



When I Sing by Rosephanye Powell

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Teacher's Guide

INTRODUCTION & OVERVIEW

Following the success of the BandQuest® series from the American Composers Forum, the Forum launched ChoralQuest® in order to commission high quality new works for middle level choirs by living composers. In addition to new pieces created by some of today's leading composers, ChoralQuest also provides a rich curriculum with multiple resources for ensembles and music classrooms. The goals of the ChoralQuest curriculum are to provide educators with:

- Tools to create effective ensemble lessons that teach students how to perform the piece
- Resources that support interdisciplinary teaching and learning related to the music

We believe that when students approach a piece through multiple entry points and make connections between the music they sing and other disciplines, they not only develop into stronger performers, but also make meaning of the music and its relationship to their own life experiences.

THE FRAMEWORK

The materials were developed using a curricular framework called the Facets Model (Barrett, McCoy, & Veblen, 1997). The Model is a comprehensive approach for studying musical works in depth, one that helps students relate music to other disciplines in meaningful ways. Though used to create curricula in many settings, it provides an exemplary scaffold for the content of the ChoralQuest curricula.

Eight essential questions are key to the Facets Model. The questions are grouped into categories which encourage teachers and students to address fundamental ideas about the origins of the work, its elements and form, and the range of expressive meanings it conveys. For in-depth information on the facets model, go the ChoralQuest® website (www.ChoralQuest.org) or by [clicking here](#).

The materials for each ChoralQuest® curriculum can be downloaded. The curriculum includes:

- A Teacher's Guide
- Composer Biography and Program Notes
- Lesson plans for Rehearsing the Music including Warm Ups
- Lesson Plans for Listening and Responding
- Lesson Plans for Creating Music
- Lesson Plans with an Interdisciplinary Focus
- Readings for Students
- Assessment Strategies
- Links to other web-based resources



WHEN I SING was commissioned by the American Composers Forum for its ChoralQuest® series of new works for Middle School Choirs. It was premiered on May 9, 2017 by the Auburn Junior High Elites Choir in Auburn, AL under the direction of Teresa Rhyne.

When I Sing REHEARSAL NOTES

The following notes for rehearsing *When I Sing* provide teaching suggestions and information about musical elements and characteristics that will help students perform the work and understand how the piece looks and sounds. Your rehearsals may highlight a single element and concept, or they may highlight multiple facets of the piece. Either approach helps students understand how Rosephanye Powell and her students chose and combined text and music to create *When I Sing*. It's a good idea for students to watch and listen to the [performance of the piece](#). Listening to the recording helps the students understand how to perform the articulation demands of the piece.

Below are numbered suggestions for musical elements to highlight as you rehearse *When I Sing*. The elements in **bold** fonts have specific mini-lessons in the SKILL BUILDER section of the curriculum.

1. Meter

- Starts in 4/4 meter and remains the same throughout.

2. Tempo

- Begins at  = 90
- Remains steady throughout the piece, with a slight broadening at mm. 54-55.

3. Rhythm – Skill Builder #1 – Rhythmic Accuracy

- Find places where syncopated rhythms occur (mm. 17, 35, 42, 51, 52, and in several instances in mm. 72-86).
- Find recurring rhythmic figures (such as opening three notes , and ostinato rhythm in mm. 72-73.
- [Review syncopated counting pattern.](#)
 - How does the syncopated rhythm in the piano introduction set the mood for *When I Sing*?

When I sing

4. Dynamics

- Review dynamic markings as they are found in the song.
 - How does the crescendo in mm. 13-14 relate to the text? (Note: this is connected to text painting)
 - Why do you think the music of the beginning (A) section gets louder each time it's repeated?

5. Text/sound connections - Skill Builder #2 – Articulation with Tenuto

- Find places in the text where the melody and dynamics support the text, as in mm. 12-13, where the melody rises with the words “that is soaring high above”. Are there other places where the music connects to the text?
- There are many places in the music where *tenuto* marks are indicated.
 - Why do you think Powell added *tenuto* marks in these sections? How does performing these pitches with tenuto enhance the lyrics? [See Vocal Warm-Ups.](#)

6. Accompaniment

- Play piano accompaniment as students follow the score.
 - How does the piano introduction set the mood for the song?
 - Do the dynamic markings in the accompaniment follow those in the voice parts?
 - How does the piano accompaniment in the coda enhance the excitement of the song's ending?

7. Vocal Colors

- Select examples from the different voices where there are accidentals in the music (mm. 15, 35 and 61).
- Play passages with and without accidentals.
 - What effect do the altered notes have on the sound?

8. Vocal Production - Skill Builder #3 – Singing Harmony with Good Intonation

- Singing in solfege is integrated in the piece *When I Sing* (mm. 42-45, voices 2 and 3).
- Other sections in the music may be improved with solfege practice (voices 1 and 2. mm. 73-82 and mm. 83-86, all voices).
- Divide students into groups of 12 or 15 (with equal voice parts); practice the various sections and sing for the choir; determine which groups have the best vocal blend.

9. Texture – Skill Builder #3 – Texture – Skill Builder #4 - Texture

- Review monophonic, homophonic and polyphonic definitions.
- Discuss the effect of moving from a monophonic texture to homophonic (ex. mm. 5-9 and 9-13).
- Review call and response. Find where this occurs.
- Discuss Rosephanye Powell's use of texture in this piece. How does her choice of texture relate to the text?

10. Coda

- Discuss what a coda is. Have students identify the coda section in "When I Sing".
 - What changes in the coda sets this section apart from the rest of the song?
 - How does the coda relate to the rest of the song?

11. Improvising

- The coda provides an excellent opportunity for students to improvise short vocal melodies along with the rhythmic ostinato. As students become accustomed to singing this section, have them individually practice creating their own improvisation that may become part of the performance. See [Circle Singing Lessons](#).

Musical Elements in *When I Sing*

Melody/Motive/Texture

The main melodic or motivic material and textures are highlighted below.	
Melody in the main section is sung legato, with several dynamic changes that add expressiveness to the music. Melody in the coda is sung legato, accompanied with a rhythmic vocal ostinato. Piano Accompaniment changes throughout the song: In the beginning is a soulful dance with light syncopation; it reinforces the vocal parts and the dynamics. Accompaniment becomes more syncopated later in this section, adding more rhythmic energy to the vocal parts. Accompaniment in the B section is primarily chordal and simple. Accompaniment returns to the energetic pattern found in the second half of the A section The coda accompaniment begins in regular rhythm, adding accents on the off-beat as the piece draws to an end. Text Painting: musical technique of composing a melody that reflects the literal meaning of the song's lyrics.	mm. 12-13, 18-20, 23, 38, 41, 54-55, mm. 72-82 mm. 1-23 mm. 23-38 mm. 42-53 mm. 55-71 mm. 72-78 mm. 79-90 mm. 14-15, 30-31, 47-53, 54-55, 61-63,
Texture: The way multiple voices interact in a composition A variety of textures are used: • Monophonic sections • Homophonic sections • Polyphonic sections	mm. 5-9 mm. 9-20, 24-29 (V2 & 3) 30-46, 83-90 mm. 23-27, 72-82

Rhythm, Meter and Tempo

Duple Meter – most common meter 4/4 meter: 4 beats per measure with a quarter note receiving one beat.	4/4 meter throughout
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Form

The overall structure or plan of a piece of music; the layout of a composition as divided into sections	
Overall form is in three parts (A (with 2 verses) BA) with introduction and coda 4-measure introduction in piano accompaniment presents a slightly syncopated soulful dance style - Verse 1 presents four phrases, first in monophonic and then homophonic texture - Verse 2 follows the same pattern - B section begins as solo with accompaniment, followed by a polyphonic and the homophonic section - A section repeats - Extended coda with two repeated sections: - first in unison, then with added syncopated upper parts - then in 3 parts in homophonic style 4-measure closing tag ends the piece	mm. 1-4 mm. 5-20 mm. 23-38 mm.41-55 mm. 55-71 mm. 72-82 mm. 83-86
Call and response Sections where one voice sings a phrase and two or more voices echo or answer	mm. 23-28, 31-32, 47-51, 55-61, 63-64, 73-82

Harmony

E-flat Major, changing to F Major Occasional accidentals add color to the harmony: - In vocal parts - In accompaniment	mm.1-53, 55-end mm. 15, 17, 31, 35, 63, 67 mm. 15, 17, 31, 35, 45, 63, 67, 71, 75, 77, 78, 79, 81
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Expressive Markings

The marks and terms included in a musical score to communicate a composer's intent about how a piece should be performed. The composer indicates that the piece is a fun song that expresses the joy of choral singing. The singers are encouraged to show expression in their faces, voices and body movements.		
Dynamics: Degree of loudness or softness of the music. • mezzo-piano – medium soft (mp) • mezzo-forte -medium loud (mf) • forte –loud (f)		mm. 5-12, 20, 38, 42-45 (V2 & 3) mm. 13-19, 23-37, 41-53 mm. 55-end
Crescendo: sections where the music grows louder. 		mm. 12, 53 (piano), 54
Decrescendo: sections where music gets softer. 		mm: 18-19
Articulation: the composer's intent is indicated through specific markings in the notation • Accent: strongly emphasized noted indicated by a side arrow under or over the note. • Tenuto: a horizontal line over or under the note indicating that the note should receive its full value. • Staccato: a dot placed over or under a note to indicate that it should be sung detached and crisp.		mm. 52, 55, 89-90 mm. 16, 19 (V3), 20, 28 (V2 & 3), 29 (V1), 31, 32 (V3), 33, 56 (V1), 57, 58 (V2 & 3), 59-60, 61 (V1), 63, 64 (V3), 65, 68 (V1), 69-70, 88 (V1 & 2)
Fermata: Musical symbol placed over a note or rest that extends it beyond its normal duration. 		m. 90

Composer Bio for Teachers

Rosephanye Powell (b. 1970)

Rosephanye (ro-SEH-fuh-nee) Dunn Powell is a multifaceted musician. She engages with the world of music as a composer, conductor, performer, educator, and scholar. Her primary performance and research areas are African-American spirituals, the art songs of William Grant Still, and voice-care concerns for choral singers and directors. Dr. Powell has performed and served as a clinician both across the United States, and internationally and is considered one of America's premier women composers of choral music. She is currently the Charles W. Barkley Endowed Professor of Voice at Auburn University, Auburn, Alabama.



Born in Lanett, Alabama, Powell early years were filled with piano lessons, playing saxophone at school, and singing in choirs. In high school, sports played an important part in her life. She was skilled in both running track and playing basketball. She was a member of the marching band (saxophone) and took lead roles in theatrical productions. Powell graduated from West Point High School (West Point, GA) in 1980 as the class valedictorian.



Rosephanye Powell and Dr. William Powell. Both are professors at Auburn University

She went off to study at Alabama State University on a basketball scholarship but playing basketball wasn't a match for her pursuit of a music degree. Music became her focus and Powell graduated summa cum laude from Alabama with a Bachelor of Music Education degree in vocal music in 1984. She went on to graduate school at Westminster Choir College, earning a master's degree in vocal performance and pedagogy in 1987. She earned her Doctor of Music degree in vocal performance in 1993 from Florida State University.

After teaching at Philander Smith College and Georgia Southern University, Powell joined the faculty of Auburn University, Auburn AL.

Powell is regularly commissioned to compose new works for university choruses, professional, community and church choirs, as well as secondary school choruses. Her works have been conducted and premiered by nationally-renowned choral conductors, including, Anton Armstrong, Philip Brunelle, Bob Chilcott, Rodney Eichenberger, Tom Hall, Albert McNeil, Tim Seelig, André Thomas and Judith Willoughby. Her work has been auctioned by Chorus

America and her compositions are in great demand at choral festivals around the country, frequently appearing on the regional and national conventions of the American Choral Directors Association, as well as Honor Choir festivals. Dr. Powell's compositions include sacred and secular works for mixed chorus, women's chorus, men's chorus, and children's voices.

Recent commission and premiere highlights include: *Gospel Trinity*, a four-movement work for narrator, soloists, choir and orchestra (or rhythm section), composed for the New Music Initiative, Brehm Center at Fuller Theological Seminary; *Friendship*, composed for the Jacksonville (FL) Children's Chorus; *With What Shall I Come* (SATB), composed for the St. Olaf Choir 2015 Winter Tour in celebration of the 25th anniversary of Dr. Anton Armstrong, conductor, and premiered at Carnegie Hall; *Why We Sing* (TTBB), composed for the 2014-2015 touring season of *Cantus* Vocal Ensemble; *Bright is the Ring of Words* (TTBB), composed in celebration of the 125th Anniversary of the University of Pittsburgh Men's Glee Club, (March, 2015); *The Lord Is My Light and My Salvation* (SATB), composed for the NCMEA High School Choral Section for the 2014 North Carolina Honors Chorus; *The Cry of Jeremiah*, a four-

movement sacred work for narrator, chorus, organ and orchestra, commissioned by the American Guild of Organists, premiered at the Lincoln Center, NY (May 2014); *I Want to Die While You Love Me* (SSAA), composed for the 2013 Women's Choirs Commission Consortium of the American Choral Directors Association; *Great is the Lord!*, composed for the Downtown Minneapolis Churches for their February 2013 Choral Festival (MN); *I Will Sing*, commissioned and premiered by the Oxford Civic Chorale, Oxford, MS; *Arise Beloved*, commissioned by OurSong (Atlanta, GA) one of four works premiered as part of the group's choral cycle "And Nature Smiled," performed at the internationally-acclaimed Spivey Hall; *Christmas Give*, a suite of five songs for SATB and orchestra, composed for the Baltimore Choral Arts Society Christmas CD "Christmas at America's First Cathedral" released by Gothic Records; and *Ev'ry Time I Feel the Spirit*, arranged for The Sofia Chamber Choir "Vassil Arnaudov" - Bulgaria, Southeastern Europe.

Recent research articles include *Keeping the "Choir" in Showchoir* published in the American Choral Directors Journal; *William Grant Still: His Life and His Songs* and *The African-American Spiritual: Preparation and Performance Considerations* both published in the prestigious *NATS Journal of Singing*. She served as the editor and wrote the introduction for *William Grant Still: An Art Song Collection* which is published by William Grant Still Music.

In 2009, Dr. Powell received the "Living Legend Award" presented by California State University African Diaspora Sacred Music Festival in Los Angeles. She was listed in the first edition of the international publication *Who Is Who in Choral Music*. And, she has been included in *Who's Who Among America's Teachers and Outstanding Young Women in America* in recent years. Dr. Powell is a member of the American Society of Composers, Authors, and Publishers (ASCAP), the American Choral Directors Association (ACDA), the College Music Society (CMS), the National Association of Teachers of Singing (NATS) and the Music Educators National Conference (MENC).

Based on biographical information from R. Powell's Website, <http://rosephanyepowell.com/#about>

A Rosephanye Response

What is the origin of your name?

I have heard two stories. The first is that my grandmother (or one of my female relatives) wanted to name me "Fannie" (also spelled Fanny). My mother, a school teacher, was not pleased with that idea but compromised and combined her name "Rosa" with "Fannie". Another story that I heard was that it was suggested to name me "Stephanie". My mother wanted me to have part of her name, so she combined "Rosa" with "Stephanie," removed the t and changed the i to y (because she thought it complimented the look of the name while functioning like the i to make the e long. As well, it distinguished further my name from "Stephanie").

Meet Composer Rosephanye Powell



Powell was born in Lanett, Alabama in 1962.

What's in A Name?

Rosephanye (ro-SEH-fuh-nee) is a unique first name. Powell tells two "family" stories

about how she was named. Her female relatives wanted to call her Fannie (also spelled Fanny). Her mother, a school teacher, just knew that name would not work very well in school. She suggested combining her name, Rosa, with Fannie with plus a few spelling changes. The result was Rosephanye. The second story is about a different family member who liked the name Stephanie. In this story, her mom decided to connect part of her name, Rosa, with Stephanie to create a distinctive new name.

Rosephanye Powell's childhood was filled with music. Piano lessons, all the songs she sang in church and school choirs, and family music framed her days. She also played saxophone in the high school marching band and often had lead roles in theater productions.

She Loved to Sing

In high school, Rosephanye and three other friends formed a vocal group. They sang impromptu performances all over the school building; the hallways, cafeteria, front office. They admitted that they probably annoyed many people, but they had fun. The group eventually became a gospel quartet. Rosephanye was also an athlete; she ran track

and played on the basketball team. She graduated from West Point High School as class valedictorian in 1980.

Off to College

Rosephanye won a basketball scholarship to attend Alabama State University, an Historically Black College. Playing basketball was fun but working on a music degree was even more important and satisfying. She graduated with a bachelor's degree in Vocal Music Education in 1984. Attending Graduate school at Westminster Choir College led to a master's degree in vocal performance and pedagogy in 1987. Powell eventually received her Doctor of Music degree (PhD) in Vocal Performance in 1993 from Florida State University.



Powell with Auburn Middle School students

Music & Composers that Influenced Her

Powell's first musical experiences were with gospel, jazz, and Rhythm & Blues, all music she heard when growing up. Classical music by Handel, Bach, Verdi, and Puccini were added to her list of favorites over the years. African American composers William Grant Still, Undine Smith Moore, and Florence Price also played an important role in her development as a musician, researcher, and composer during her college and graduate school career.



Teacher, Performer, Composer

Powell's career in music includes all three. She **teaches** college students as a Professor of Voice at Auburn University in Auburn, Alabama and when she conducts choral workshops and residencies for teachers and choir students all over the United States.



CD Cover-Motherless Child

<https://store.cdbaby.com/cd/rosephanyepowell>

As a **performer**, perhaps her best-known work is the *Motherless Child* project. Powell artfully wove music, narratives, and drama together to create a collage of sound and images about the pain and suffering, but also the hopes and inner strength of enslaved African Americans. She is the solo voice that performs the ten songs on the CD.

Powell is considered one of today's premier choral music **composers**. When asked about how she composes, Powell replied *"I flow from a lyrical vocal line, rhythmic energy and colorful harmonies that support and paint the lyrics. For me, everything flows from a desire to express the meaning of a text."*

She was listed in the first edition of the international publication *Who Is Who in Choral Music*; and has been included in *Who's Who Among America's Teachers* and *Outstanding Young Women in America*.

Advice to Young Composers

When asked what she would say to young composers about their work, Rosephanye replied that composers should *"...strive to develop (their) craft. So many of us prefer to receive accolades for average or mediocre work ..."*

She continued, *"... one must be patient and persistent in developing one's craft. This includes experiencing setbacks, failures, and criticism. It also means enjoying moments of success without becoming imbalanced in one's thinking...regardless of how wonderful or lacking...others may perceive one's last performance or composition, it is just a moment in time that will soon pass."*



Historic Samford Hall on campus of Auburn University, where Rosephanye Powell teaches. Built in 1888.

Dr. Powell is married to Dr. William C. Powell, Associate Director of Choral Activities, Auburn University. The couple resides in Auburn, Alabama, and are the parents of two daughters.

Visit her website at <http://rosephanyepowell.com/>.



Mini-Lesson: Meet Composer Rosephanye Powell

OVERVIEW

An important facet of learning a new piece is to know who created the music. Teaching this mini-lesson will provide students with background on Rosephanye Powell and her work as a composer and educator. After reading the article, “Meet Composer Rosephanye Powell,” students will share and discuss information and events in the composer’s life, then complete a Portrait of Powell.

LEARNING GOAL

After reading an article about the composer, students will organize information and create a Portrait of the Composer.

NATIONAL STANDARDS

Synthesize and relate knowledge...to make music.

RESOURCES & MATERIALS

- Copies of the article, “Meet Composer Rosephanye Powell”
- Copies of the “Composer Portrait” organizer for students to complete
- [The composer’s website](#)
- Optional: Copies of the ChoralQuest® [Biography for Teachers](#)

PROCESS

Decide if you wish to use the “Composer Portrait” as an individual or group assignment, or as a homework assignment.

Students Will:

1. Read the article in class or at home from a post on the choir website.
2. Discuss Rosephanye Powell in class, talk about what they read, note events, experiences, and details of her life that they found interesting or significant.
3. Use information from the reading and discussion to complete a “Composer Portrait” using the template provided with this lesson. They can complete a “Composer Portrait” individually or with a partner. The activity can also serve as a homework assignment.

EXTENSIONS

- The students’ biographical summaries can be posted or shared at the choir’s performances of *When I Sing*.

ASSESSMENT

Use the “Composer Portrait” graphic organizer to assess what students’ know about the composer either immediately after this lesson, or as a final assessment after completing your study and performance of the *When I Sing*.

A PORTRAIT OF ROSEPHANYE POWELL

If you were going to tell a family member or friend about the composer of *When I Sing*, what would you say to paint a picture of her life and accomplishments? Reflect on events, facts, and details you've read, found on the web, or heard from you teacher. Choose five and summarize them in the circles.

(You can write inside AND outside the circles.)

1. _____

2. _____

3. _____

4. _____

5. _____

Name(s) _____

_____ Date _____



Program Notes by Rosephanye Powell



When I Sing was composed to be a fun song that expresses the joy of choral singing. The singers should be encouraged to smile, sway, clap, snap their fingers (beats 2 & 4) and entertain the audience, especially in the last section. The lyrics for *When I Sing* were written in collaboration with the singers of the Auburn Junior High School “Elites.” Many of the lyrics are their words to express the bond experienced when singing together.

When I Sing is composed in ABA form with an introduction and coda. The piano introduction presents an abbreviation of the opening melody. This is followed by a choral introduction, comprised of a lyrical, unison and homophonic presentation of the A section lyrics, melody, harmony and rhythm. In measure 12, I suggest that the instructor explains how the compositional device “text painting” is employed

as the notes paint the text by ascending on the phrase “sourcing high above.” The introduction is followed by the A section which has some independence in the vocal parts and is accompanied by a rhythmic, soulful dance in the piano.

When asked about how she composes, Powell replied “*I flow from a lyrical vocal line, rhythmic energy and colorful harmonies that support and paint the lyrics. For me, everything flows from a desire to express the meaning of a text.*”

A contrasting B section begins at measure 41 and introduces new lyrics. The vocal solo in the first soprano part should be sung tenderly, supported by harmony in the two lower voices as they sing on solfege. My hope is that the instructor will use this section as a teaching tool to help students understand the relationship between solfege and the notes on the page. In rehearsal, the instructor may want to have the first sopranos attempt to sing their line on solfege to practice this skill. Additionally, the second sopranos and altos may experiment with singing their parts on (ah) rather than solfege, since the composer could very easily have placed this syllable under the notes. In measure 52, more text painting is employed on the words “harmonies and “rhythms” as the notes are harmonized and have rhythmic emphasis. Additionally, text painting is demonstrated in measures 53-54, on “together” and “one” as the vocal parts become unison. At measure 55, there is a return to the A section in new key.



The final section (coda) begins at measure 72 (I removed a comma) and is characterized by improvisation. It should be sung in the style of a

circle song. Each section can be repeated numerous times with new parts added and parts delineated.

The parts written in the score can be used as a foundation upon which to add new ideas. The hand percussionists can improvise their parts as well. Feel free to end in the “pop” style in measures 83 or 84; or as composed with a big ending in the final measure.

--Rosephanye Powell

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A Narrative Analysis of When I Sing

This informal music analysis of the song follows the text.

Musical terms are bolded the first time they are used.

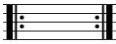


	The Text	Musical elements & characteristics
Intro mm 1-4+		Piano introduction is built upon an important rhythmic motive from the song.
Part A mm. 5–9	<u>Verse 1:</u> <i>When I sing, I feel wonderful. I feel joy. I feel peace. I feel love.</i>	- Sopranos I & II sing in unison until measure 9, where they break into 2-part harmony on the word, “love.” - Moderate tempo and mp dynamics. - They sing the 3 short sentences with confidence.
mm. 9-13	<i>When I sing, life is beautiful; like a bird that is soaring high above.</i>	- Altos join; song now fully homophonic in 3-parts. Text painting on “like a bird that is soaring high above;” upward melody, dynamics crescendo to mf.
mm. 13-17	<i>When I sing there’s no anger, there’s no trouble; there is only love.</i>	3-part harmony spins out the gentle words of the song. But the word “love” surprises listener and adds some spice with a flat 6th in the mostly major scale.
mm. 18-20	<i>When I sing, when I sing, when I sing.</i>	The melody of the final phrase of verse 1 (“When I sing”) moves down in a sequence as it decrescendos.
mm. 20-23	<u>Piano interlude</u>	<u>Piano links 2 verses together.</u>
mm.23-38	<u>Verse 2:</u> <i>As I sing with those around me, Our voices become one. Like the moon and the tide, work together. We sing together. Our harmonies and rhythms work together as one voice.</i>	- Verse two presents the same melody, but with increased energy and joy. – 1st Sopranos begin, other voices echo, then all sing the rest of each phrase. – Dynamics are louder: mf most of the time. – Accidentals add color to the voice & piano. – Unpitched percussion accompanies piano and singers: claves, cabasa, shakers, and triangle.
mm. 38-41	<u>Piano interlude</u>	<u>Piano plays a transition to Part B.</u>
Part B mm. 41-45	<i>As I sing with those around me, Our voices become one. Like the moon and the tide, work together.</i>	1st sopranos sing a new melody while 2nd sopranos and altos sing a solfege accompaniment – in opposite motion – and piano plays long chords.
mm. 47-51	<i>We sing together.</i>	As the lyrics shift to “work together,” all 3 parts sing a polyphonic section, weaving the words together.
mm. 52-55	<i>Our harmonies and rhythms work together as one voice.</i>	When singers arrive at the word “harmonies...,” the texture shifts again to homophonic chords. The final two measures are sung in a strong unison and crescendo with confidence.
Part A mm. 55-71	<i>When we sing, all is wonderful. We have joy. We have peace. We have love. When we sing, life is beautiful; like a bird that is soaring high above. When we sing, there’s no anger, there’s no trouble, only love. When we sing, when we sing, when we sing.</i>	- Song returns to the opening melody, but with some alterations: – 1st sopranos lead the melody most of the time – 2nd and altos affirm the melody, weaving through the sopranos’ voices – Louder dynamics

Extended Coda Begins @ mm.72-82 Optional length	<i>Doo – doo – doo... & When we sing, when we sing, when we sing.</i>	• Each phrase in the ending section has the option of being sung many times as a playful extended coda of free improvisation in the style of circle singing. – Begins with unison voices on syncopated “doo-doo-doo” scat syllables. – Next measures add 2-part melody, then sopranos enter with a counter melody. – More phrases; texture thickens with additional harmonies and counter melodies. – Layered measures of scat syllables build homophonic syncopated chords. • Final 6 measures end the song leading off with scat syllable, then 3 homophonic repetitions of the song title sung with CONVICTION! • Fermata holds the final chord.
mm.83-84	<i>Doo – doo – doo...</i>	
m.85-90 the end!	<i>Doo-doo-doo... When we sing!</i>	

When I Sing Glossary

A tempo	marking used after a change in tempo to indicate that the performer should return to the main tempo
Accidentals -sharp -flat -natural	a sharp, flat or natural sign that is not in the key - a sharp raises a note a half step: # - a flat lowers a note a half step: b - a natural cancels a previous sharp or flat in the same measure: 
Accompaniment	music that supports the main melody or theme
Articulation -Accent -Legato -Slur -Staccato -Tenuto	how the notes are connected or separated -strongly emphasized notes as in a march -smooth & connected -for singers, a slur indicates smooth singing; it can also indicate that a single syllable should sound through several notes -very separated, detached, crisp - holding a note for its full value , indicated by a line over or under a note
Call and response	a style of singing in which a melody sung by one singer or group is responded to or echoed by one or more singers
Circle Singing	participatory form of collaborative improvisational singing by a group
Coda	the concluding passage of music at the end of piece
Consonance	when the “ear” of the music listener has an impression of stability and repose, a sense of fitting together
Crescendo	musical term (Italian) for music growing louder 
Decrescendo	musical term (Italian) for music getting softer; same as diminuendo 
Divisi (div.)	a direction in music for singers reading the same musical staff to divide into two or more voice parts —abbreviation <i>div.</i>
Dynamics -Piano -Mezzo piano -Mezzo forte -Forte	the degree of loudness or softness of the music; the volume levels of music soft (p) medium soft (mp) medium loud (mf) loud (f)
Expressive elements	elements that help a composer or performer communicate their ideas, thoughts, and emotions; dynamics, phrasing, articulation, intensity and energy all help convey the composer's/performer's intentions
Fermata	a musical symbol placed over a note or rest that extends it beyond its normal duration; looks like 
Harmony	pitchs sounding simultaneously, such as in chords
Homophonic	musical texture comprised of a melody with harmonic accompaniment in other voices or instruments
Imitation/echo	to copy or repeat a melody or rhythm shortly after it first appears with a different voice or instrument; usually at a different pitch in a melody.
Improvisation	singing or playing music created “on the spot”
Lyrics	the words of a song
Melodic contour	the shape of a melody as it moves up, down, or repeats tones
Melodic phrase	a sing measure or group of measures of music that has some degree of structural completeness
Melody	a series of succession of pitches that make up a tune
Meter	the recurring pattern of stresses or accents that organize the pulses or beats of the music into meter groups such as 2/4, 3/4 and 4/4
Metronome	a device used to help keep a steady beat and set the tempo of a composition

Modulation	changing from one key or tonal center to another; this may or may not include a change in key signature
Motive	a short musical idea; it can be a rhythmic motive, or a fragment of melody which includes rhythm and pitch
Ostinato	a short rhythm or melody fragment continuously repeated
Polyphonic	singing/playing multiple harmonizing melodies at the same time; also known as counterpoint
Phrase	a musical line that states a complete idea, often a part of a much larger section of music
Range	distance from the lowest to the highest pitch an instrument can play or a voice can sing
Repeat sign	a repeat sign tells us to repeat a section of music during the performance 
Rhythm	the patterns of musical movement through time
Rhythmic Groove	the groove is the sense of a propelling rhythmic “feel” or “swing” to the music; in jazz it can be felt as a persistently repeated pattern. (Wikipedia); related to ostinatos
Scat Singing	vocal jazz technique where rhythmic syllables, phrases, and mouth sounds are improvised by imitating the sound of instruments with the voice
Sequence	transposing and repeating of a phrase through a succession of different pitches
Slur	a curved line over two or more notes used to show where notes are sung in one breath, so that the notes move smoothly one to the other with no break 
Solfege/solfeggio	using the sol-fa syllables to sing a scale or melody
Structure	the shape or form of the music
Syncopation	placing rhythmic accent where it wouldn't normally occur; off-beat
Tempo	the speed of the music
Text/lyrics	the words of a song
Text Painting (also sound painting/ tone painting/ word painting)	writing music that reflects the literal meaning of a song; for example, writing an upward melody for text about a bird taking flight, or a rhythm that echoes the text, such as “hold on”
Tie	a curved line that connecting the heads of two or more notes of the same pitch, indicating that those notes are to be played as a single note held through their total time value 
Unison	when all singers or instruments play or sing on the same pitches or in octaves of the same pitches