

CHORDS, COVERS, & COLLABORATION

CREATIVITY IN THE CHORAL CLASSROOM

CHORDS, COVERS, & COLLABORATION

CREATIVITY IN THE CHORAL CLASSROOM



CREATIVITY

What?

Why?

Who?

When?

Where?

How?

LET'S
SING!

A musical staff with two horizontal lines. Below the staff, four notes are written in cyan: 'Do' at the far left, 'Fa' in the second position, 'Sol' in the third position, and 'Do' at the far right.

A musical staff with two horizontal lines. Below the staff, four notes are written in pink: 'Mi' at the far left, 'Do' in the second position, 'Re' in the third position, and 'Mi' at the far right.

A musical staff with two horizontal lines. Below the staff, four notes are written in green: 'Sol' at the far left, 'La' in the second position, 'Ti' in the third position, and 'Do' at the far right.

A musical staff with two horizontal lines. Below the staff, seven notes are written in cyan and pink: 'Mi' (pink) at the far left, 'Do' (pink) in the second position, 'Re' (pink) in the third position, 'Mi' (pink) at the far right, 'Fa' (cyan) in the second position below the staff, 'Sol' (cyan) in the third position below the staff, and 'Do' (cyan) at the far right below the staff.

A musical staff with two lines. Notes are placed on the lines and in the spaces. From top to bottom, the notes are: Sol (green), La (green), Ti (green), Do (green), Mi (pink), Re (pink), Fa (cyan), and Do (cyan). Vertical dotted lines separate the notes into four columns.

TEACHER INSIGHT

A musical staff with two lines. Notes are placed on the lines and in the spaces. From top to bottom, the notes are: Sol, Do, Re, Sol, Mi, La, Ti, Mi, Do, Fa, Sol, Do. Below the staff, Roman numerals are placed: I, IV, V, I. Vertical dotted lines separate the notes into four columns.

TEACHER INSIGHT Simple Chord Progressions

I	V	I	V
I	IV	V	I
I	IV	I	V
I	V	vi	IV

TEACHER INSIGHT Simple Chord Progressions

A musical staff with two lines. Notes are placed on the lines and in the spaces. From top to bottom, the notes are: Sol, Do, Sol, Re, Mi, La, Ti, Do, Fa, Sol. Below the staff, Roman numerals are placed: I, IV, I, V. Vertical dotted lines separate the notes into four columns.

Do La Sol Ti

Mi Do Mi Re

Do Fa Do

ACTIVITY

Steps & Guiding Questions Students

Instructional Thoughts & Asides for Teachers

ACTIVITY

- 1) Sing through each line as a group.
- 2) Decide who will sing what part (line).
 - a) Have each part sing their line to make sure everyone feels confident on the line they're singing!
 - b) Put all parts together. (You could try different combinations of two parts or just go for all three!)

.....

These instructions: YOU determined the number of beats dedicated to each chord.

ACTIVITY

These instructions: STUDENTS determined the number of beats dedicated to each chord.

.....

- 1) Sing through each line as a group.
- 2) **Make a musical decision!** How many beats will be dedicated to every chord? (2, 3, or 4?)
 - a) Have each part sing their line to make sure everyone sings their chord pitch the correct number of times for each chord! (Each pitch in the line 2, 3, or 4 times)
 - b) Put all parts together. (Try all three! You can always go back and try two at a time.)

.....

This is a perfect checkpoint for success!

ACTIVITY

Now that you've heard that chord progression with every chord pitch sounding on every beat, **get creative!**

- 3) What should the rhythm for each part be? (Remember the "Beat 1 Root Rule!")
 - a) Try having *one part* sing their chord pitches on a different rhythm within the [number/number options of] beats dedicated to each chord. Next, combine that with the other parts to see how your progression sounds with the new rhythm!
 - b) Do you want another part to have a similar rhythm? A different rhythm? Try different rhythms and combinations until you like how your progression sounds with all parts. (Remember to isolate and practice the new rhythm first, then put the parts together! You can repeat this until you like how it sounds!)

ACTIVITY

You could extend the activity by including guiding questions about dynamics and articulation; however, be sure you've had a "checkpoint for success" with the addition of the new rhythmic factors.

.....

Let's hear all of the different arrangements you created!

The Lion Sleeps Tonight

Key: D Level 2



Intro:

D G D A7
Dee deedee dee dee, dee dee-dee dee, de-wee-um, um, a-weh
(D) G D A
Dee deedee dee dee, dee dee-dee dee, de-wee-um, um, a-weh

Bridge:

(D) G A7
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
D A7
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
D G A7
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
D A7
A-wim-a-weh A-wim-a-weh A-wim-a-weh--

Verse 1:

D G D A7
In the jun-gle, the migh-ty jun-gle, The li-on sleeps to-night;
D G D A7
In the jungle, the mighty jungle, The li-on sleeps to-night

Chorus:

D G D A7
We-eee - ee-ee-ee- ee um, um, a-weh-
D G D A7
We-eee - ee-ee-ee- ee um, um, a-weh-

Verse 2:

D G D A7
Near the vil-lage, the qui-et vil-lage, The li-on sleeps to-night
D G D A7
Near the vil-lage, the qui-et vil-lage, The li-on sleeps to-night

repeat **Chorus.**

Verse 3:

D G D A7
Hush my dar-ling, don't fear my dar-ling, The li-on sleeps to-night
D G D A7
Hush my dar-ling, don't fear my dar-ling, The li-on sleeps to-night

repeat **Chorus;** then:

D G D A7
We-eee - ee-ee-ee- ee um, um, a-weh (fade)

www.cathyschords.com

Bridge:

(D) G
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
D A7
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
D G
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
D A7
A-wim-a-weh A-wim-a-weh A-wim-a-weh--

Verse 1:

D G D A7
In the jun-gle, the migh-ty jun-gle, The li-on sleeps to-night;
D G D A7
In the jungle, the mighty jungle, The li-on sleeps to-night

Chorus:

D G D A7
We-eee - ee-ee-ee- ee um, um, a-weh-
D G D A7
We-eee - ee-ee-ee- ee um, um, a-weh-

Verse 2:

D G D A7
Near the vil-lage, the qui-et vil-lage, The li-on sleeps to-night
D G D A7
Near the vil-lage, the qui-et vil-lage, The li-on sleeps to-night


repeat **Chorus.**

Small steps of success—start with a verse &/or chorus

V7 ↔ V

Lead Sheets, Lyric Sheets, Something Else?

The Lion Sleeps Tonight Key: D Level 2



Intro:
D G D
Dee deede dee dee, dee dee-dee dee, de-wee-um, um, a-weh
(D) G D A
Dee deede dee dee, dee dee-dee dee, de-wee-um, um, a-weh

Bridge:
(D) G
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
D A7
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
D G
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
D A7
A-wim-a-weh A-wim-a-weh A-wim-a-weh--

Verse 1:
D G D A7
In the jun-gle, the might-ty jun-gle, The li-on sleeps to-night;
D G D A7
In the jungle, the mighty jungle, The li-on sleeps to-night

Chorus:
D G D A7
We-eee - ee-ee-ee-ee um, um, a-weh-
D G A7
We-eee - ee-ee-ee-ee um, um, a-weh-

Verse 2:
D G D A7
Near the vil-lage, the qui-et vil-lage, The li-on sleeps to-night
D G D A7
Near the vil-lage, the qui-et vil-lage, The li-on sleeps to-night

repeat Chorus.


Verse 3:
D G D A7
Hush my dar-ling, don't fear my dar-ling, The li-on sleeps to-night
D G D A7
Hush my dar-ling, don't fear my dar-ling, The li-on sleeps to-night

repeat Chorus; then:
D G D A7
We-eee - ee-ee-ee-ee um, um, a-weh (fade)

www.cathyschords.com

Teacher Eyes/Brain

The Lion Sleeps Tonight



Intro:
Dee deede dee dee, dee dee-dee dee, de-wee-um, um, a-weh
Dee deede dee dee, dee dee-dee dee, de-wee-um, um, a-weh

Bridge:
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
A-wim-a-weh A-wim-a-weh A-wim-a-weh A-wim-a-weh
A-wim-a-weh A-wim-a-weh A-wim-a-weh--

Verse 1:
In the jun-gle, the might-ty jun-gle, The li-on sleeps to-night;
In the jungle, the mighty jungle, The li-on sleeps to-night

Chorus:
We-eee - ee-ee-ee-ee um, um, a-weh-
We-eee - ee-ee-ee-ee um, um, a-weh-

Verse 2:
Near the vil-lage, the qui-et vil-lage, The li-on sleeps to-night
Near the vil-lage, the qui-et vil-lage, The li-on sleeps to-night

repeat Chorus.

Verse 3:
Hush my dar-ling, don't fear my dar-ling, The li-on sleeps to-night
Hush my dar-ling, don't fear my dar-ling, The li-on sleeps to-night

repeat Chorus; then:
We-eee - ee-ee-ee-ee um, um, a-weh (fade)

www.cathyschords.com

You got creative with that chord progression...now what?

- ▶ Chord progression determined by the teacher
- ▶ 3 vocal lines determined by teacher to capture chord progression
- ▶ Students made musical decisions to transform progression from simply block chords to a progression that included rhythmic patterns within parts and rhythmic variation between parts
 - ▶ Extended: Students made musical decisions regarding dynamics and articulation/style
- ▶ Students shared their arrangement of the chord progression with peers
- ▶ Teacher connected the chord progression to a familiar song

Create your own cover of a familiar song!

- ▶ **Foundation:** previously arranged chord progression
- ▶ Students select a song they will cover from options provided by teacher (one verse and/or chorus only)
- ▶ Students make musical decisions to create another arrangement of the chord progression [that includes rhythmic patterns within parts and rhythmic variation between parts]
 - ▶ Extend: Include dynamics and articulation/style
- ▶ Students make musical decisions regarding how to incorporate the melody into their chordal accompaniment
 - ▶ Extend: Vary the chordal accompaniment from verse to chorus
- ▶ Students shared their arrangement of the chord progression with peers



RESOURCES ON MY WEBSITE

- ▶ These presentation slides (PDF)
- ▶ 3-part solfège PDFs for simple chord progressions
 - ▶ Line - by - line
 - ▶ All 3 lines (3 melodic lines)
 - ▶ All 3 lines divided into chord progression visually
- ▶ Lead sheets, lyric sheets
- ▶ Links to websites that list songs that use only certain chords or chord progressions
- ▶ My contact information



THANK YOU!

Becky Marsh, Ph.D.

Assistant Professor of Choral Music Education
Butler University

beckymarsh.music@gmail.com
www.beckymarshmusic.com



You can find these slides as well as
other supplementary materials
on my website.

I'd love to chat!