of the grand staff. The invisible lines are called ledger lines.
Just keep going through the alphabet to find the note names for the different ledger lines!

The Piano

Knowing the notes on a piano will help to understand this next part.

The piano consists of notes A – G in alphabetical order, then it repeats! One of the easiest ways to remember which notes are which is by thinking of patterns. There is a group of three black keys then a group of two black keys, and then it repeats.
The first white note to the left of the group of two black keys is ALWAYS “C.”

The first white note to the left of the group of three black keys is ALWAYS “F.”

If you know these two things you can quickly figure out the rest of the notes by going forwards or backwards through the alphabet.

*Practice naming the notes on the piano below!*
Lesson #3: Sharps, Flats, Naturals, Key Signatures

- Sharps and Flats
- Naturals
- Key Signatures

We've already learned the names of all the white notes on the piano, so let's talk about the black notes! But first you need to know the difference between a whole step and a half step.

A half step is moving from one note to the next nearest note (regardless of color). If you start on “C” and go up a half step it should sound like Jaws.

A whole step is two half steps. You can think of it as skipping a note and playing the following note. If you start on “C” and go up a whole step it should sound like the beginning of Happy Birthday.
Sharps and Flats

This is the **sharp** sign: 

This means you **go up** one half step. For example: if you are supposed to play “C#,” start on middle C and go **up** one half step.

(The black note above “C” is “C#”)

This is the **flat** sign: 

This means you **go down** one half step. For example: if you are supposed to play “Ab,” start on “A” and go **down** one half step.

(The black note above is Ab)

Naturals

When you sharp or flat a note, it stays sharp or flat for the whole measure. So if you want a B♭ on beat one and just a regular B on beat two you need to use a **natural sign**. A natural sign looks like ____.

***NOTE: All sharp, flat, and natural signs go in front of the note you want to sharp, flat, or natural! This way you can see if the note is sharpened, flatted, or natural before you play the note!***
Key Signatures

A key signature is similar to a time signature because they are both located in the very first measure of music and they give you important information you need to play the song.

The key signature lets you know if there are any accidentals (sharps or flats) in the music. If there is a Bb in the key signature, that means that for the rest of the song you play Bb instead of B, unless otherwise indicated.

We use a natural sign to tell the musician to play a natural instead of a flat. For example, instead of playing Bb, like it says in the key signature, you need to play B. Natural sign means you should play the note regular without any sharps or flats.

**REMEMBER** While a flat or sharp in the key signature means you play that for the whole rest of the song, an accidental in the middle of a measure is only good for that measure. For example: if there is a Bb in the key signature and a B in measure two, you play the B and every B after that is natural until the next measure begins when it automatically becomes Bb again.
Check out the key signatures below!

**Key of C** - No sharps or flats

![G-clef diagram](1)

**Key of F** – One flat (Bb)

![G-clef diagram](1)

**Key of Bb** – Two flats (Bb, Eb)

![G-clef diagram](1)

**Key of G** – One sharp (F#)

![G-clef diagram](1)

**Key of D** – Two sharps (F#, C#)

![G-clef diagram](1)
Lesson #4: Putting it all Together

• Tempo
• Pitch
• Dynamics
• Repeat Signs
• Song Form: Verse/Chorus/Bridge
• Scales

Now that we have covered notes and rhythms, it’s time to put it all together!

First lets take apart and describe a musical example together.

Now lets check out some important musical terms!

Tempo – The tempo is how fast or slow the song is! For example: “Thrift Shop” by Macklemore is a medium slow song.

Pitch – Pitch is another word for “note.” It can also refer to how high or low you are playing. For example: “Play that pitch again!” Or “Play the higher pitch!”

Dynamics – Dynamics are how loud or soft you play the music. Playing music with dynamics makes the music more interesting for the listener (and more fun to play!).

Repeat Signs – These go in the beginning ( II: ) and end ( :II ) of bars to tell you to go back and repeat that section of music.

Verse – A verse is usually the first part of the song. This is the part where the singer tells the story. There are usually 3 or more verses in a song and each verse will have a similar melody but usually have different lyrics.

Chorus – The chorus (also called the hook) is usually the catchiest part of the song! It usually repeats a couple times throughout the song using the same lyrics and melody.

Bridge – The bridge is the part of the song that has different melody and lyrics than the verses or chorus and is usually played in the middle of the song! It is used to change up the song and generate excitement to launch into the end of the song. Not every song has a bridge!

(Song) Form – The form is the order you play the Verse, Chorus, and Bridge in. An example of song form is:
Scales – A scale is a pattern of whole steps and half steps! No matter what note you start on, if you follow the pattern you will end up with the right scale! An example of a Major scale is: Whole, Whole, Half, Whole, Whole, Whole, Half!

So if you Start on C....

C  D  E  F  G  A  B  C
   W  W  ½  W  W  W  ½

.....You get a C Major Scale!
A rapper is also known as an “MC” or “lyricist.” MC stands for “Master of Ceremonies”—the guy/girl who hosts the party! The term lyricist refers to someone who is a master at writing lyrics! As a rapper you have to be able to do both of these things!

Also, a rapper should be able to jump in the chorus and help sing along. So a rapper must be able to:

- **Motivate Crowds**
- **Write Fresh Lyrics**
- **Help Sing Along**

Throughout this workbook we will refer to rappers as “MC’s” because it is the most accurate term for your skill set. As an MC your main instrument is your voice. This means we will cover vocal care, maintenance and technique!

### Vocal Care

One of the most important parts of using an instrument is caring for it properly a keeping it in good working order. Your voice is your instrument. It is also permanently attached to your body! This means that to take care of your voice you need to take care of your body.

#### Good Vocal Habits

- **Get lots of sleep at night (between 7-8 hours)**
  Lack of sleep affects your immune system and if you don't get enough sleep you are more likely to get sick

- **Drink lots of water (about 8 glasses per day!)**
  It is important to hydrate your vocal cords to avoid dryness and irritation. Room temperature water or tea is best because ice-cold water is a shock to the system. It is like exercising a muscle—you want to keep it warm. Avoid soda and coffee because sugar and caffeine are drying

- **Avoid and be careful of vocal abuse and misuse**
  Vocal misuses include yelling, screaming, clearing your throat, and coughing. Anything that might be hard on the vocal cords.

- **Vocal abuse includes smoking, drinking alcohol, drugs, etc...**
  These things are not only harmful and drying to the voice, but they are harmful to your body as well.

- **Warm up your voice before singing**
  The voice is like a muscle. You avoid tension, straining, and injuring yourself by warming up the voice properly
Always sing with good vocal technique
Singing with improper vocal techniques can damage the voice and lead to bad habits which can inhibit your vocal development

Speak properly
Healthy speaking habits lead to healthy vocal habits. This includes speaking with a clear tone and proper volume.

Pace yourself throughout the day. Use your voice efficiently and be quiet when you can!

**NOTE: MAINTAIN A NICE ENVIRONMENT FOR YOUR VOCAL CORDS. THEY LIKE TO BE COOL, WET, AND PURE. CIGARETTES ARE HOT AND DRY AND TOXIC. MARIJUANA IS HOTTER, DRIER, AND MORE TOXIC. ANY DRUGS YOU SNORT OR INHALE ARE VERY TOXIC**

If You are Sick: Do’s and Don’ts

DO:
• Hydrate – Drink water!!
• Lozenges with licorice and honey (not too much lemon because it can be drying)
• Gargle sea salt and warm water
• Saline nasal spray
• Vaporizers with clean cool air
• Warm drinks to clean cords and soothe/Cold drinks to reduce swelling
• Teas: Throat Coat
• Tylenol/Advil (not too much because it can eat away the stomach lining)
• Emergence C (in a bottle of water)

DON’T:
• Don’t drink sugary drinks or coffee because it is drying
• No menthol or Halls
• It has a numbing effect, which gives you a false feeling of good health, which can lead to more damage/overuse
• Avoid air conditioning and smoke
• No mint teas (drying) and don’t overuse lemon as it can also be drying
• No aspirin (drying)

VOCAL FATIGUE: TWO TYPES

1. Muscle fatigue
When muscles in the throat and neck get tired. Just like muscles in your arms, legs, and abs get tired!

T.N.: Volunteer for push-ups, who can do the most. When they are done say “now do two more.” Repeat until they can’t ask “why not” then relate to the voice.

2. Tissue fatigue
When the vocal cords themselves and the tissue surrounding them get swollen and irritated.
VOCAL BASICS AND ANATOMY

As a singer it is important to know the parts of the voice that we use to sing. This means basic anatomy of the voice!

**Larynx:**
The voice box. The vocal folds (aka vocal cords) are part of the larynx. The vocal folds vibrate to create the sound of the voice.

**Pharynx:**
The throat. It goes up from the larynx and splits off into the oral cavity and nasal cavity.

**Trachea:**
Your windpipe. This is the tube that connects your lungs to your throat. The larynx sits on top of your trachea.

**Esophagus:**
Your food pipe. It is located just behind the larynx and trachea. Air goes through the larynx and trachea, the food and water go into your esophagus.

**Diaphragm:**
Is a muscle underneath the lungs inside the ribcage. It is shaped like an upside-down bowl. The diaphragm is the main muscle for controlling breathing.

**HOW IT WORKS:**
1. Air comes out of the lungs, through the trachea, into the larynx.
2. The air makes the vocal folds vibrate
3. The vibration creates a sound wave, which is enhanced as it travels through the pharynx. By the time it leaves the mouth it sounds like a voice!

**INSIDE THE LARYNX:**
There are many different muscles and cartilages in the larynx that work together to make the human voice,
Learning to read and write theory is very important because it gives us a better understanding of music. However, the most important thing a musician needs to do is apply the theory they know to the instrument.

It works like this:

**SIGHT SINGING**

For guitar players or pianists, applying theory can mean looking at a note or chords on paper and playing the notes and rhythms on their instruments. For singers, this means sight singing.

Sight singing is exactly what it sounds like: singing the notes and rhythms you see on paper.

Instead of learning music by listening to a piano or recording first and then copying it, sight singing allows you to sing the right notes without ever having to hear how it goes before!

**WE USE A SYSTEM CALLED SOLFEGE (“SOUL-FEDGE”) TO HELP US SIGHT SING.**

**WE USE A SYSTEM CALLED “MOVEABLE DO.”**

This means that if we are in the key of C, “do” is always C. If we are in the key of D, “do” becomes D. If we are in the key of E, what note is “do”? ___________________

**NOTE:** The other solfege system is called “fixed do.” This means that no matter what key we are in C is always “do.” So if we were in the key of E, “do” would still be C.
To practice sight singing we will start in the key of C. Use the solfege to help you sing correct pitches and remember to keep a steady tempo!

To get better at sight singing it is important to practice every day!
In order to sing we need to breathe! With good breathing and breath control we build the foundation of good singing technique. This will help you become a better singer by supporting your sound.

**POSTURE**

First things first: **Posture.** Posture is how your body is aligned. Posture is important in singing because **good posture allows good breath.**

1. Stand with your feet about shoulder width apart. Knees should not be locked and weight should be distributed evenly between the heels and the balls of the feet.
2. The spine should be straight, tall, and tension-free. Imagine a string coming up the back of the spinal column and out of the top of your head.
3. Shoulders should be down and back in a tension-free manner. Imagine that your shoulder blades are connected by a short string. Your shoulder blades are the place in the upper-mid back where you would sprout wings if you were awesome and could do that.
4. The chest should be open—as if you were wearing a beautiful necklace (or bowtie) you wanted everyone to see. The neck should be elongated. Make sure your ribcage isn’t sticking out!!
5. Eyes should be level (not pointed up!)—remember that string coming out the top of your head! The jaw should be relaxed.

The goal of good posture in singing is to have a strong, supportive stance without tension. Tension in the body can lead to tension in the voice!

Now that we know how to stand when we sing, let’s move on to breathing. What are the two parts of breathing? **Inhalation and Exhalation!**

**INHALATION**

1. Imagine a picture of Buddha. When you breathe in, you want to imagine a Buddha belly full of air. Another way to say it is to “breathe low.” Your breath will fill up like a tank, starting from the bottom and working its way up. You can think of your air as your “fuel” and your Buddha belly as the “tank” if you imagine how a car works!

**NOTE:** We don’t want a “high-chested” breath. A high-chested breath is the breath you take when you are scared or surprised. Try it!
T.N.: Notice that only your upper chest is filled with air and it is a very shallow breath (meaning you don’t take in a lot of air).

2. As you are breathing low your ribs need to start expanding (getting bigger) wide and to the side.

Put your hands on your hips. Slowly move your hands up until you feel your ribcage. Keeping your hand on your ribs take a deep, low breath. As you are inhaling, feel your ribs moving wide and to the side.

Practice a few times until you get used to breathing low and expanding your ribcage. Careful not to hyperventilate! If you start getting lightheaded sit down! You might be taking breaths that are too shallow. Once you stop feeling dizzy try focusing on breathing low and filling your Buddha belly up while feeling the ribs expand.

EXHALATION

Exhalation is breathing out. This is where we get all the support we need to sing. Exhalation is how we get the power and support we need to sing high, soft, loud, in – tune, long notes, and many more things!

We get support when we sing by engaging the rib muscles, diaphragm, and abs. We can feel these muscles engage if you laugh or sneeze. Say “Ha! Ha! Ha!” with your hands over the diaphragm and you should feel it engaging! If you can’t feel it, it doesn’t mean you don’t have one, it just means you should ask your mentor for help!

To engage our supporting muscles when we exhale, we must imagine that the ribs continue to expand wide and to the side. Often, people collapse their ribs when they run out of air. Doing the opposite (expanding) engages the muscles we need for support.

You can imagine that after you inhale and the ribs are wide and to the side you put a circular floaty toy around you and as you exhale you have to keep your ribs wide so the floaty toy doesn’t fall down!

*** The ribs technically go in, but by expanding them while exhaling, you engage the muscles needed to support the sound.
PUTTING IT ALL TOGETHER

Inhale: Breathe low, ribs go wide and to the side.

Exhale: Engage appoggio: Imagine ribs continue to expand wide and to the side to engage external intercostals and abdominals.

Try it!

BREATHING EXERCISES

1. **Inhale.** Exhale on a “sss” and hold out as long as possible.
   - Keep a steady volume/stream
   - “sss” until all air is gone!
   - Don’t forget to expand ribs while exhalng!
   - Time yourself!
   
   Time: #1__________ #2__________ #3__________

2. **Inhale.** Exhale on a “sss” four separate times in one breath. After the fourth time all your air should be gone.
   - Each time should be the same length and volume!
     We want “sss____sss____sss____” NOT “sssS____SS____ssSS____sS”
   - Don’t breathe in between the four!
   - Practice until you get four even “sss”s three times in a row!

3. **Inhale.** Exhale on an “sss” eight separate times in one breath. After the eighth time all your air should be gone
   - Same as exercise 2 but with 8
   - Hint: Your “sss”s should be shorter and use less air so you can make it!
   - Practice until you can get eight even “sss”s three times in a row!

4. **Inhale.** Exhale on an “sss.” Make the “sss” as quietly and evenly as you can!
   - NOT “sssSsssSssssssss” We want “sssssssssssssssssssssssssssssssssssssssssss”
   - Time yourself!
   
   Time: #1__________ #2__________ #3__________

   Which was your best time? __________
   Which had the most even and steady volume? ________________
Now that we know the posture of singing (how to stand) and how to breathe when singing (inhalation/exhalation/appoggio) its time to start making sound!

A couple things to keep in mind before we start:

1. Singing is fun!
2. Singing is easy!
   - If it is painful or if there is tension you probably aren't doing it right
3. Singing is just speaking of pitch

In words we have **vowels** and **consonants**. Vowels are **a**, **e**, **i**, **o**, **u** and consonants are the rest of the letters of the alphabet.

There are two types of consonants: voiced and unvoiced. Voiced consonants can be sung with a pitch, such as “mmm” or “nnn.” Unvoiced consonants don’t hold a pitch, such as “t,” “k,” or “s.”

The five vowels (a, e, i, o, and u) are great for warming up because they provide uninterrupted sound so you can really focus on your voice and technique.

Here are the 5 main vowels:
- Ah – as in father
- Eh – as in met
- Ee – as in free
- Oh – as in home
- Oo – as in food

Using good posture and breathing techniques lets hold out each vowel on the same note! The jaw, neck, and forehead should be relaxed and tension – free.

Our goal is a sound with good tone (not breathy and airy or nasal and harsh) and no tension.

To sing: think the pitch then sing on the breath with a slow steady stream of air.

Girls have two main parts that make up the voice. They are the chest voice, which is your speaking voice, and your head voice, which is higher. You can find your head voice by pretending to imitate an ambulance siren!
There is a "break" between the chest voice and the head voice, and our goal as singers is to eliminate that break. The way we smooth over this break is by using and developing a **mix voice**. The idea of a mix is to balance chest and head voice to create a seamless sound from the bottom of the chest voice to the top of the head voice. To get the mix sound we just raise our soft palate. You can raise your soft palate by pretending to sip through a straw and then leave the inside of your mouth in that same shape while singing. You can also get a mixed voice sound by imitating Mickey Mouse!

Once we get the raised soft palate and mix sound we must narrow and focus the tone to make it sound like one voice – not three different voices!

The lower mix voice will have more chest voice than head voice. As the mix gets higher, more head voice is added and there will be less chest voice. Right in the middle of the mix voice it should be equal amounts of chest and head voice.

Exercise: To work through the break and use the mix voice, start on an "mmm" and practice sliding from a pitch that is high in your range to a pitch that is at the bottom end of your range.
Make sure you can feel the vibrations (resonance) in your mask (cheekbones/nose area where you would wear a mask). There should be no tension in the throat. If you have trouble in your break area, slow the slide down through the tricky parts.

Repeat the exercise on an “nnn!”

Exercise 2: Sing the following on a “no” so you can feel the resonance in your mask.

Repeat this exercise going up by half steps.
Two of the most important things a musician needs to do are warm up and practice. It is important for musicians to warm up for the same reasons it is important for a runner to stretch muscles before running a lap!

Failure to warm up can result in tension, and improper vocal technique. Warming up will increase your range, increase your focus and pitch accuracy, as well as result in a better performance or rehearsal.

WARM UPS

Body: Singing is a physical activity. It is important to keep the shoulders and neck tension-free.

Shoulder Rolls: Starting with the shoulders down, roll them up toward your ears then back down in a circular motion. Repeat 5x then reverse directions and repeat 5x.

Head Rolls: Drop the chin down and slowly and carefully roll the head all the way around. Repeat 3x then reverse directions and repeat 3x.

Lips/Cheeks/Jaw: To avoid tension in the voice and aid in proper vocal technique it is important to warm up and stretch the lips, cheeks, and jaw.

Jaw: Move jaw side – to – side (4x) and then vertical (as if you were surprised) 4x.

Cheeks: Puff cheeks up like a monkey to stretch and relax muscles. Repeat 3x.

Lips: Trill lips as if blowing bubbles in a swimming pool. Then, starting on a low pitch, trill lips while humming and slide from low to high and then back down (like a siren). Repeat 2x.

EXERCISES
Continue this exercise going up by half steps.

Continue this exercise going up by half steps.

Sing as fast as you can going up the scale and then back down. When you get really good, try doing the whole thing in one breath!

HOW TO PRACTICE

WHEN TO PRACTICE: HOW TO FIND THE TIME

- If you can't find the time, ask your mentor to go over your schedule with you to help find a time to practice.
- Treat practicing like taking a shower or brushing your teeth. If you don’t bathe, you become offensive to the people around you.
- Schedule time into your daily schedule and don't compromise this time!
- Make it a habit

WHERE TO PRACTICE:

- Do your best to find a practice space where you can practice with no interruption
- Make sure you have your instrument and/or keyboard and/or audio or written practice guide to help you.

WHAT TO PRACTICE: HOW DO YOU KNOW WHAT TO WORK ON?

- Take notes in your rehearsals on any problem spots you might have so you can work on them at home.
- If you don’t know what to work on ask your mentor what you should practice
- Make sure to write down any homework/practice assignments.

HOW TO PRACTICE: WHAT DO I DO NOW?

- Start with a brief warm up
- Practice singing perfectly in-tune with a piano or recording.
• When you master the notes, make sure all rhythms are correct.
• Continue to get more detailed in your practice. Work on cut – offs (when to end your note) and dynamics (loud or soft).
• Next, work on the emotion/meaning behind the song. Lastly work on memorization. Make sure you memorize dynamics and cut – offs as well as notes and rhythms!
• Practice slowly and accurately. If your practice is sloppy and incorrect it is not helping you! Perfect practice makes perfect!
• Stay focused and on task. Even if you only practice for 15 minutes, a short focused practice is better than an hour of unfocused practice!
LESSON #10: SINGING IN TUNE

- What “Out of Tune” Means
- Reasons for Singing Out of Tune

Singing in tune is one of the most important responsibilities of a singer! Singing in tune is when the note you sing matches notes from the rest of the ensemble.

WHAT IS SINGING OUT OF TUNE?

Singing out of tune is when the notes are a little off, either too high or low from the pitch they are supposed to sing. We call this being sharp (above the intended pitch) or flat (below the intended pitch).

POSSIBLE REASONS FOR SINGING OUT OF TUNE

Some reasons why people sing out of tune:

1. They don’t listen/focus hard enough
2. Improper technique
3. Notes are out of range
4. Bad breath support
5. Difficulty hearing pitch then replicating the same pitch
6. Nerves

1. THEY DON’T LISTEN/FOCUS HARD ENOUGH:

The most important thing a singer can do is Listen Louder Than You Sing!!!! It is important to listen to the pitch you are trying to match. Some people sing out of tune just because they are thinking about breathing or trying to remember the words. As a singer you must learn to juggle all of these factors to have a successful rehearsal or performance!

2. IMPROPER TECHNIQUE:

Some people have trouble with pitch because they have trouble figuring out how to sing in the right part of their voice (chest voice/mix voice/head voice). The best way to fix this is to practice singing through your break and get more comfortable and confident singing any note good technique.

3. NOTES ARE OUT OF RANGE:

Everyone has a different voice and a different range. Sometimes music is written or performed in a key that doesn’t fit your particular voice. This can cause you to strain to reach for notes or sing wrong notes or out of tune just because the melody is not in your range. The way to fix this is to change the key of the melody. You can also work on increasing your range in your warm up routine.
4. BAD BREATH SUPPORT:

Bad breath result can result in intonation issues or wavering tone. Be sure to focus on your foundation of singing as well as listen for pitch intonation.

5. DIFFICULTY HEARING PITCH THEN REPLICATING THE SAME PITCH:

If you have difficulty hearing pitches, practice with a piano. Play a note and then listen to it carefully and try to match pitch. If it sounds off slide up or down until you hear the pitch of the piano and your voice line up. Keep practicing this until you get faster and more confident in your pitch accuracy. This may take some time but be patient and keep practicing!

6. NERVES:

Nerves can be a major part of pitch accuracy issues. Usually, when we get nervous, the first thing to go is our breath support! Breath support is one of the most important factors of singing in tune. Nerves can also distract us from listening as hard as we need to. It is easy to get distracted by a new venue and a new audience and stage. You also might get distracted by the way you sound. Oftentimes where we rehearse is different than where we perform and you may hear the band differently and yourself differently. Don't freak out! FOCUS!!!

You should always practice singing in tune. If you have trouble, ask your mentor for help!
LESsON 11: MODIFYING VOWELS/ OPENING THE VOICE

• Why We Modify Vowels and Drop the Jaw
• Vowel Modification Chart
• Vowel Modification Exercises

One of the best technical tools we have as singers is vowel modification. This allows the singer to sing beautiful notes on any vowel at any part of their range!

WHY WE MODIFY VOWELS AND DROP THE JAW

Some vowels, like “eee,” don’t work very well on high notes. If you try to sing a word like “baby” on a high note you end up sounding like a cartoon afraid of a mouse! To prevent sounding like cartoon characters we modify vowels. This means the higher you go, the more you drop your jaw.

Dropping the jaw makes more space in your mouth; which makes it easier to sing high notes on any vowel. It also releases any tension!

Our goal is a sound with good tone (not breathy and airy, or nasal and harsh) and no tension in the face or throat.

VOWEL MODIFICATION CHART

Check out the chart below to see how we modify vowels from low pitches to high pitches.

<table>
<thead>
<tr>
<th>LOW</th>
<th>HIGH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ah</td>
<td>stays Ah (with a dropped jaw)</td>
</tr>
<tr>
<td>Eh</td>
<td>goes to Ih (with a dropped jaw)</td>
</tr>
<tr>
<td>Ee</td>
<td>goes to Ih (with a dropped jaw)</td>
</tr>
<tr>
<td>Oh</td>
<td>goes to Uh (with a dropped jaw)</td>
</tr>
<tr>
<td>Oo</td>
<td>goes to Uh (with a dropped jaw)</td>
</tr>
</tbody>
</table>

PRACTICE MODIFYING VOWELS:

1. Using a piano, play an F. Match the pitch and slide from low to high, modifying the vowel as you go up. Use a mirror to make sure you are dropping your jaw as you sing higher. Do this exercise on the following vowels. (Check the chart above if you need help with the modifications)

   Fall
   Head
   Meet
   Home
   You
2. Apply vowel modification to real songs!

"GIRL ON FIRE" – ALICIA KEYS

"HALO" – BEYONCÉ

"WHEN I WAS YOUR MAN" – BRUNO MARS
As a singer, it is important to be in control of how loud or soft you can sing in a healthy and controlled manner. This means being able to sing softly and perfectly in tune with good diction (pronunciation) or loud enough to be heard without harming your voice!

**Understanding Space in Relation to Volume**

The louder your voice will become. It’s physical!

The smaller the room, the quieter the voice will sound. In an auditorium, your voice travels and echoes and sounds much louder.

**Try it!**

Have you ever been in a large room or auditorium and shouted, “Hey! Is it loud?” Have you ever been in a very small room and shouted, “Hey! Is it very loud?”

When you’re in a small room, your voice will sound much louder. When you are in a large room, your voice will sound much softer.

For power and volume in singing: we need a large truck (space in the mouth) and a big gas tank (more breath). If you have a little truck you need a little gas tank. If you have a big truck you need a big gas tank.

In the mouth, the “room” is your mouth, the size of the vehicle is the space in your mouth, and the “gas tank” is your breath support.

Now, imagine your breath support is the gas tank and the size of the vehicle is the space in your mouth. Just as a car needs a gas tank to run, your voice needs breath support to run. Your breath support is the “gas tank” and your mouth is the “space.”

**How to Make Space in Your Mouth**

You can make space in your mouth by:

- Dropping your jaw, keeping your tongue down and behind your teeth, and making space in the back of your throat.
- Yawning.

**How to Make Power**

Think of your breath support as the gas tank and your mouth as the vehicle. Just as a car needs a gas tank to run, your voice needs breath support to run.

For power and volume in singing, we need extra power from our breath support to fill that extra space.

How to Sing Softly

- Practice breathing quietly and slowly.
- Avoid pushing your voice.
- Use a lighter vocal technique.

How to Sing Loudly

- Practice breathing deeply and forcefully.
- Use a stronger vocal technique.
- Train your breath control.

Lesson #12: Volume and Projection

For power and volume in singing, we need a large truck (space in the mouth) and a big gas tank (more breath). If you have a little truck you need a little gas tank. If you have a big truck you need a big gas tank.

In the mouth, the “room” is your mouth, the size of the vehicle is the space in your mouth, and the “gas tank” is your breath support. Just as a car needs a gas tank to run, your voice needs breath support to run. Your breath support is the “gas tank” and your mouth is the “space.”

Now, imagine your breath support is the gas tank and the size of the vehicle is the space in your mouth. Just as a car needs a gas tank to run, your voice needs breath support to run.

**Understanding Space in Relation to Volume**

The louder your voice will become. It’s physical!

The smaller the room, the quieter the voice will sound. In an auditorium, your voice travels and echoes and sounds much louder.

**Try it!**

Have you ever been in a large room or auditorium and shouted, “Hey! Is it loud?” Have you ever been in a very small room and shouted, “Hey! Is it very loud?”

When you’re in a small room, your voice will sound much louder. When you are in a large room, your voice will sound much softer.

For power and volume in singing: we need a large truck (space in the mouth) and a big gas tank (more breath). If you have a little truck you need a little gas tank. If you have a big truck you need a big gas tank.

In the mouth, the “room” is your mouth, the size of the vehicle is the space in your mouth, and the “gas tank” is your breath support. Just as a car needs a gas tank to run, your voice needs breath support to run. Your breath support is the “gas tank” and your mouth is the “space.”

Now, imagine your breath support is the gas tank and the size of the vehicle is the space in your mouth. Just as a car needs a gas tank to run, your voice needs breath support to run.

**How to Make Space in Your Mouth**

You can make space in your mouth by:

- Dropping your jaw, keeping your tongue down and behind your teeth, and making space in the back of your throat.
- Yawning.

**How to Make Power**

Think of your breath support as the gas tank and your mouth as the vehicle. Just as a car needs a gas tank to run, your voice needs breath support to run.

For power and volume in singing, we need extra power from our breath support to fill that extra space.

How to Sing Softly

- Practice breathing quietly and slowly.
- Avoid pushing your voice.
- Use a lighter vocal technique.

How to Sing Loudly

- Practice breathing deeply and forcefully.
- Use a stronger vocal technique.
- Train your breath control.
PRACTICE:

“Girl on Fire” – Alicia Keys

**Don't forget to modify vowels on high notes!”
One thing every singer asks (at one point or another) is how to increase their range. Singers with low voices want to be able to sing high, and singers with high voices want to be able to sing low. It’s the same as hair: People with curly hair want straight hair, and people with straight hair want curly hair!

How Long Does It Take To Increase Your Vocal Range?

Increasing your range is like stretching a muscle: you have to do a little bit each day and be careful not to strain yourself. You cannot always see results right away! Also, keep in mind your voice will continue to change and grow until you are in your 20s!

Exercises: Developing Low Range

1. Slide down on an “ah.” Continue exercise going down by half steps.
   **Note: As you sing low don’t smash your chin into your neck and be sure to use extra breath support to keep the tone strong.

Exercises: Developing High Range

2. Slide up and down between notes on an “oh.” Continue this exercise going up by half steps.
LESSON #14: SINGING WITH OTHERS

- Etiquette
- Blend and Balance
- Dynamics and Cut-Offs

One of the most common things you’ll do as a singer is play in a setting with other singers playing as part of a band. Very rarely will you play or sing solo without any other instruments.

Playing with other instruments is different than playing alone. There is a courtesy and etiquette that must be present as well as unwritten rules about what is expected of you in a group setting. This includes listening differently, becoming aware of dynamics and musical cut-offs as well as a number of other things we will discuss.

1. **Etiquette:** Rules about good behavior that make you nice to be around in different social settings

   **REHEARSAL AND PERFORMANCE ETIQUETTE:**

   - Be courteous and respectful to your peers/musical director
   - LISTEN LOUDER THAN YOU SING
   - When your musical director makes a correction, whether you messed up or not, make sure to play it right next time.
   - Raise your hand during rehearsal if you have a question or something to say
   - If someone next to you needs help, offer to help them!
   - Keep a positive attitude!

2. **Blend and Balance:** Playing or singing in a group means everyone needs to listen for blend and balance. When you sing with other people, we don’t want one voice sticking out! We want to hear everyone blended together so we can hear beautiful harmony!

   Balance is important because we don’t want to only hear the drums! We want to hear the guitar, the keyboard, and the singers as well! The best way to work on blend and balance is to LISTEN. If you can hear the others around you, you are playing at a good ensemble volume!

3. **Dynamics and Cut-Offs:** When you play in an ensemble, every single person is still responsible for every note, rhythm, cut-off (when a held note ends), and dynamic (how loud or soft!).

   Think of it like a math test: if you get 85/100 questions right you get a solid B! You only missed 15 points! However, if you think of the points as musical notes, dynamics, rhythms and cut-offs, 15 mistakes still may not seem like that big of a deal. However, if everyone in your band makes 15 mistakes each, the music would end up sounding like a lot of wrong notes without good dynamics or cut-offs! This is why it is important for every band member to be responsible for every note, rhythm, dynamic, and cut-off!
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Chapter 1

SINGERS WORKBOOK

• Mentor Activity: Interesting Facts

• Theory Lesson: Note Values and Measures

• Vocal Lesson: Vocal Basics and Anatomy
  - Intro to Singing
  - Vocal Care
  - Vocal Anatomy
  - Production of Sound
Mentoring Activity #1: Interesting Facts

In your mentor group, cut a piece of paper in half. On each piece of paper, write down one interesting fact about yourself that you think no one else knows. Don’t show anyone!

Your facts can be anything unusual or weird, your favorite hobby, or a class you like. It could also be something cool you’ve done, or a talent you have!

DON’T put your name on the paper!

Have everyone put their facts into a pile and mix them around a bit.

Then, pull out an interesting fact, read it out loud, and have everyone try and guess whose fact it is!!
CHAPTER 1: RHYTHMS AND VOCAL BASICS
Theory Lesson #1: Note Values/Measures

- Note Values
- Measures

What parts make up music as a whole?

1) The **rhythm**: what you tap your foot/bob your head to

2) The **melody**: The main part you sing along with

3) The **harmony**: The notes (or chords) behind the main melody that can make a song feel happy or sad.

The **rhythm**:

The **rhythm** can be divided into groups called **measures** (another term for measures is “bars”).

Each measure has a certain number of beats.
We will start with four types of notes (note values):

- Whole note = 4 beats
- Half note = 2 beats
- Quarter note = 1 beat
- Eighth note = ½ beat

2 eighth notes \( \frac{1}{2} + \frac{1}{2} = 1 \) beat

When you put two eighth notes together you connect them like this: \( \text{\textsuperscript{1/8} \text{\textsuperscript{1/8}}} = \text{\textsuperscript{1/4}} \)

Practice naming the different types of notes!

Example: \( \text{\textsuperscript{1}} = \text{Whole note} \)

\( \text{\textsuperscript{1/2}} = \) ____  \( \text{\textsuperscript{1/4}} = \) ____  \( \text{\textsuperscript{1/8}} = \) ____  \( \text{\textsuperscript{1}} = \) ____

\( \text{\textsuperscript{1/2}} = \) ____  \( \text{\textsuperscript{1/4}} = \) ____  \( \text{\textsuperscript{1/8}} = \) ____  \( \) ____  \( \text{\textsuperscript{1}} = \) ____

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Practice naming the note values (how many beats)!

Example:  \( \boxed{\text{whole note}} = 4 \text{ Beats} \)

\( \boxed{\text{whole note}} = \quad \boxed{\text{quarter note}} = \quad \boxed{\text{eighth note}} = \quad \boxed{\text{half note}} = \)

\( \boxed{\text{whole note}} = \quad \boxed{\text{quarter note}} = \quad \boxed{\text{eighth note}} = \quad \boxed{\text{half note}} = \)

Practice drawing the different notes!

4 beats _____ 2 beats _____ 1 beat _____ ½ beat _____
1 beat _____ ½ beat _____ 4 beats _____ 1 beat _____

Whole note _____  Half note_____ Quarter note _____

Eighth note _____ Quarter note _____ Eighth note _____
Whole note _____  Half note _____ Quarter note _____
Practice at home!

It all adds up! Add up the note values like it is a math problem.

\[
\begin{align*}
\text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{\( \text{
Vocal Lesson #1: Vocal Basics and Anatomy

- Intro to Singing
- Vocal Care
- Vocal Anatomy
- Production of Sound

Intro to Singing

Singing is easy. It shouldn’t be painful or uncomfortable. This workbook will go into a lot of detail but just remember that singing, if you do it right, is easy!

Because you cannot see or really feel what happens inside your body when you use your voice, this workbook will use a lot of descriptions and imagery. For example: “imagine…” “pretend like…” etc.
Vocal Care

One of the most important parts of using an instrument is caring for it properly and keeping it in good working order.

Your voice is your instrument. It is also permanently attached to your body! This means that to take care of your voice you need to take care of your body.

Good Vocal Habits

- **Get lots of sleep at night (between 7-8 hours)**
  - Lack of sleep affects your immune system and if you don’t get enough sleep you are more likely to get sick

- **Drink lots of water (about 8 glasses per day!)**
  - It is important to hydrate your vocal cords to avoid dryness and irritation.
  - Room temperature water or tea is best because ice-cold water is a shock to the system. It is like exercising a muscle – you want to keep it warm. Avoid soda and coffee because sugar and caffeine are drying

- **Avoid and be careful of vocal abuse and misuse**
  - Vocal misuses include yelling, screaming, clearing your throat, and coughing. Anything that might be hard on the vocal cords.
  - Vocal abuse includes smoking, drinking alcohol, drugs, etc... These things are not only harmful and drying to the voice, but they are harmful to your body as well.

- **Warm up your voice before singing**
  - The voice is like a muscle. You avoid tension, straining, and injuring yourself by warming up the voice properly

- **Always sing with good vocal technique**
  - Singing with improper vocal techniques can damage the voice and lead to bad habits which can inhibit your vocal development

- **Speak properly**
  - Healthy speaking habits lead to healthy vocal habits. This includes speaking with a clear tone and proper volume.
  - Pace yourself throughout the day. Use your voice efficiently and be quiet when you can!

**NOTE: Maintain a nice environment for your vocal cords. They like to be cool, wet, and pure. Cigarettes are hot and dry and toxic. Marijuana is hotter, drier, and more toxic. Any drugs you snort or inhale are very toxic**
If You are Sick: Do’s and Don’ts

DO:

- Hydrate – Drink water!!
- Lozenges with licorice and honey (not too much lemon because it can be drying)
- Gargle sea salt and warm water
- Saline nasal spray
- Vaporizers with clean cool air
- Warm drinks to clean cords and soothe/Cold drinks to reduce swelling
- Teas: Throat Coat
- Tylenol/Advil (not too much because it can eat away the stomach lining)
- Emergence C (in a bottle of water)

DON’T:

- Don’t drink sugary drinks or coffee because it is drying
- No menthol or Halls
  - It has a numbing effect, which gives you a false feeling of good health, which can lead to more damage/overuse
- Avoid air conditioning and smoke
- No mint teas (drying) and don’t overuse lemon as it can also be drying
- No aspirin (drying)

Vocal Fatigue: Two Types

1. **Muscle fatigue** – When muscles in the throat and neck get tired. Just like muscles in your arms, legs, and abs get tired!

2. **Tissue fatigue** – When the vocal cords themselves and the tissue surrounding them get swollen and irritated.
Vocal Basics and Anatomy

As a singer it is important to know the parts of the voice that we use to sing. This means basic anatomy of the voice!

**Larynx:** The voice box. The vocal folds (aka vocal cords) are part of the larynx. The vocal folds vibrate to create the sound of the voice.

**Pharynx:** The throat. It goes up from the larynx and splits off into the oral cavity and nasal cavity.

**Trachea:** Your windpipe. This is the tube that connects your lungs to your throat. The larynx sits on top of your trachea.

**Esophagus:** Your food pipe. It is located just behind the larynx and trachea. Air goes through the larynx and trachea, the food and water go into your esophagus.

**Diaphragm:** Is a muscle underneath the lungs inside the ribcage. It is shaped like an upside-down bowl. The diaphragm is the main muscle for controlling breathing.
How it works: Production of Sound

1. Air comes out of the lungs, through the trachea, into the larynx.

2. The air makes the vocal folds vibrate

3. The vibration creates a sound wave, which is enhanced as it travels through the pharynx. By the time it leaves the mouth it sounds like a voice!
Practice At Home!

Answer the following questions and be prepared to share and discuss your answers in class!

1) What are some good vocal habits you have?

2) What are some bad vocal habits you have?

3) What are 3 things you can do to improve your vocal habits?

4) Who are some of your favorite singers?

5) Can you describe what you like about your favorite singers’ voices?
**Match the Definition!** Draw a line from a word to the right definition!

<table>
<thead>
<tr>
<th>Trachea</th>
<th>The main muscle for controlling breathing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diaphragm</td>
<td>The voice box</td>
</tr>
<tr>
<td>Pharynx</td>
<td>The food pipe</td>
</tr>
<tr>
<td>Esophagus</td>
<td>The wind pipe</td>
</tr>
<tr>
<td>Larynx</td>
<td>The muscles that come together, vibrate, and produce sound</td>
</tr>
<tr>
<td>Vocal Cords</td>
<td>The throat</td>
</tr>
</tbody>
</table>

**CHAPTER 1: RHYTHMS AND VOCAL BASICS**

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Chapter 2

SINGERS WORKBOOK

• Mentor Activity: Home Life

• Theory Lesson: Time Signatures/Rhythms/Dots and Ties

• Vocal Lesson: Breathing and Breath Control
  - Posture
  - Inhalation
  - Exhalation
  - Breathing Exercises
Mentoring Activity #2: Home Life

Answer the questions below, then discuss in your mentor groups!

1) How many people are in your family?

2) How many siblings do you have? Are they older or younger?

3) What language do you speak at home?

4) What is one of your favorite things to do with your family?

5) Who are some of your closest friends?

6) Who is someone you can talk to about your problems? Why?

7) In your life, who is the person that supports and encourages you the most?
Theory Lesson #2: Time Signatures/ Rhythms/Dots and Ties

- Time Signatures
- Reading Rhythms
- Writing Rhythms
- Dots and Ties

We can notate rhythms using a time signature.

Example: \( \frac{4}{4} \) is an example of a 4/4 Time Signature

\[ \frac{4}{4} \] --- How many beats in a measure
\[ \frac{4}{4} \] --- Note value for each beat

The TOP number tells you how many beats in a measure. In the key signature above, the top number means there are 4 beats in each measure.

The BOTTOM number tells you what kind of note to use for each beat
(For example: a quarter note (4), eighth note (8), or half note (2)).
So if the bottom number is “4,” it refers to a quarter note.

So, in a \( \frac{4}{4} \) time signature, the bottom number means “quarter note” and the top number means that there are four quarter notes in every measure.

Example: \( \frac{4}{4} = \) \( \text{quarter notes} \)
To the right is a table to help you figure out the BOTTOM note value for each beat!

Think of the note values as fractions:

**The bottom number of the fraction gives you the info you need for the BOTTOM of the time signature**

\[
\begin{align*}
\frac{3}{2} &= \text{Half Note} \\
\frac{3}{4} &= \text{Quarter Note} \\
\frac{1}{8} &= \text{Eighth Note}
\end{align*}
\]

Putting it all together:

If the time signature is \(4/4\), we can have 4 beats in every measure. You can divide the beats up however you like.

Example:

Bar line: Happens at the end of every 4 beats! (Depends on the time signature)
NOW YOU TRY! : The total number of beats in each measure should be 4.

![Musical notation]

Reading and Writing Rhythms

We can use time signatures, measures, and note values to read and write rhythms!

Reading and writing rhythms are both important parts of learning music. With this knowledge you can learn the beats and rhythms of songs you like, and you can even write and play your own beats and rhythms for others to play!

Here are the steps for reading and counting rhythms:

1) Check your time signature
2) Count out the rhythms with numbers

When we count eighth notes we say “1 (and) 2 (and) 3 (and) 4 (and)”

**in the examples to follow we will use “+” as the symbol for “and”**
Example:

1) Speak the rhythms using the numbers (using a metronome to keep a steady beat).

\[\text{\phantom{1} + \text{\phantom{1}} 2 + \text{\phantom{1}} 3 + \text{\phantom{1}} 4 +}\]

2) Using a metronome, clap and speak the rhythms.

\[\text{Clap the circles!}\]
Practice in class!

First, write the beats for each note. Don’t forget to circle the beat you clap! Then, read the numbers out loud and clap the rhythms at the same time!

1)

2)

3)

4)
Dots and Ties

Dots add half of the value of the note it is attached to!

For example: If you have a dotted half note, a regular half note is 2 beats. The dot means you take half of the beats in a half note (1 beat). Then you add them up! A dotted half note is 2 beats + 1 beat = 3 beats total!

\[ \text{\(\dot{\text{\(\frac{1}{2}\)}}\)} = 2 \text{ beats} \quad \text{Remember, the dot ADDS half the value to the first note!} \]

Hint: Half of 2 beats is 1 beat!

SO \[ \text{\(\dot{\text{\(\frac{1}{2}\)}}\)} \text{ is 2 beats } + 1 \text{ beat } = 3 \text{ beats} \]

You Try!

\[ \text{\(\text{\(\frac{3}{2}\)}}\text{ beats} + \text{_____ beats} = \text{_____ beats} \]
\[ \text{(1/2 the value)} \]

\[ \text{\(\dot{\text{\(\frac{1}{2}\)}}\)} \text{ beat} + \text{_____ beat} = \text{_____ beats} \]
\[ \text{(1/2 the value)} \]
Ties

Ties allow you to hold a note longer than just one measure. If you tie a note to another note you just add the values together! DON'T hit the note again, just keep holding it!

Check out the examples below:

= \( \frac{3}{4} \) = Two Beats

\( \frac{5}{4} \) = Three Beats

\( \frac{7}{4} \) = Four Beats
Practice at home!

1) \( \frac{3}{4} \)

Now write your own! Feel free to use dots and ties!

1) \( \frac{3}{4} \)

2) \( \frac{3}{4} \)
Vocal Lesson #2: Breathing and Breath Control

- Posture
- Inhalation
- Exhalation
- Breathing Exercises

In order to sing we need to breathe! With good breathing and breath control we build the foundation of good singing technique. This will help you become a better singer by supporting your sound.

Posture

First things first: **Posture.** Posture is how your body is aligned. Posture is important in singing because **good posture allows good breath.**

1. Stand with your feet about shoulder width apart. Knees should not be locked and weight should be distributed evenly between the heels and the balls of the feet.

2. The spine should be straight, tall, and tension – free. Imagine a string coming up the back of the spinal column and out of the top of your head.

3. Shoulders should be down and back in a tension – free manner. Imagine that your shoulder blades are connected by a short string. Your shoulder blades are the place in the upper – mid back where you would sprout wings if you were awesome and could do that.

4. The chest should be open – as if you were wearing a beautiful necklace (or bowtie) you wanted everyone to see. The neck should be elongated. Make sure your ribcage isn’t sticking out!!

5. Eyes should be level (not pointed up!) – remember that string coming out the top of your head! The jaw should be relaxed.
The goal of good posture in singing is to have a strong, supportive stance without tension. Tension in the body can lead to tension in the voice!

Now that we know how to stand when we sing, let’s move on to breathing. What are the two parts of breathing? Inhalation and Exhalation!

**Inhalation**

1. Imagine a picture of Buddha. When you breathe in, you want to imagine a Buddha belly full of air. Another way to say it is to “breathe low.” Your breath will fill up like a tank, starting from the bottom and working its way up.

   ![Diagram showing inhalation]

   You can think of your air as your “fuel” and your Buddha belly as the “tank” if you imagine how a car works!

We DON’T want a “high-chested” breath. A high-chested breath is the breath you take when you are scared or surprised. Try it so you can feel how NOT to breathe!
2. As you are breathing low your ribs need to start expanding (getting bigger) wide and to the side.

Put your hands on your hips. Slowly move your hands up until you feel your ribcage. Keeping your hand on your ribs take a deep, low breath. As you are inhaling, feel your ribs moving wide and to the side.

Practice a few times until you get used to breathing low and expanding your ribcage. Careful not to hyperventilate! If you start getting lightheaded sit down! You might be taking breaths that are too shallow. Once you stop feeling dizzy try focusing on breathing low and filling your Buddha belly up while feeling the ribs expand.

**Exhalation**

Exhalation is breathing out. This is where we get all the support we need to sing. Exhalation is how we get the power and support we need to sing high, soft, loud, in – tune, long notes, and many more things!

We get support when we sing by engaging the rib muscles, diaphragm, and abs. We can feel these muscles engage if you laugh or sneeze. Say "Ha! Ha! Ha!" with your hands over the diaphragm and you should feel it engaging!

If you can’t feel it, it doesn’t mean you don’t have one, it just means you should ask your mentor for help!
To engage our supporting muscles when we exhale, we must imagine that the ribs **continue to expand wide and to the side**. Often, people collapse their ribs when they run out of air. Doing the opposite (expanding) engages the muscles we need for support.

You can imagine that after you inhale and the ribs are wide and to the side you put a circular floaty toy around you and **as you exhale you have to keep your ribs wide so the floaty toy doesn’t fall down!**

The ribs technically end up going inward, but by expanding them while exhaling, you engage the muscles needed to support the sound.
Putting it All Together

HOW TO BREATHE

**Inhale:** Breathe low, ribs go wide and to the side.

**Exhale:** Engage support system: Imagine ribs continue to expand wide and to the side to engage rib muscles and abdominals.

Try it!

Breathing Exercises

1. **Inhale. Exhale on a “sss” and hold out as long as possible.**
   - Keep a steady volume/stream
   - "sss" until all air is gone!
   - Don’t forget to expand ribs while exhaling!

2. **Inhale. Exhale on a “sss” four separate times in one breath. After the fourth time all your air should be gone.**
   - Each time should be the same length and volume! We want “sss__sss__sss__sss__” NOT “sss__SS__ssSS__ss”
   - Don’t breathe in between the four!
   - Practice until you get four even “sss”s three times in a row!

3. **Inhale. Exhale on an “sss” eight separate times in one breath. After the eighth time all your air should be gone**
   - Same as exercise 2 but with 8
   - Hint: Your “sss”s should be shorter and use less air so you can make it!
   - Practice until you can get eight even “sss”s three times in a row!

4. **Inhale. Exhale on an “sss.” Make the “sss” as quietly and evenly as you can!**
   - NOT “sssSSsssSSssssss” We want “ssssssssssssssssss”
Practice At Home!

Breathing Exercises

1. Inhale. Exhale on a "sss" and hold out as long as possible.
   - Keep a steady volume/stream
   - "sss" until all air is gone!
   - Don't forget to expand ribs while exhaling!
   - Time yourself!

   Time: #1__________ #2__________ #3__________

2. Inhale. Exhale on a "sss" four separate times in one breath. After the fourth time all your air should be gone.
   - Each time should be the same length and volume! We want "sss____sss____sss____" NOT "ssss__SS____ssSS____ss"
   - Don't breathe in between the four!
   - Practice until you get four even "sss"s three times in a row!

3. Inhale. Exhale on an "sss" eight separate times in one breath. After the eighth time all your air should be gone
   - Same as exercise 2 but with 8
   - Hint: Your "sss"s should be shorter and use less air so you can make it!
   - Practice until you can get eight even "sss"s three times in a row!

4. Inhale. Exhale on an "sss." Make the "sss" as quietly and evenly as you can!
   - NOT "ssssSSssssSSssSSssss" We want "ssssssssssssssssssssssssss"!
   - Time yourself!

   Time: #1__________ #2__________ #3__________

Which was your best time? __________
Which had the most even and steady volume? _______________
Practice at Home!

Put on your 2 favorite songs at home and practice singing along ONLY focusing on good breath control!

Song #1 Title ____________________________

Artist ____________________________

Did you have any trouble remembering to breathe properly?

What did you do to help yourself remember to breathe the right way?

Song #2 Title ____________________________

Artist ____________________________

Did you have any trouble remembering to breathe properly?

What did you do to help yourself remember to breathe the right way?

Do you have any questions or comments you’d like to ask your mentor about proper breathing technique?
Chapter 3

SINGERS WORKBOOK

• Mentor Activity: Would You Rather?

• Theory Lesson: Melody/Piano/Treble Clef

• Vocal Lesson: Sight Singing
  - Sight Singing
  - Solfege
Mentoring Activity #3: Would You Rather?

Everyone stand up! Your mentor will ask you a series of questions starting with “would you rather.” Your mentor will give you two choices and if you choose the first option, go stand on the left side. If you choose the second option go stand on the right side!

For example: “Would you rather eat mac n’ cheese or pizza?” If you’d rather eat mac n’ cheese stand on the left, if you’d rather eat pizza stand on the right!

WOULD YOU RATHER…..

1) Eat at Burger King or McDonalds?
2) Travel to the past or travel to the future?
3) Be famous or be the best friend of someone famous?
4) Be able to fly or be able to read minds?
5) Find true love or 10 million dollars?
6) Be half your height or twice your weight?
7) Be a lawyer or a doctor?
8) Go deaf in one ear or only be able to use the Internet 1 hour per day?
9) Go to jail for a year or live in your car for a year?
10) Have free Starbucks for a year or free iTunes music forever?
11) Always know when someone is lying or always get away with lying?
12) Be able to talk with all animals or be able to speak all foreign languages?
13) Be a master of karate or a master of every musical instrument?
14) End hunger or end hate?
15) Go without television or go without junk food for the rest of your life?
16) Be super strong or super fast?
17) Never touch another human again or never touch a computer-powered device again?
18) Get good grades and not be popular or get bad grades and be popular?
19) Have a paper cut on your eye or a paper cut on your tongue?
Theory Lesson #3: Melody/Piano/Treble Clef

- Melody
- The Musical Alphabet
- The Piano
- The Staff
- Treble Clef

Now that we understand the **beat** and rhythm, let's check out the **melody**.

**The Melody**

The melody is a string of notes that is the main focus of a song. The melody is usually the part you'd sing along with.

For example, in the Star Spangled Banner, the melody is "Oh say can you see, by the dawns early light, what so proudly we hailed..."

Every melody is made up of notes in the **musical alphabet**!

**The Musical Alphabet**

The **musical alphabet** is A – G and repeats endlessly:

```
A B C D E F G A B C D E F G A B
```

You can also use it backwards!

```
G F E D C B A G F E D C B A G F
```

Let's take a look at the piano to get a clear idea of the musical alphabet!

**The Piano**
Learning the notes on a piano will help us understand the musical alphabet!

- The piano consists of notes A – G in alphabetical order, then it repeats!
- One of the easiest ways to remember which notes are which is by thinking of patterns.
- There is a group of three black keys then a group of two black keys, and then it repeats.

The **first** white note to the **left** of the **group of two black keys** is ALWAYS “C.”

The **first** white note to the **left** of the **group of three black keys** is ALWAYS “F.”
If you know these two things you can quickly figure out the rest of the notes by going forwards or backwards through the alphabet.

Practice naming the notes on the piano below!

Notes move up and down the piano like they move up and down the musical staff. The high notes are on the right side of the piano, and the low notes are on the left side of the piano.

The Staff

We can learn to read and write melodies using the musical staff.

The staff has 5 lines and 4 spaces. The bottom line is the first line.

- Each of the lines and spaces represent a note name from the musical alphabet!
- The notes move up and down the lines and spaces of the staff.
We use **acronyms** to help us remember which notes go where.

Let’s start with the **treble clef**: 🎶

You can think of the “treble clef” as the top clef – the clef that has the higher notes!

The acronym for the lines in the treble clef is:

**Every Good Boy Does Fine**

So if you see: 🎶 you play an E!
Practice naming the **lines** on the **treble clef**:

```
\[ \begin{array}{c}
    \text{F} \\
    \text{E} \\
    \text{C} \\
    \text{A} \\
    \text{G} \\
\end{array} \]
```

The way we remember the **spaces** in the treble clef is **F A C E**.

```
\[ \begin{array}{c}
    \text{F} \\
    \text{A} \\
    \text{C} \\
    \text{E} \\
\end{array} \]
```

Practice naming the **spaces** on the **treble clef**:

```
\[ \begin{array}{c}
    \text{F} \\
    \text{A} \\
    \text{C} \\
    \text{E} \\
\end{array} \]
```
If we put the lines and spaces together we get the alphabet!

![Musical Staff with Note Names and Acronym](image)

Congrats! You have just learned the treble clef: 

Practice drawing the treble clef below:

![Treble Clef](image)

Use the box below to help you write in the note names for the following exercises!

<table>
<thead>
<tr>
<th>To name the notes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Look at whether it is a line or a space</td>
</tr>
<tr>
<td>2) Match it to the correct acronym</td>
</tr>
<tr>
<td>3) Name that note!</td>
</tr>
</tbody>
</table>

44 | CHAPTER 3: TREBLE CLEF AND SIGHT SINGING |
Practice naming the notes in the treble clef!

Note names: A ______ ______ ______ ______ ______

Practice naming the notes of the treble clef at home!
Remember:

Lines: Every Good Boy Does Fine
Spaces: F A C E

1)

_______ _______ _______ _______ _______ _______ _______

2)

_______ _______ _______ _______ _______ _______ _______

3)
Chapter 3: Treble Clef and Sight Singing

4)

46
Vocal Lesson #3: Sight Singing

- Sight Singing
- Solfege

Learning to read and write theory is very important because it gives us a better understanding of music. However, one of the most important things a musician needs to do is apply the theory they know to their instrument.

It works like this:

For guitar players or pianists, applying theory can mean looking at a note or chords on paper and playing the notes and rhythms on their instruments.

For singers, this means sight singing.

Sight Singing is exactly what it sounds like: singing the notes and rhythms you see on paper.

Instead of learning music by listening to a piano or recording first and then copying it, sight – singing allows you to sing the right notes without ever having heard how it goes before!
We use a system called “solfege” to help us sight sing.

We use a system called “Moveable Do.” This means that if we are in the key of C, “do” is always C. If we are in the key of D, “do” becomes D.

If we are in the key of E, what note is “do”? __________________

Fun Fact: The other solfege system is called “Fixed Do.” This means that no matter what key we are in C is always “do.” So if we were in the key of E, “do” would still be C.

To practice sight singing we will start in the key of C. Use the solfege to help you sing correct pitches. Keep a steady tempo!

We will begin with the first three notes (do, re, mi).

1)
2) Write in the solfege!

\[ \text{\begin{tabular}{c}
\text{\includegraphics[width=0.8\textwidth]{solfege.png}}
\end{tabular}} \]

Now let's add fa and sol!

1)

\[ \text{\begin{tabular}{c}
\text{\includegraphics[width=0.8\textwidth]{solfege_fa_sol.png}}
\end{tabular}} \]

2) Write in the solfege!

\[ \text{\begin{tabular}{c}
\text{\includegraphics[width=0.8\textwidth]{solfege_fa_sol_ti.png}}
\end{tabular}} \]

Now it's time for the whole scale (adding la, ti, and do)!

1)

\[ \text{\begin{tabular}{c}
\text{\includegraphics[width=0.8\textwidth]{solfege_la_ti_do.png}}
\end{tabular}} \]
2) Write in the solfege!

To get better at sight singing it is important to practice every day!
Practice at Home!

Practice these sight singing exercises at home then go over them in the next class with your mentor group! Make sure to write in the solfege where indicated!

1)

\[
\begin{align*}
\text{do} & \quad \text{re} & \quad \text{mi} & \quad \text{fa} & \quad \text{sol} & \quad \text{sol} & \quad \text{la} & \quad \text{ti} & \quad \text{do} & \quad \text{ti} & \quad \text{la} & \quad \text{sol}
\end{align*}
\]

2) Write in the Solfege!

\[
\begin{align*}
\text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___}
\end{align*}
\]

3) Write in the solfege!

\[
\begin{align*}
\text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___} & \quad \text{___}
\end{align*}
\]

4)

\[
\begin{align*}
\text{do} & \quad \text{mi} & \quad \text{sol} & \quad \text{la} & \quad \text{ti} & \quad \text{do} & \quad \text{do} & \quad \text{mi} & \quad \text{sol} & \quad \text{do} & \quad \text{ti} & \quad \text{la} & \quad \text{sol} & \quad \text{fa} & \quad \text{mi} & \quad \text{re} & \quad \text{do}
\end{align*}
\]
Chapter 4

SINGERS
WORKBOOK

- Mentor Activity: Healthy Habits
- Theory Lesson: Bass Clef/The Grand Staff
- Vocal Lesson: Vocal Technique and Production of Sound
  - Vowels
  - Chest Voice and Head Voice
  - Mix Voice Technique
  - Production of Sound
Mentoring Activity #4: Healthy Habits

Write down your answers the following questions and then discuss in your mentor groups!

1) Do I take care of myself physically? How?

2) Why is exercise important?

3) Am I where I want to be intellectually?

4) How can I improve my mind?

5) Do I eat healthy food?

6) Do I eat a healthy amount of food?

7) What food group should I eat more/less of?

8) Do I get enough sleep?

9) What effect does lack of sleep have on me?

10) What things can I do to improve my healthy habits?
Theory Lesson #4: Bass Clef/The Grand Staff

- Bass Clef
- The Grand Staff

By now we know that the treble clef shows the higher notes. There is also a bottom clef that shows the lower notes. This is called the bass clef.

**It is pronounced like b-a-s-e:** Like, “Wow that guy is trying to steal third base!” Or, “Hey, that rock band has an awesome bass guitar player nailing all the low notes!”

The Bass Clef:

The acronym for the lines in the bass clef is:

**Good Boys Do Fine Always**

OR

**Good Burritos Don’t Fall Apart**

![Bass Clef Staff]

Bass Clef
Practice naming the **lines** on the **bass clef**:

\[
\begin{array}{cccccccc}
    \text{F} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} \\
    \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} & \text{C} \\
\end{array}
\]

The acronym for the **spaces** in the bass clef is:

**All Cows Eat Grass**

Practice naming the **spaces** on the **bass clef**:

\[
\begin{array}{cccccccc}
    \text{F} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} \\
    \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} & \text{C} \\
\end{array}
\]
If we put the lines and spaces together we get more of the alphabet!

```
All Cows Eat Grass

Good Boys Do Fine Always
```

Congrats! You have just learned the **bass clef**!

Practice drawing the bass clef below:

```
____  _____  _____  ___  ___
```

Practice naming each note in the bass clef below!

```
A -- -- -- -- --
```
Keep practicing!

1)

2)

3)

4)
The Grand Staff

The combination of the treble clef and bass clef gives you the grand staff. The grand staff gives you all the information you need to know to play any type of music.

If you play the piano you can think of it as the treble clef is played by the right hand, and the bass clef is played by the left hand!

Draw a line to “Match the Acronym” with the correct staff!
(Don’t forget to check for lines and spaces!)

- (lines) E G B D F
- (spaces) A C E G
- (spaces) F A C E
- (lines) G B D F A
Label the Lines and Spaces of the Treble Clef with the correct note name, then draw the note next to it!

\[ \text{Treble Clef Diagram} \]

Label the Lines and Spaces of the Bass Clef with the correct note name, then draw the note next to it!

\[ \text{Bass Clef Diagram} \]

Practice naming all the notes on the grand staff!

\[ \text{Grand Staff Diagram} \]
Practice At Home!

Rhythm and Note Review! Write out the rhythms and then name the notes!

1)

Rhythms _______ _______ _______ _______ _______ _______
Notes _______ _______ _______ _______ _______ _______

2)

Rhythms _______ _______ _______ _______ _______ _______
Notes _______ _______ _______ _______ _______ _______

3)

Rhythms _______ _______ _______ _______ _______ _______
Notes _______ _______ _______ _______ _______ _______
Vocal Lesson #4: Vocal Technique and Production of Sound

- Vowels
- Chest Voice and Head Voice
- Mix Voice Technique
- Production of Sound

We know the posture of singing (how to stand) and how to breathe when singing (inhalation/exhalation), now it's time to start making sound!

A couple things to keep in mind before we start:

1. Singing is fun!
2. Singing is easy!
   (If it is painful or if there is tension you probably aren't doing it right)
3. Singing is just speaking on pitch

Vowels

In words we have vowels and consonants. Vowels are a, e, i, o, u and consonants are the rest of the letters of the alphabet.

There are two types of consonants: voiced and unvoiced.
Voiced consonants can be sung with a pitch, such as "mmm" or "nnn."
Unvoiced consonants don't hold a pitch, such as "t," "k," or "s."
The five vowels (a, e, i, o, and u) are great for warming up because they provide uninterrupted sound so you can really focus on your voice and technique.

The 5 main vowels:

Ah – as in father
Eh – as in met
Ee – as in free
Oh – as in home
Oo – as in food

Try It!

Using good posture and breathing techniques, hold out each vowel on the same note.

To Sing

• Think the pitch then sing on the breath with a slow steady stream of air

• Our goal is a sound with good tone (not breathy and airy, or nasal and harsh) and no tension in the face or throat.
Chest Voice, Head Voice, and Mix Voice

Two main parts make up the voice: the chest voice, which is your speaking voice, and your head voice, which is higher. You can find your head voice by pretending to imitate an ambulance siren!

There is a “break” between the chest voice and the head voice, and our goal as singers in to eliminate that break. The way we smooth over this break is by using and developing a mix voice.

A mix voice balances the chest and head voice to create a seamless sound from the bottom of the chest voice to the top of the head voice.

You can get a mixed voice sound by imitating Mickey Mouse or by giving your best impression of an opera singer!

Mix Voice Technique and Exercises

The lower mix voice will have more chest voice than head voice. As the mix gets higher, more head voice is added and there will be less chest voice. Right in the middle of the mix voice it should be equal amounts of chest and head voice.
Mix Voice Exercise #1: To work through the break and use the mix voice, start on an “mmm” and practice sliding from a pitch that is high in your range to a pitch that is at the bottom end of your range.

Make sure you can feel the vibrations (resonance) in your mask (your “mask” consists of the cheekbones/nose area where you would wear a mask). There should be no tension in the throat. If you have trouble in your break area, slow the slide down through the tricky parts.

Repeat the exercise on an “nnn!”

Mix Voice Exercise #2: Sing the following on a “no” so you can feel the resonance in your mask.

Repeat this exercise going up by half steps.
Practice at Home!

1) Practice making weird sounds at home and experimenting with the different registers of your voice (chest, mix, and head)

2) Practice your mix voice technique by singing along to the following songs. Don’t forget to run through the mix voice exercises first! Then, answer the corresponding questions.

   Girl On Fire – Alicia Keys
   Halo – Beyonce
   All Of Me – John Legend

Was your practice successful?

What was the hardest part about practicing your mix voice?

Do you have any questions you’d like to ask your mentor about mix voice technique?
Chapter 5

SINGERS WORKBOOK

- Mentor Activity: Grade Checks/Dude
- Theory Lesson: Ledger Lines/Sharps/Flats
- Vocal Lesson: Ear Training
  - Matching Pitch
  - Intervals
Mentoring Activity #5: Grade Checks/Dude

Get out your first quarter report cards and discuss with your mentor groups!

1) What are your favorite classes?

2) Do you attend school regularly? Do you have any tardies?

3) Who is your favorite teacher?

4) What classes do you struggle in?

5) How can you improve your grades in those classes?
6) Write down 3 goals you have for the next grading period.

1.

2.

3.

7) What strategies will you use to help you reach your goals?
DUDE

1) Everyone stands in a giant circle

2) One person (person A) stands with arms above head next to ears and hands together (like you would do if you were going to dive in a swimming pool)

3) Person A brings their arms down straight in front of them and points to anyone in the circle (person B) and says “dude”

4) Person B then puts their arms straight above their head as if to dive (like Person A just did) and says “dude”

5) The person on the left (Person C) and on the right (Person D) of Person B frame Person B with arms in a sideways “V” and say “dude” at the same time

6) Then Person B brings their arms down straight in front of them and points to anyone in the circle and says “dude”.

7) Repeat steps 4-6 until only one is left standing!!!

RULES: If you miss the beat, don’t say “dude,” or don’t do the correct arms you are OUT!!! Whoever did the last correct move starts the next round.

![Diagram of DUDE game with stick figures and dialogue boxes]
Theory Lesson #5: Ledger Lines/Sharps/Flats

- Ledger Lines
- Half Steps and Whole Steps
- Sharps
- Flats

Ledger Lines

An **invisible line** separates the grand staff!

Check it out:

- The invisible line is a “C”
- Sometimes we need to play notes above or below the staff. To continue the **musical alphabet** on the lines and spaces we need to read music, we use “invisible lines” called **ledger lines**
- We use ledger lines to stretch above or below the notes in the staff
- Ledger lines allow us to read one staff instead of the grand staff
**Ledger lines for notes on the spaces look like the notes are sitting (or hanging!) on little ledges!**

**Ledger lines for notes on the lines look like the note is in the middle of the ledge!**

Treble Ledger Lines

Let's start with ledger lines above the staff: See how the notes continue going up the musical alphabet?

Just keep going through the alphabet to find the note names for the different ledger lines!

Now let's take a look at ledger lines below the staff

---

CHAPTER 5: LEDGER LINES, SHARPS AND FLATS, EAR TRAINING
Practice naming notes above the treble clef!
**The first two are done for you to help you get started**

Practice naming the notes below the treble clef!

Bass Ledger Lines

72 | CHAPTER 5: LEDGER LINES, SHARPS AND FLATS, EAR TRAINING
Practice naming notes **above** the bass clef!

\[
\begin{align*}
\text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} \\
& & & & & & & \\
A & & & & & & & \\
& & & & & & & \\
& & & & & & & \\

\end{align*}
\]

Practice naming notes **below** the bass clef!

\[
\begin{align*}
\text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} & \quad \text{\textbf{\textsection}} \\
& & & & & & & \\
& & & & & & & \\
& & & & & & & \\

\end{align*}
\]

A   G   __   __   __   __   __   __

Now that we understand ledger lines, let's get back to the piano!
Half Steps and Whole Steps

But first you need to know the difference between a whole step and a half step.

A half step is moving from one note to the next nearest note (regardless of color).

Example: If you start on “C” and go up a half step it should sound like Jaws.

A whole step is two half steps. You can think of it as skipping a note and playing the following note.

Example: If you start on “C” and go up a whole step it should sound like the beginning of Happy Birthday.
Sharps and Flats

We've already learned the names of all the white notes on the piano, so let's talk about the black notes!

A few important things to know:

- When you sharpen or flatten a note, it stays sharp or flat for the whole measure.
- All sharp and flat signs go in front of the note you want to sharpen or flatten! This way you can see if the note is sharpened or flattened before you play the note!

Sharps

This is the sharp sign: #

This means you go up one half step.

For example: if you are supposed to play "C#," start on middle C and go up one half step.

(The black note above "C" is "C#")

Write in the notes on the piano. Next, go through and write in all the sharps!
Flats

This is the flat sign: ♭

This means you go down one half step.

For example: if you are supposed to play “Ab,” start on “A” and go down one half step.

Write in the notes on the piano.
Next, go through and write in all the flats!
Practice at home!

Label 4 half steps and 4 whole steps

Practice drawing sharps!

Practice drawing flats!

Label the notes (don’t forget to include the sharps and flats! And remember if there is no sharp or flat, just label the original notes.)
**Vocal Lesson #5: Ear Training**

- Matching Pitch
- Intervals

As a singer it is important to develop our ears. By this we mean being able to match pitches or sing certain intervals!

**Matching Pitch**

Matching pitch is when you hear one or more notes in a row and then copy the exact pitch you hear!

Below are several pitch sequences your mentor will play for you. Listen TWICE then sing the pitches back!

![Pitch Sequences](image1.png)
After you have gone through these, your mentor will make up some sequences on the spot!

**Intervals**

An interval is the distance between two notes. We have already gone over half steps and whole step – which is how we will explain the different intervals!

- **Minor 2\(^{nd}\):** 1 half step (Example: From C to C#)
  - Sounds like the theme from “Jaws”

- **Major 2\(^{nd}\):** 1 whole step (Example from C to D)
  - Sounds like the first 2 notes of “Happy Birthday.” Or “Do-Re” in solfege!

- **Minor 3\(^{rd}\):** 3 half steps (Example: From C to Eb)
  - Sounds like “Smoke On The Water” by Deep Purple

- **Major 3\(^{rd}\):** 4 half steps (Example: From C to E)
  - Sounds like “When the Saints Go Marching In.” Or “Do-Mi” in solfege!

- **Perfect 4\(^{th}\):** 5 half steps (Example: From C to F)
  - Sounds like “Here Comes the Bride.” Or “Amazing Grace” Or “Do-Fa” in solfege!

- **Augmented 4\(^{th}\) (Also known as the “tritone”):** 6 half steps (Example: From C-F#)
  - Sounds like “The Simpsons” theme!
Perfect 5th: 7 half steps (Example: From C-G)
Sounds like “Twinkle Twinkle Little Star” Or the theme from “Star Wars” Or “Do-Sol” in solfege!

Practice identifying these intervals when your mentor plays them! Then practice singing the intervals your mentor calls out! Next, get into teams and have an INTERVAL SHOWDOWN COMPETITION!
Practice at Home!

Practice the following intervals at home! First, write down what your trick is to remember each interval! There are multiple options for each interval so be sure to choose the one that works best for YOU. For example: My trick to singing major 2nds is “Happy Birthday!”

Perfect 5th
Trick:

Major 3rd
Trick:

Minor 2nd
Trick:

Perfect 4th
Trick:

Minor 3rd
Trick:

Major 2nd
Trick

Augmented 4th
Trick:
Chapter 6

SINGERS
WORKBOOK

• Mentor Activity: Who Am I?

• Theory Lesson: Rests and 16th Notes

• Vocal Lesson: Warm Ups and How to Practice
  - How and Why To Warm Up
  - Warm Up Exercises
  - How/What/When/Where to Practice
Mentoring Activity #6: Who Am I?

In your mentor groups answer the following questions then discuss.

1) What 5 words describe me?

   1. 
   2. 
   3. 
   4. 
   5. 

2) What do I want to be when I grow up?

3) What kind of life do I want to lead?
4) What are the top 3 most important traits I want to have?
Choose from the list below

Adventurous  Ambitions  Brave  Decisive
Careful  Charming  Compassionate  Courageous
Creative  Calm  Courteous  Determined
Easygoing  Faithful  Funny  Friendly
Generous  Honest  Independent  Kind
Loving  Loyal  Optimistic  Passionate
Polite  Sensible  Sincere  Tough

5) What person in my life do I consider a role model? Why?
Theory Lesson #6: Rests and 16th Notes

- Note Value Review
- 16th Notes
- Rests

We have covered whole, half, quarter and eighth note values in the previous lessons. Fill out the chart below as a helpful reminder for this next topic!

Note Value Review

1. Draw a line from the note (column A) to the correct note name (column B)!
2. Then, write in how many beats each note is worth (column C)!

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Whole note =</td>
<td>___ beat(s)</td>
</tr>
<tr>
<td></td>
<td>Half note =</td>
<td>___ beat(s)</td>
</tr>
<tr>
<td></td>
<td>Quarter note =</td>
<td>___ beat(s)</td>
</tr>
<tr>
<td></td>
<td>Eighth note =</td>
<td>___ beat(s)</td>
</tr>
</tbody>
</table>
16th Notes

A 16th note is worth ¼ of a beat. It looks like this: \( \frac{1}{4} \)

Two 16th notes added together equal one 8th note (½ beat).

\[ \frac{1}{4} + \frac{1}{4} = \frac{1}{2} \text{ beat} \]

Four 16th notes added together equal one quarter note (1 beat).

\[ \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} = 1 \text{ beat} \]

When you put two 16th notes together you connect them like this! \( \frac{1}{4} \) + \( \frac{1}{4} \) = \( \frac{1}{2} \)

When we count rhythms with 16th notes, we say:


**In the examples we use these symbols to write in the counts for 16th note rhythms:

Clap the rhythm below:

<table>
<thead>
<tr>
<th>Whole</th>
<th>4 Quarters</th>
<th>16 Sixteenths</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2 Halfs | 8 Eighths | 1 e & a 2 e & a 3 e & a 4 e & a
Practice!

First, write in the counts. Then clap and speak the rhythm out loud!

1) 

\[ \frac{4}{4} \]

\[ \boxed{\text{-----}} \]

2) 

\[ \frac{4}{4} \]

\[ \boxed{\text{-----} \text{-----}} \]

3) 

\[ \frac{4}{4} \]

\[ \boxed{\text{-----} \text{-----} \text{-----} \text{-----}} \]

4) 

\[ \frac{4}{4} \]

\[ \boxed{\text{-----} \text{-----} \text{-----} \text{-----}} \]
Rests

In music we have **notes**: which make sound, and **rests**: which leave space. We have learned the notes so let’s look at the rests.

For every note value, there is an equal rest value.

*For example*: a half note is 2 beats. A half *rest* also has two beats.

Below is a chart with note values and their equivalent rests:

<table>
<thead>
<tr>
<th>Rest name</th>
<th>Rest Symbol</th>
<th>Rest Length</th>
<th>Note Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole Rest</td>
<td><img src="image1" alt="Whole Rest" /></td>
<td>4 beats</td>
<td><img src="image2" alt="Note Symbol" /></td>
</tr>
<tr>
<td>Half Rest</td>
<td><img src="image3" alt="Half Rest" /></td>
<td>2 beats</td>
<td><img src="image4" alt="Note Symbol" /></td>
</tr>
<tr>
<td>Quarter Rest</td>
<td><img src="image5" alt="Quarter Rest" /></td>
<td>1 beat</td>
<td><img src="image6" alt="Note Symbol" /></td>
</tr>
<tr>
<td>Eighth Rest</td>
<td><img src="image7" alt="Eighth Rest" /></td>
<td>½ beat</td>
<td><img src="image8" alt="Note Symbol" /></td>
</tr>
<tr>
<td>Sixteenth Rest</td>
<td><img src="image9" alt="Sixteenth Rest" /></td>
<td>¼ beat</td>
<td><img src="image10" alt="Note Symbol" /></td>
</tr>
</tbody>
</table>
You will notice that the whole rest and the half rest look very similar. To help you remember which is which:

- Think of the **whole rest** as a man lying on a rope with his hat hanging down.

- Think of the **half rest** as a man in a top hat, sitting up on the wire!
Chapter 6: rests and 16th notes, and warm ups

The eighth rest and the sixteenth rest also look very similar. To keep from mixing them up, use the flags on the notes to help you remember!

\[ \text{one flag} = \text{one flag} \]  \[ \text{two flags} = \text{two flags} \]

Practice!

Write the name of each rest:

\[ \text{________} \quad \text{________} \quad \text{________} \]
\[ \text{________} \quad \text{________} \quad \text{________} \]
\[ \text{________} \quad \text{________} \quad \text{________} \]

Now, write the value for each rest!  \text{For example: } \text{ } \text{ } \text{ } \text{ } \text{ } \text{ }  

\[ \text{________} \quad \text{________} \quad \text{________} \]
\[ \text{________} \quad \text{________} \quad \text{________} \]

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Now let’s try reading rests in rhythms!

**Remember, when you see a rest don’t do anything –
it’s like a built in break for you to breathe and look ahead!**

*Side Tip:* Sometimes it is helpful to whisper “rest” as you’re reading. It helps remind you that it is quiet AND it helps you keep the time!

Write in the counts then clap the rhythm out loud!
(Draw parenthesis around beats with rests) *For Example:*  \( \text{\textit{1 (2) 3 & 4}} \)

\[ \text{Rest} \]

1)  

\[ \text{\textit{Rest}} \]

2)  

\[ \text{\textit{Rest}} \]

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Practice at home!

Ultimate 3 – Way Matching Game!

Draw a line matching 1) the correct note to 2) the correct rest to 3) the correct value!

- 1 beat
- ¾ beat
- 4 beats
- 2 beats
- ½ beat
- 2 beats
- 1 beat
- 4 beats
- ¼ beat
- ½ beat
16th Note Rhythms!

First, write in the counts. Then clap and speak the rhythm out loud!

1) \[ \frac{4}{4} \]

\[
\begin{align*}
\underline{4} & \underline{4} \\
\underline{8} & \underline{8} \\
\underline{16} & \\
\underline{32} & \underline{32} \\
\end{align*}
\]

2) \[ \frac{4}{4} \]

\[
\begin{align*}
\underline{4} & \underline{4} \\
\underline{8} & \underline{8} \\
\underline{16} & \\
\underline{32} & \underline{32} \\
\end{align*}
\]

Counting Rests!

First, write in the counts. Then clap and speak the rhythm out loud!

1) \[ \frac{4}{4} \]

\[
\begin{align*}
\underline{4} & \underline{4} \\
\underline{8} & \underline{8} \\
\underline{16} & \\
\underline{32} & \underline{32} \\
\end{align*}
\]

2) \[ \frac{4}{4} \]

\[
\begin{align*}
\underline{4} & \underline{4} \\
\underline{8} & \underline{8} \\
\underline{16} & \\
\underline{32} & \underline{32} \\
\end{align*}
\]
Vocal Lesson #6:
Warm Ups and How to Practice

- How and Why to Warm Up
- Warm Up Exercises
- How/What/When/Where to Practice

How and Why to Warm Up

It is important for musicians to warm up for the same reasons it is important for a runner to stretch muscles before running a lap! Failure to warm up can result in tension, and improper vocal technique. **Warming up will increase your range, increase your focus and pitch accuracy, as well as result in a better performance or rehearsal.**

Warm Up Exercises

**Body:** Singing is a physical activity. It is important to keep the shoulders and neck tension-free.

- **Shoulder Rolls:** Starting with the shoulders down, roll them up toward your ears then back down in a circular motion. Repeat 5x then reverse directions and repeat 5x.

- **Head Rolls:** Drop the chin down and slowly and carefully roll the head all the way around. Repeat 3x then reverse directions and repeat 3x.

**Lips/Cheeks/Jaw:** To avoid tension in the voice and aid in proper vocal technique it is important to warm up and stretch the lips, cheeks, and jaw.

- **Jaw:** Speak “meow” 4x. Really over-exaggerate the mouth movement!

- **Cheeks:** Puff cheeks up like a monkey to stretch and relax muscles. Repeat 3x.
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**Lips:** Trill lips as if blowing bubbles in a swimming pool. Then, starting on a low pitch, trill lips while humming and slide from low to high and then back down (like a siren). Repeat 2x.

**Vocals:** To help gain focus and awareness of what our voice is doing, it is important to sing through your whole voice using a mixture of slides and scales. Don't forget good breath and support is the foundation!

1) Breathing Exercises:

   - Inhale. Exhale on a "sss" and hold out as long as possible.
   - Keep a steady volume/stream
   - "sss" until all air is gone!
   - Don't forget to expand ribs while exhaling!

2) Sirens

   Singing on an “oh,” start at the very bottom of your range and slide up to the very top of your range then back down. It should sound like a siren! Do this 3x.

3) Long Tones

   Starting in the lower part of your range, sing all of these vowels on the same pitch, then go up a half step and repeat! Continue until you get to your higher notes.

![Musical Notes Diagram](image)
4) Tongue Twisters

Continue this exercise going up the scale and then back down. Speed up as you go and try and get it as fast as you can! When you get really good, try doing the whole thing in one breath!

How to Practice

When to Practice: How to find the time
- Treat practicing like taking a shower or brushing your teeth. If you don’t bathe, you become offensive to the people around you.
- Make it a habit

Where to Practice:
- Do your best to find a practice space where you can practice with no interruption (and no one watching!)

What to Practice: How do you know what to work on?
- If you aren’t sure what to work on ask your mentor for help.
- Make sure to write down any homework/practice assignments.
How to Practice: What do I do now?

- Start with a brief warm up
- When you master the notes, make sure all rhythms are correct.
- Continue to get more detailed in your practice. Work on cut–offs (when to end your note) and dynamics (loud or soft).
- Lastly work on memorization.

Practice Tips:

- Practice slowly and accurately. If your practice is sloppy and incorrect it is not helping you! **Perfect practice makes perfect!**
- Stay focused and on task. Even if you only practice for 15 minutes, a short focused practice is better than an hour of unfocused practice!

“I’m a firm believer in starting them young.”

Use these tips to make your practice time more effective! Be sure to practice **EVERY DAY to see results** (just like working out: you can’t just do it one time and expect to gain the muscles you want or lose the fat you don’t want! You have to continue to do it consistently!).
SINGERS WORKBOOK

Chapter 6: rests and 16th notes, and warm ups

Practice At Home!

Breathing Exercises

5. Inhale. Exhale on a “sss” and hold out as long as possible.
   - Keep a steady volume/stream
   - “sss” until all air is gone!
   - Don’t forget to expand ribs while exhaling!
   - Time yourself!

   Time: #1___________ #2___________ #3___________

6. Inhale. Exhale on a “sss” four separate times in one breath. After the fourth time all your air should be gone.
   - Each time should be the same length and volume! We want “sss__sss__sss__sss__” NOT “ssss__SS__ssSS__ss”
   - Don’t breathe in between the four!
   - Practice until you get four even “sss”s three times in a row!

7. Inhale. Exhale on an “sss” eight separate times in one breath. After the eighth time all your air should be gone
   - Same as exercise 2 but with 8
   - Hint: Your “sss”s should be shorter and use less air so you can make it!
   - Practice until you can get eight even “sss”s three times in a row!

8. Inhale. Exhale on an “sss.” Make the “sss” as quietly and evenly as you can!
   - NOT “ssssSSssssSSssssss” We want “ssssssssssssssssssssss”
   - Time yourself!

   Time: #1___________ #2___________ #3___________

Which was your best time? ____________

Which had the most even and steady volume? ______________
Practice at home!

Get into the habit of warming up your voice every day! It will help you learn to control it and allow you to use your voice with ease!

Warm Up Exercises

**Shoulder Rolls:** Starting with the shoulders down, roll them up toward your ears then back down in a circular motion. Repeat 5x then reverse directions and repeat 5x.

**Head Rolls:** Drop the chin down and slowly and carefully roll the head all the way around. Repeat 3x then reverse directions and repeat 3x.

**Jaw:** Move jaw side–to–side (4x) and then vertical (as if you were surprised) 4x.

**Cheeks:** Puff cheeks up like a monkey to stretch and relax muscles. Repeat 3x.

**Lips:** Trill lips as if blowing bubbles in a swimming pool. Then, starting on a low pitch, trill lips while humming and slide from low to high and then back down (like a siren). Repeat 2x.

**Breathing Exercises:**

Inhale. Exhale on a “sss” and hold out as long as possible.
- Keep a steady volume/stream
- “sss” until all air is gone!
- Don’t forget to expand ribs while exhaling!

**Sirens**

Singing on an “oh,” start at the very bottom of your range and slide up to the very top of your range then back down. It should sound like a siren! Do this 3x.
Long Tones

Starting in the lower part of your range, sing all of these vowels on the same pitch, then go up a half step and repeat! Continue until you get to your higher notes.

Tongue Twisters

Continue this exercise going up the scale and then back down. Speed up as you go and try and get it as fast as you can! When you get really good, try doing the whole thing in one breath!

To make your warm up personalized for YOUR voice, write down 2 other warm ups you do that help you get ready to use your voice.

1) _______________________________________________________________

2) _______________________________________________________________

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Now, write your own tongue twisters! Practice them and share them with your mentor groups!

1) ____________________________
   ____________________________

2) ____________________________
   ____________________________
Chapter 7

SINGERS WORKBOOK

- Mentor Activity: Anonymous Issues
- Theory Lesson: Key Signatures/Naturals
- Vocal Lesson: Singing in Tune
  - What “Out-of-Tune” Means
  - Reasons for Singing Out of Tune
Mentoring Activity #7: Anonymous Issues

As you are going through middle school and into high school, you may face some issues that are hard to talk to other people about.

This activity will give you the opportunity to anonymously write down a problem or a situation you are in and have a group discussion about it to help you come up with some positive solutions.

Tear out the following page and write down some of the issues you are having. Fold up each issue and place it in a pile. Your mentor will mix up the pile and randomly choose a few issues to discuss with the group.

Some examples could be:

I have trouble getting along with my parents at home.

Sometimes I don’t like to go to school because people say mean things to me.

There is a person in my class who keeps trying to fight me and I don’t know what to do.
Theory Lesson #7: Key Signatures/Naturals

- Key Signatures
- Naturals

Key Signatures

A **key signature** is similar to a time signature because they are both located in the very first measure of music and they both give you important information you need to play the song.

The key signature lets you know if there are any accidentals (sharps or flats) in the music.

*For Example:* If there is a Bb in the key signature, that means that for the **rest of the song** you play Bb **instead** of B, unless otherwise indicated.
Check out the key signatures below!

Key of C - No sharps or flats
\[\text{C key signature}\]

Key of F – One flat (Bb)
\[\text{F key signature}\]

Key of Bb – Two flats (Bb, Eb)
\[\text{Bb key signature}\]

Key of G – One sharp (F#)
\[\text{G key signature}\]

Key of D – Two sharps (F#, C#)
\[\text{D key signature}\]

Now we understand that a key signature changes (sharps or flats) specific notes in the whole piece of music. But what happens if you want to play the original note without the sharps or flats??

For Example: Lets say we are playing in the key of F (with 1 flat - Bb) and want to play a normal B instead of a Bb. We can use a natural sign to show that the B should be played normal without the flat.
Naturals

A natural sign looks like: \( \text{Nat} \)

We use a natural sign \( \text{Nat} \) to tell musicians to play a natural note instead of a flatted note.

*For example:* A natural sign in front of the B note means you should play the note regular without any sharps or flats. Instead of playing Bb, like it says in the key signature, you play a “B.”

*Apply:* So if you want a Bb on beat one and just a regular B on beat two you need to use a natural sign

*Remember:*  
- When you sharp or flat a note, it stays sharp or flat for the whole measure.  
- All sharp and flat signs go in front of the note you want to sharp or flat! This way you can see if the note is sharped or flatted before you play the note!
Notice the Difference! While a flat or sharp in the key signature means you play that for the whole rest of the song, an accidental in the middle of a measure is only good for that measure.

For example: if there is a Bb in the key signature and a B♭ in measure two, you play the B♭ and every B after that is natural until the next measure begins when it automatically becomes Bb again.

The note stays flat!

Try it!

Label the note names below. Watch out for the key signature!

1) 

2)
Practice at Home!

Label the Key Signature! Then, write the note names next to the sharp(s) or flat(s).

Key of ___

no sharps or flats

Key of ___

___\#

Key of ___

___b ___b

Key of ___

___b

Key of ___

___\# ___\#
Label the notes! (Be sure to check the key signature!)

1)

\[ \begin{array}{c}
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\end{array} \]

2)

\[ \begin{array}{c}
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\end{array} \]

3)

\[ \begin{array}{c}
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\end{array} \]
Vocal Lesson #7: Singing in Tune

• What “Out-of-Tune” Means
• Reasons for Singing Out of Tune

Singing in tune is one of the most important responsibilities of a singer! Singing in tune is when the note you sing matches notes from the rest of the ensemble.

What is Singing Out of Tune?

Singing out of tune is when the notes are a little off, either too high or low from the pitch they are supposed to be.

We call this being sharp (above the intended pitch) or flat (below the intended pitch).

Possible Reasons for Singing Out of Tune

Some reasons why people sing out of tune:

1. They don't listen/focus hard enough
2. Improper technique
3. Notes are out of range
4. Bad breath support
5. Difficulty hearing pitch then replicating the same pitch
6. Nerves
1. They don’t listen/focus hard enough:

The most important thing a singer can do is **Listen Louder Than You Sing!!** It is important to listen to the pitch you are trying to match. Some people sing out of tune just because they are thinking about breathing or trying to remember the words. As a singer you must learn to juggle all of these factors to have a successful rehearsal or performance!

2. Improper technique:

Some people have trouble with pitch because they have trouble figuring out how to sing in the right part of their voice (chest voice/mix voice/head voice). The best way to fix this is to practice singing through your break and get more comfortable and confident singing any note good technique.

3. Notes are out of range:

Everyone has a different voice and a different range. Sometimes music is written or performed in a key that doesn’t fit your particular voice. This can cause you to strain to reach for notes or sing wrong notes or out of tune just because the melody is not in your range. The way to fix this is to change the key of the melody. You can also work on increasing your range in your warm up routine.

4. Bad breath support:

Bad breath result can result in intonation issues or wavering tone. Be sure to focus on your foundation of singing *as well* as listen for pitch intonation.

5. Difficulty hearing pitch then replicating the same pitch:

If you have difficulty hearing pitches, practice with a piano. Play a note and then listen to it carefully and try to match pitch. If it sounds off slide up or down until you hear the pitch of the piano and your voice line up. Keep practicing this until you get faster and more confident in your pitch accuracy. This may take some time but be patient and keep practicing! *Your mentor will help demonstrate this so you have a better understanding!*
6. Nerves:

Nerves can be a major part of pitch accuracy issues. Usually, when we get nervous, the first thing to go is our breath support! Breath support is one of the most important factors of singing in tune. Nerves can also distract us from listening as hard as we need to. It is easy to get distracted by a new venue and a new audience and stage. You also might get distracted by the way you sound. Oftentimes where we rehearse is different than where we perform and you may hear the band differently and yourself differently. Don’t freak out! FOCUS!!!

You should always practice singing in tune. If you have trouble, ask your mentor for help!
Practice at Home!

Pick your top 3 favorite songs and practice singing IN TUNE! If you have trouble, go through the list of possible reasons and double check you are doing all the right things!

Write down the title and artist of each song. Below, comment on your experiences with singing in tune!

1)

Song Title: ______________________

Artist: ______________________

Comments:
_______________________________________________________
_______________________________________________________
_______________________________________________________

2)

Song Title: ______________________

Artist: ______________________

Comments:
_______________________________________________________
_______________________________________________________
_______________________________________________________
3)

Song Title: ______________________

Artist: _______________________

Comments:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Chapter 8

SINGERS
WORKBOOK

- Mentor Activity: Duct Tape Minefield
- Theory Lesson: Putting It All Together
- Vocal Lesson: Modifying Vowels/Opening Up the Voice
  - Vowel Modification
  - Practice Modifying Vowels
**Mentoring Activity #8: Duct Tape Minefield**

- Duct tape
- Blindfolds

This activity is for the whole group! The mentors will prepare an open space with a “minefield” using commonly found objects such as chairs, duct tape balls, cardboard boxes, etc.)

1) Get into teams of 2

2) One member of each team will be blindfolded and asked to walk through the obstacle course (“minefield”)

3) The other member of the team will shout out instructions from outside the course saying things like “three tiny steps left!”

4) After finishing the course, SWITCH! Blindfold the other teammate and direct them to the other side!

This activity shows the importance of good communication!
Theory Lesson #8: Putting It All Together

- Tempo
- Pitch
- Dynamics
- Repeat Signs
- Scales
- Song Form: Verse/Pre-Chorus/Chorus/Bridge

Now that we have covered notes and rhythms, it’s time to put it all together!

First let's take apart and describe a musical example together!
Label the different parts of the musical example below.

Now let's check out some important musical terms!

**Tempo** – The tempo is how fast or slow the song is! For example: "Wrecking Ball" by Miley Cyrus is a medium slow song.

**Pitch** – Pitch is another word for "note." It can also refer to how high or low you are playing. For example: "Play that pitch again!" Or "Play the higher pitch!"
Dynamics – Dynamics are how loud or soft you play the music. Playing music with dynamics makes the music more interesting for the listener (and more fun to play!).

Repeat Signs – These go in the beginning and end of bars to tell you to go back and repeat that section of music.

Scales – A scale is a pattern of whole steps and half steps! No matter what note you start on, if you follow the pattern you will end up with the right scale! An example of a Major scale is: Whole, Whole, Half, Whole, Whole, Whole, Half!

So if you Start on C....

C       D       E       F       G       A       B       C
W       W       ½       W       W       W       ½

.....You get a C Major Scale!

Verse – A verse is usually the first part of the song after the intro. This is the part where the singer tells the story. There are usually 3 or more verses in a song and each verse will have a similar melody but usually have different lyrics.

Pre-Chorus – The pre-chorus is a short phrase that leads into the main chorus.
Chorus – The chorus (also called the hook) is usually the catchiest part of the song! It usually repeats a couple times throughout the song using the same lyrics and melody.

Bridge – The bridge is the part of the song that has different melody and lyrics than the verses or chorus and is usually played in the middle of the song! It is used to change up the song and generate excitement to launch into the end of the song. Not every song has a bridge!

Song Form – The form is the order in which you play the Verse, Chorus, and Bridge.

Check out the lyrics to John Legend’s song, “All of Me.” Listen and identify the different sections of his song!
Practice at Home!

Musical Terms Word Search!

Q C K J A S A I A D B A
E S H E N N X O D Y M Y
G U Y E S G P P S N R W
D R W B E I I M E A O C
I O H P S S T E L M F X
R H Y Z R T C T A I G Y
B C U W E A H N C C N L
S E I U V E A K S S O U
O R L L N P J S X J S V
B P P M R E X W W L I C
O Y T M S R W O Z O Z C
L J J D X C R Y I L S I

Bridge          Pre-Chorus          Tempo
Dynamics        Repeat Signs        Song Form
Pitch           Verse              Scales

CHAPTER 8: PUTTING IT TOGETHER AND MODIFYING VOWELS | 121
Vocal Lesson #8: Modifying Vowels/ Opening Up the Voice

- Vowel Modification
- Practice Modifying Vowels

One of the best technical tools we have as singers is vowel modification. This allows the singer to sing beautiful notes on any vowel at any part of their range!

Vowel Modification

Some vowels, like “eee,” don’t work very well on high notes. If you try to sing a word like “baby” on a high note you end up sounding like a cartoon afraid of a mouse!

To prevent sounding like cartoon characters we modify vowels. This means the higher you go, the more you drop your jaw.

Dropping the jaw makes more space in your mouth; which makes it easier to sing high notes on any vowel. It also releases any tension!

<table>
<thead>
<tr>
<th>Vowel Modification Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Low</strong></td>
</tr>
<tr>
<td>Ah</td>
</tr>
<tr>
<td>Eh</td>
</tr>
<tr>
<td>Ee</td>
</tr>
<tr>
<td>Oh</td>
</tr>
<tr>
<td>Oo</td>
</tr>
</tbody>
</table>
Practice Modifying Vowels:

Singing each word below, start on an “E” above middle C and slide up one octave. Slide from low to high, modifying the vowel as you go up. Use a mirror to make sure you are dropping your jaw as you sing higher!

Fall
Head
Meet
Home
You
Chapter 8: Putting It Together and Modifying Vowels

Practice at Home!

Apply vowel modification to real songs! Practice singing these songs with proper vowel modification then answer the following questions.

1) “Girl on Fire” – Alicia Keys

Notice how she sings “fi-yah” rather than “fi-yer.”
That’s a great example of vowel modification!

2) “Halo” – Beyoncé

Notice how she sings “hay-luh” rather than “hay-low!”

3) “Clarity” – Zedd ft. Foxes

Notice how she sings “if ‘ah’ love…” rather than “if ‘ow-er’ love…”

Follow-Up Questions:

1) Does modifying the vowel make high notes easier for you to sing?

2) Is it hard to remember to modify the vowels or do you find it natural?

3) Can you think of another musical example of vowel modification? Write the title of the song and artist below!

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Chapter 9

SINGERS WORKBOOK

- Mentor Activity: Progress Report Checks/ Jam With Mentors

- Vocal Lesson: Volume and Projection
  - Understanding Space in Relation to Volume
  - How to Make Space
  - How to Make Power
Mentoring Activity #9: Progress Report Checks/Jam with Mentors

Get out your progress reports and discuss them with your mentor groups!

1) What are your favorite classes?

2) Do you attend school regularly? Do you have any tardies?

3) Do you think you earned the grades you got? Are any of your grades unexpected?

4) What classes do you struggle in?

5) Do you need to do any make-up work before the end of the semester?

6) Write down 2 strategies to improve your grades before the end of the semester!

1.

2.

Now get your instruments and jam with your mentors!
Vocal Lesson #9: Volume and Projection

- Understanding Space in Relation to Volume
- How to Make Space
- How to Make Power

As a singer it is important to be in control of how loud or soft you use your voice in a healthy and controlled manner. This means being able to sing softly and in tune with good diction (annunciation) or loud enough to be heard without harming your voice!

Understanding Space in Relation to Volume

Have you ever been in a very small room and shouted “HEY!”? Is it very loud?

Have you ever been in a large room or auditorium and shouted “HEY!”? Is it loud?

Try it!

The smaller the room, the quieter the voice will sound. In an auditorium your voice travels and echoes and sounds much louder!

The same idea works with the voice: The “room” is your mouth. The more space you make in your mouth, the louder your voice will become. It’s physics!
How to Make Space in Your Mouth

You can make space in your mouth by dropping your jaw, keeping your tongue down and behind your teeth, and making space in the back of your throat. Try it!

***You can get that same feeling of space by yawning***

Now that we have space in our mouth, we need extra power from our breath support to fill up that extra space.

How to Make Power

Think of a car. Imagine your breath support is the gas tank and the size of the vehicle is the space in your mouth. If you have a little Prius you need a little gas tank. If you have a big truck you need a big gas tank.

For power and volume in singing we need a big truck (space in the mouth) and a big gas tank (more breath support).

Try It!

Shout 3 quick short “HEY”s keeping the back of the throat open as if you are yawning, and supporting the sound with your diaphragm (you should be able to feel it working!)

Now, using that same technique, sing a long tone on an “ah” sliding up and down your range. Do this at least 3 times!
Practice at Home!

Pick 2 of your favorite songs and practice singing with different volume and projection! **Don’t forget to modify vowels on high notes!**

1) Title: __________________________________________
   Artist: __________________________________________

2) Title: __________________________________________
   Artist: __________________________________________

3) Were you able to sing both louder and softer?

4) Did you remember to support the sound?
Chapter 10

SINGERS
WORKBOOK

- Mentor Activity: Be Proud

- Vocal Lesson: Increasing Vocal Range
  - Developing Low Range
  - Developing High Range
Mentoring Activity #10: Be Proud!

In your mentor groups, read the questions, write down your answers, and discuss the following questions:

1) What accomplishment are you most proud of in school?

2) What accomplishment are you most proud of at home?

3) What accomplishment are you most proud of in your life?

It is very important to recognize when you are doing good things in your life. If you are ever feeling down, come back to this page to remind yourself that you are doing great things!
Vocal Lesson #10: Increasing Vocal Range

• Developing Low Range
• Developing High Range

One thing every singer asks (at one point or another) is how to increase their ranges. Singers with low voices want to be able to sing high, and singers with high voices want to be able to sing low.

*It’s the same as hair: People with curly hair want straight hair, and people with straight hair want curly hair!*

**Increasing your range is like stretching a muscle: you have to do a little bit each day and be careful not to strain yourself.**

Results are not always instantaneous! Also keep in mind your voice will continue to change and grow until your 20s! The includes your range!

Developing Low Range

1. Slide down on an “ah.” Continue exercise going down by half steps.

As you sing low don’t smash your chin into your neck and be sure to use extra breath support to keep the tone strong.
Developing high range:

2. Slide up and down between notes on an “oh.” Continue this exercise going up by half steps until you get to the top of your range.

The most important thing to remember is to use good breath support, vowel shapes, and tension-free singing! Practice these two exercises every day!

Practice these two exercises every single day this week!

Each day you practice, sign the chart below to help track your progress!

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Parent Signature:  Mentor Signature:
Chapter 11

SINGERS WORKBOOK

• Mentor Activity: Holiday Discussions/Reflection

• Vocal Lesson: Singing with Others
  - Etiquette
  - Blend and Balance
  - Cut-Offs
Mentoring Activity #11:
Holiday Discussions/Reflection

In your mentor groups, read and talk about the following questions:

1) What are your plans for Winter Break?

2) What are you most looking forward to during your time off?

3) What does your family usually do for Christmas?

4) What is your favorite thing about the holiday season?

5) What do you want for Christmas?

6) What nice things are you going to do for others over the holidays?

7) Do you have any family coming to visit/ are you going to travel to visit any family?

8) What is your favorite Christmas food?
Reflection: What does being a part of GOGO mean to you? How have your experiences in this program affected you?

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136 | CHAPTER 11: SINGING WITH OTHERS
Vocal Lesson #11: Singing With Others

- Etiquette
- Blend and Balance
- Dynamics and Cut-Offs

One of the most common things you will do as a singer is play in a setting with other singers playing as part of a band. Very rarely will you play or sing solo without any other instruments.

Playing with other instruments is different than playing alone. There is a courtesy and etiquette that must be present, as well as unwritten rules about what is expected of you in a group setting. This includes listening differently, becoming aware of dynamics and musical cut-offs, as well as a number of other things we will discuss.

**Etiquette: Rules about good behavior that make you nice to be around in different social settings**

**Rehearsal and Performance Etiquette:**

- Be courteous and respectful to your peers/musical director
- LISTEN LOUDER THAN YOU PLAY
- When your musical director makes a correction, whether you messed up or not, make sure to play it right next time
- Raise your hand during rehearsal if you have a question or something to say
- If someone next to you needs help, offer to help them!
- Keep a positive attitude!
- NOTE FOR DRUMMERS: When you are in rehearsal and the instructor stops the band, take extra care not to fiddle with your sticks! If you have trouble not hitting your drums, lay your sticks on the ground until the instructor is finished talking.
Blend and Balance: Playing or singing in a group means everyone needs to listen for blend and balance. When you play with other people, we don’t want one instrument sticking out! We want to hear everyone blended together so we can hear all the instruments!

Balance is important because we don’t want to only hear the drums! We want to hear the guitar, the keyboard, and the singers as well! The best way to work on blend and balance is to LISTEN. If you can hear the others around you, you are playing at a good ensemble volume!

Dynamics and Cut-Offs: When you play in an ensemble, every single person is still responsible for every note, rhythm, cut-off (when a held note ends), and dynamic (how loud or soft!).

Think of it like a math test: if you get 85/100 questions right you get a solid B! You only missed 15 points! However, if you think of the points as musical notes, dynamics, rhythms and cut-offs, 15 mistakes still may not seem like that big of a deal. However, if everyone in your band makes 15 mistakes each, the music would end up sounding like a lot of wrong notes without good dynamics or cut-offs. This is why it is important for every band member to be responsible for every note, rhythm, dynamic, and cut-off!