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LYNN BRINCKMEYER

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Middle School  
Choral Students:  
How Do You  
Motivate Them?

2024

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# **Middle School Choral Students**

## **How Do You Motivate Them?**

Lynn Brinckmeyer, clinician

### **CHORAL SELECTIONS**

<b>Title</b>	<b>Composer/Arranger</b>	<b>Voicing</b>	<b>Item Number</b>	<b>Page</b>
Take Time in Life	arr. Will Schmid	4-Part	08744777	4
Gone to Jamaica	Will Schmid	4-Part	08745447	12
Sing Out Your Joy	Victor C. Johnson	SAB	35032584	28
I Feel a Change Is Coming	Jim Papoulis	SAB	48024488	40

# About Lynn Brinckmeyer



Dr. Lynn M. Brinckmeyer is Professor of Music, Associate Dean of the College of Fine Arts and Communication and Director of Choral Music Education at Texas State University. During 2006-2008 she served as President for The National Association for Music Education (formerly MENC). Other past offices include: President for the Northwest Division of MENC, Music Educators Journal Editorial Board, and Washington Music Educators Association General Music Curriculum Chair. In addition to chairing the Eastern Washington University Music Department for six years and conducting the EWU Concert Choir, Dr. Brinckmeyer received the Washington Music Educators Association Hall of Fame, the MENC Northwest Division Distinguished Service Award and she was designated a Lowell Mason Fellow for outstanding contributions to the field of music education.

Dr. Brinckmeyer's research initiatives focus on developing young voices, music from across the globe and music advocacy. She recently published *Wander the USA with Warm-Ups!* Other books include: *The Wonder of Music* with John Jacobson, *Rhythm Rescue!*, *Wander the World with Warm-ups* with Hal Leonard Publishing and *Advocate for Music* with Oxford University Press. She founded the Eastern Washington University Girls' Chorus while teaching at EWU. She also served as Artistic Director for the South Hill Children's Chorus in Spokane, Washington. Dr. Brinckmeyer is a co-founder and Artistic Director for the Hill Country Youth Chorus in San Marcos, Texas.

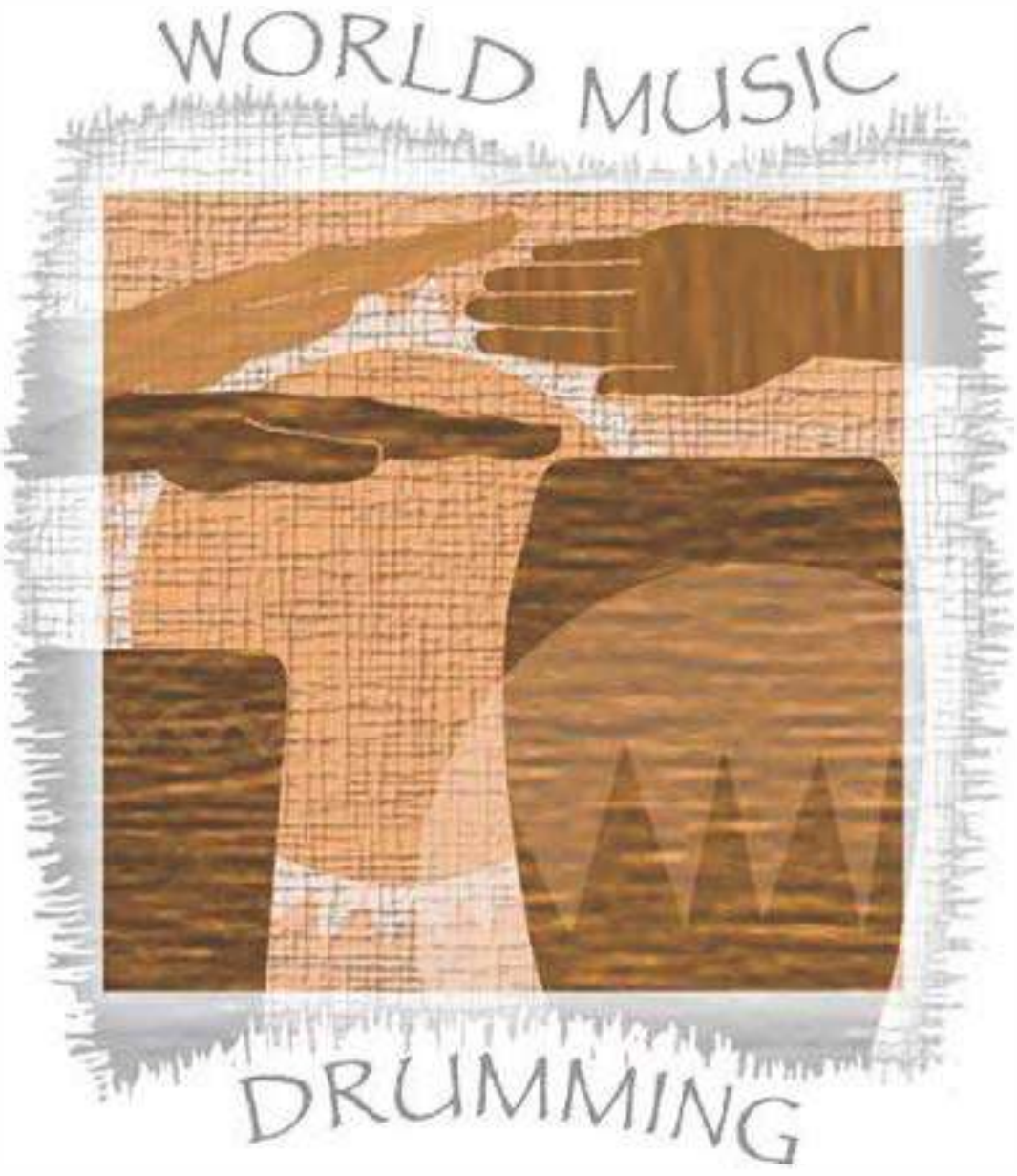
Dr. Brinckmeyer's degrees include a Bachelor of Science in Education and Master of Music Education from Eastern New Mexico University, and a Ph.D. in Music Education from The University of Kansas. In New Mexico she taught elementary music and middle school choir, then moved to higher education in the Pacific Northwest. At Texas State University Dr. Brinckmeyer teaches graduate and undergraduate courses in choral music education, and she directs the Texas State treble ensemble, *Aurora Voce*. Each summer Dr. Brinckmeyer serves as a long time staff member for the World Music Drumming workshops. She has conducted all state choirs and honor choirs, lectured, presented master classes and performed in forty-nine states in the United States and 20+ countries, including China, Brazil, South Africa, Cuba, Peru and Australia.

# Take Time in Life

Arranged by Will Schmid



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# World Music Drum Ensemble for Take Time in Life

Bell

Double Bell

Rattle

Medium Drum

low high high high low high

she - ke - re

low low high low low high

The Medium Drum should be a 12" Tubano or medium conga.

Drum notes below the line are bass tones and should be played in the center of the drumhead. Drum notes above the line are open tones and should be played near the edge of the head.

Performance Option: You can bring in all parts at once or as staggered entrances in score order. Be sure that drummers do not play too loudly and cover the singing. Several players on a part may ensure more stability.

This song from Liberia is sung throughout West Africa. Its message is timeless, reminding us all to take time to enjoy life and the value of human brother/sisterhood. It has an easy-to-sing chorus that can include the audience. "Take Time In Life" has become a popular closing number for concerts because everyone can stand and sing along with the drum ensemble. If you plan to include the audience or congregation, orally teach them the Refrain and the harmony parts they can sing if they wish. You may wish to have everyone (or some) in the chorus play rattles (hit against the hand – see the Ensemble parts) on the Refrain. If you need more verses, you can repeat or sing "the *people* called to me, and they said . . ."

Will Schmid

# Take Time in Life

For 4-Part Any Combination of Voices and Piano\* with Optional Accompaniment\*\*

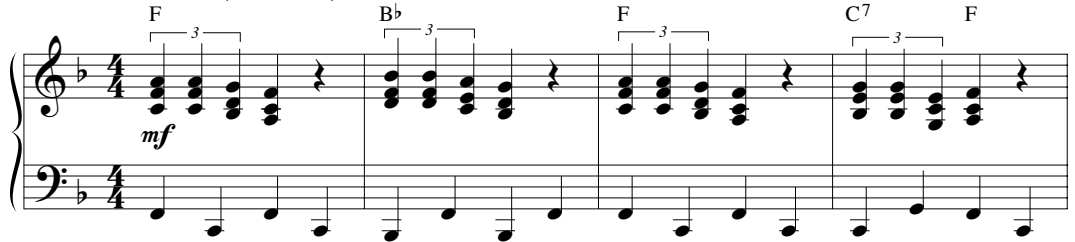
Arranged by  
**WILL SCHMID**

Performance Time: Approx. 1:50

**West African Folksong**

**Moderato** (♩ = ca. 108)

Piano



The piano introduction is in 4/4 time, marked Moderato (♩ = ca. 108). It features a melody in the right hand with triplets and a bass line in the left hand. Chords F, B♭, F, C7, and F are indicated above the staff.

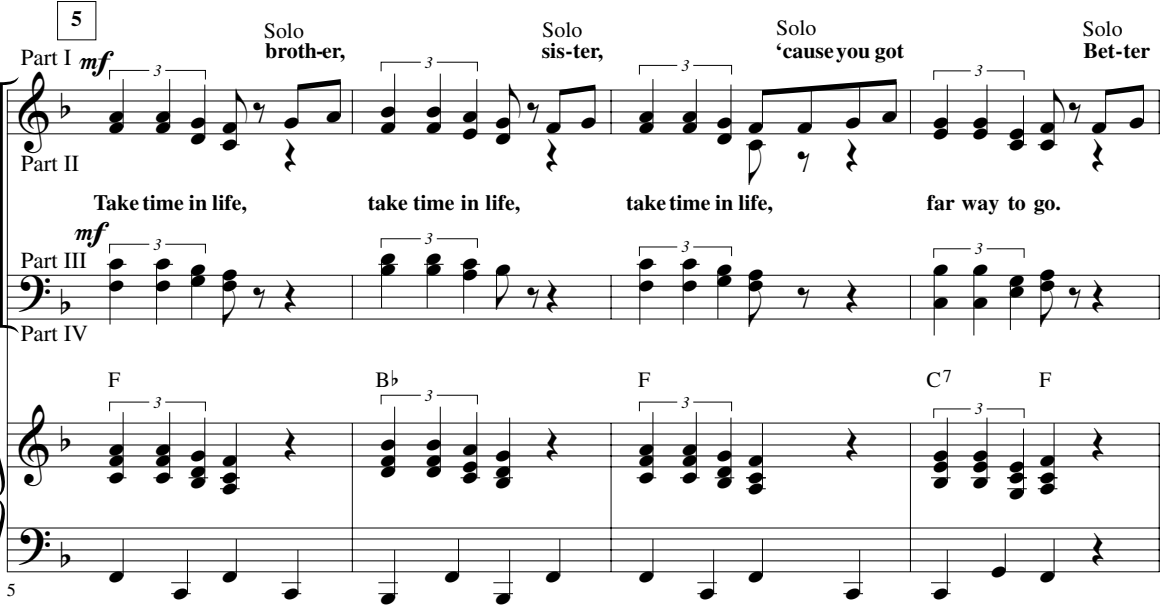
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Part I *mf* Solo brother, Solo sis-ter, Solo 'cause you got Solo Bet-ter

Part II Take time in life, take time in life, take time in life, far way to go.

Part III *mf*

Part IV

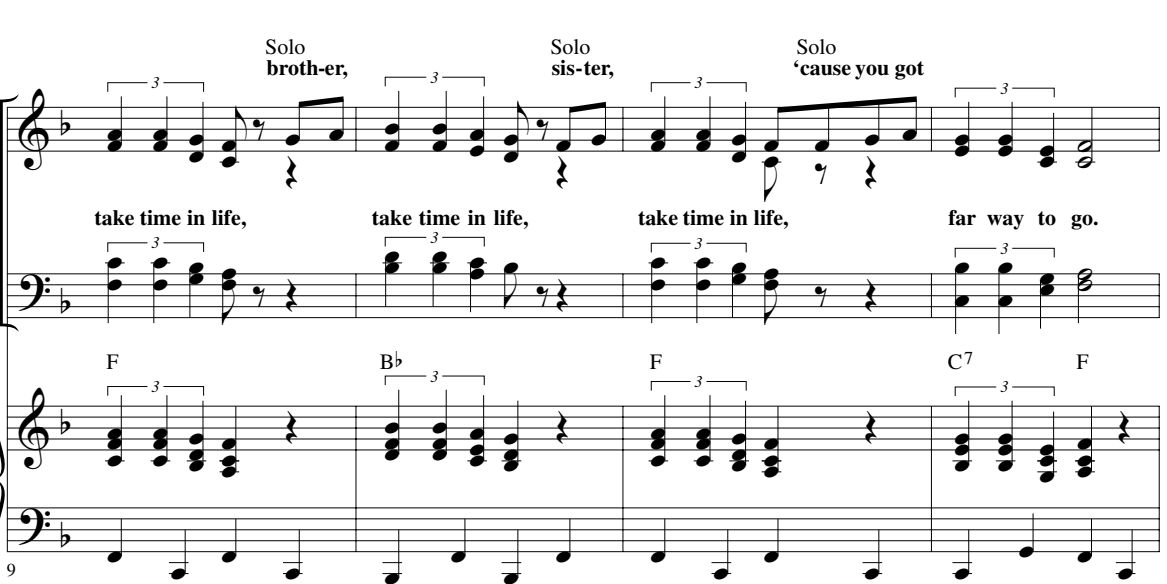


This section contains the first vocal and piano parts. Part I (Solo brother, Solo sis-ter, Solo 'cause you got, Solo Bet-ter) and Part II (Take time in life, take time in life, take time in life, far way to go.) are in the treble clef. Part III (mf) and Part IV are in the bass clef. The piano accompaniment continues with the same chords as the introduction.

5

Solo brother, Solo sis-ter, Solo 'cause you got

take time in life, take time in life, take time in life, far way to go.



This section contains the second vocal and piano parts. The vocal parts (Solo brother, Solo sis-ter, Solo 'cause you got) and the piano accompaniment continue with the same chords as the first section.

\* ShowTrax CD also available

\*\*Parts for Guitar and Bass may be found on pages 7 and 8.

**DO NOT  
PHOTOCOPY**



Unis.

I was

F

B $\flat$ 

F

C7

F

17

Solo  
Bet-ter

pass - ing by, my broth-er called to me, And he said to me you bet-ter take time in life.

B $\flat$ 

F

C7

F

Solo  
broth-er,Solo  
sis-ter,Solo  
'cause you gotSolo  
Bet-ter

take time in life,

take time in life,

take time in life,

far way to go.

F

B $\flat$ 

F

C7

F

21



25

Solo  
broth-er,      Solo  
sis-ter,      Solo  
'cause you got

take time in life,      take time in life,      take time in life,      far way to go.

F      B $\flat$       F      C $^7$       F

29

B $\flat$       F      C $^7$       F

33

Unis.      I was

B $\flat$       F      C $^7$       F

37

Solo  
Bet-ter

pass - ing by, my sis-ter called to me, and she said to me you bet-ter take time in life.

F

B $\flat$ 

F

C7

F

41

Solo  
broth-er,Solo  
sis-ter,Solo  
'cause you gotSolo  
Bet-ter

take time in life,

take time in life,

take time in life,

far way to go.

F

B $\flat$ 

F

C7

F

Solo  
broth-er,Solo  
sis-ter,Solo  
'cause you got

take time in life,

take time in life,

take time in life,

far way to go.

F

B $\flat$ 

F

C7

F

# Take Time in Life

GUITAR

Moderato (♩ = ca. 108)

Capo 3: Play in D; sound in F

West African Folksong  
Arranged by WILL SCHMID

The guitar score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is Moderato (♩ = ca. 108). The capo is positioned at the 3rd fret, meaning the written notes sound one octave higher and are in the key of D major. The score consists of 45 measures, divided into nine systems of five measures each. The melody is primarily composed of eighth and quarter notes, often grouped in pairs. Chords are indicated by letters (D, G, A) above the staff, and triplets are marked with a '3' over a bracket. The bass line is mostly whole and half notes. Measure numbers 5, 11, 17, 21, 25, 31, 37, 41, and 45 are placed at the beginning of their respective systems.

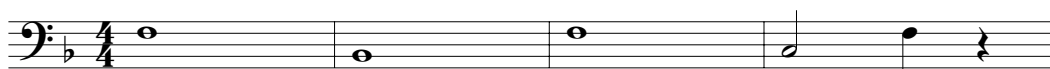
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# Take Time in Life

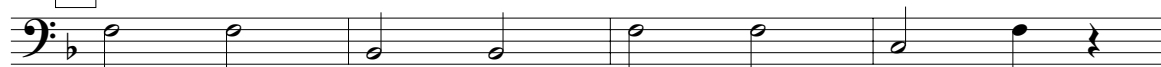
BASS

West African Folksong  
Arranged by WILL SCHMID

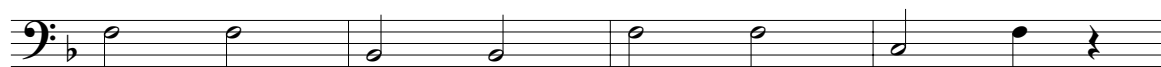
Moderato (♩ = ca. 108)



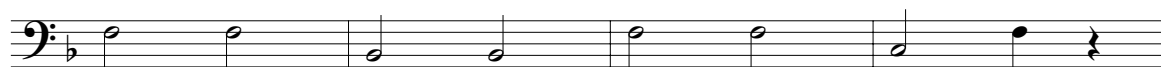
5



5



9

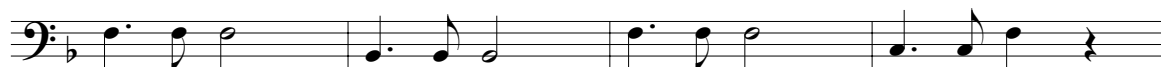


13

17

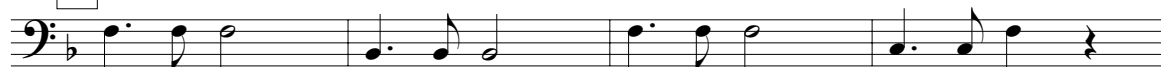


17

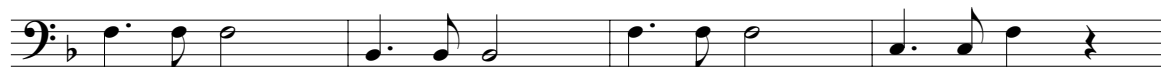


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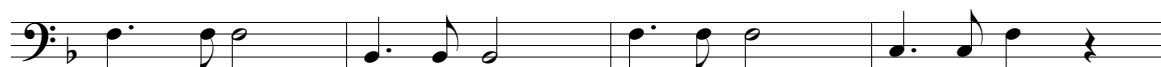
25



25



29



33

37



37

41



41



45

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TAKE TIME IN LIFE – 4-Part



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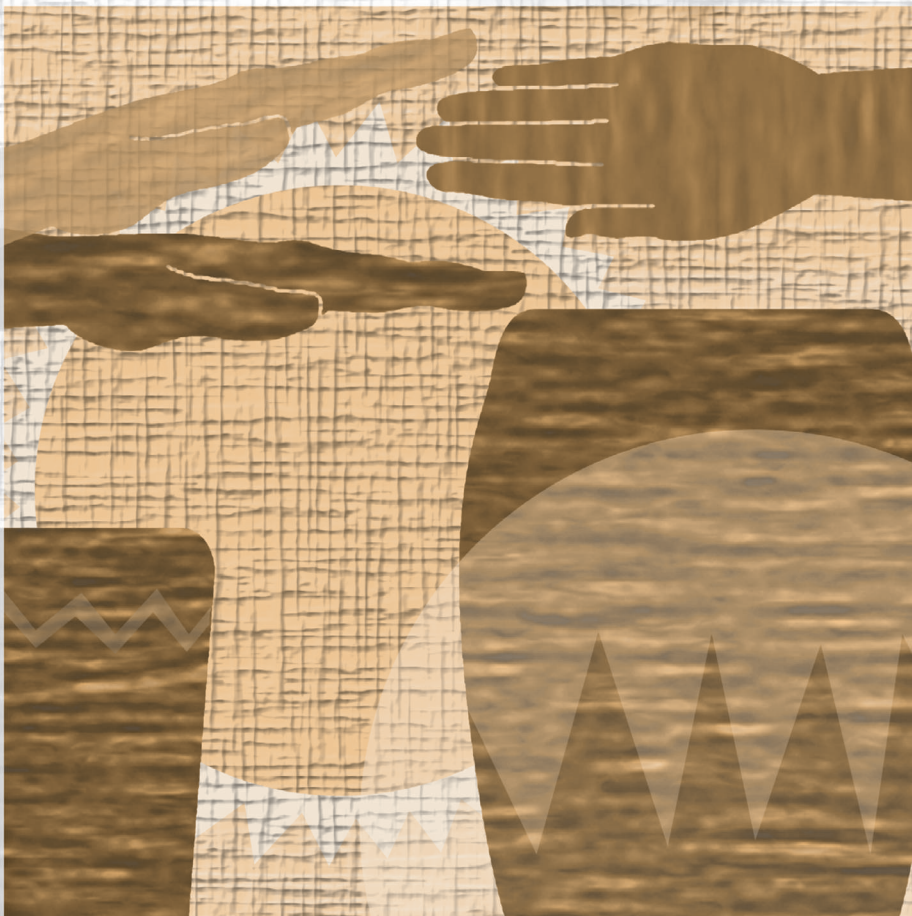
# Gone to Jamaica

Words and Music by Will Schmid



08745448  
ShowTrax  
CD

WORLD MUSIC



DRUMMING



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# World Music Drum Ensemble for Gone to Jamaica

Sticks on Drum Shell

4/4

L R R (L) L R R

Rattle/World Music Drum Ensemble

4/4

Down R R Down R Down R Down R

Bell

4/4

(Muted on edge of Bell)

Medium Drum

4/4

R L R R R L R

Low Drum

4/4

R R R L R L

High Drum

4/4

R R L R R L

The Low, Medium, and High Drum parts should be played on 14", 12", and 10" Tubanos or low, medium, and high-pitched Conga drums.

Drum notes below the line are bass tones and should be played in the center of the drumhead. Drum notes above the line are open tones and should be played near the edge of the head.

The Sticks On Drum Shell part can be played with drum sticks or 1/2" dowels about a foot long. Play on the woody side of the tubanos/congas. Watch L and R hand indications, but feel free to reverse those for left-handed players. Play beat two as a "silent" beat on the left thigh.

Hold the shekere or large gourd shaker with outer beads and netting in a vertical position and hit it on the thigh on each beat. On the up-beats slap the beads with the Right hand.

## Performance Notes:

Bring in all World Music Drum Ensemble parts at once after the Keyboard introduction.

Train the instruments to play softer during the quieter verses and play slightly louder during the chorus and the instrumental sections.

The instrumental sections (measures 19-26 and 37-44) can be played by xylophones, recorders, or steel drums. The keyboard part for these sections is optional depending on the availability of the instruments.

The verses can be sung by one or more soloists or by sections. The solos are written in various clefs, but they can be reassigned to fit the choir's resources.

Consider asking the audience to join in singing the Refrain.

Will Schmid

# Gone to Jamaica

For 4-Part Voices Any Combination and Piano\* with Optional Accompaniment\*\*

Performance Time: Approx. 3:40

Words and Music by  
WILL SCHMID

Calypso (♩ = 80)

Piano

*mp*

G Am<sup>7</sup> D<sup>7</sup> G

Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

3 *sim.*

5

REFRAIN

*mf*

Part I

Part II

Pack my bag, I'm gone — to Ja-mai-ca; King-ston is my home. —

Part III

Part IV

*mf*

G D<sup>7</sup>

*mf*

5

\*ShowTrax CD also available

\*\*Parts for Guitar, Bass and Xylophones may be found on pages 13-16.

DO NOT  
PHOTOCOPY



1

Pack my bag, I'm gone — to Ja-mai-ca; nev-er more to roam. —

1 G

7

2 10 *mf* VERSE 1 (Solos or Sections)

nev-er more to roam. — When I think of all — of the good times and the

2 G G Am7

9

All

salt-y air — from the sea. When I think of all — of my mem-or-ies,

D7 G Em7 Am7

11



there I want to be. — Pack my bag, I'm gone — to Ja-mai-ca;

D7 G G

13

King-ston is my home. — Pack my bag, I'm gone — to Ja-mai-ca;

D7

15

1 2

Alto Xylophone I and Sop. Recorder (optional)\*

nev-er more to roam. — nev-er more to roam. — *mf*

1 2

G G

17

\*See page 16 for Xylophone Ensemble.

19

Alto Xylophone 1 and Soprano Recorder (optional)

Alto Xylophone 2 and Soprano Recorder (optional)

Alto Xylophone 3 and Soprano Recorder (optional)

Bass Xylophone

*Keyboard in simple style of lower Xylophone parts during instrumental section.*

19

19

23

23

G

D<sup>7</sup>

22

1 2

Part IV  
VERSE 2 **When the**  
(Solo or Section)

25

1 G 2 G

28

cold wind — it is blow-ing, then I think of my home — far a-way, Where he

G Am7 D7 G

28

beach-es spar - kle in sum-mer sun, and palm trees al-ways sway. —

Em<sup>7</sup>

Am<sup>7</sup>

D<sup>7</sup>

G

30

32

REFRAIN

*f*

Pack my bag, I'm gone — to Ja-mai-ca; King-ston is my home. —

*f*

G

D<sup>7</sup>

32

1

Pack my bag, I'm gone — to Ja-mai-ca; nev - er more to roam. —

1

G

34

2

37

Part I

Alto Xylophone 1 and Soprano Recorder (optional)

Part II

nev - er more to roam. —

*mf*

Alto Xylophone 2 and Soprano Recorder (optional)

*mf*

Alto Xylophone 3 and Soprano Recorder (optional)

*mf*

Part III

Bass Xylophone

Part IV

nev - er more to roam. —

*mf*

37

2

G

*See m. 19 for keyboard instruction.*

36

38

41

Four vocal staves in treble clef, key of D major (one sharp). Measure 41 begins with a repeat sign and a key signature change to D major. The melody consists of eighth and quarter notes. Measure 42 continues the melody with a half note and a quarter note.

41

G

D<sup>7</sup>*mf*

Piano accompaniment for measures 41-42. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Measure 42 ends with a D7 chord. The dynamic *mf* is indicated at the start of measure 41.

41

1

Four vocal staves in treble clef, key of D major. Measure 43 continues the vocal melody. Measure 44 includes a first ending bracket labeled '1' that leads back to the beginning of the section.

1

G

Piano accompaniment for measures 43-44. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Measure 44 ends with a G chord. A first ending bracket labeled '1' is present in the right hand.

43

2

VERSE 3  
Part I *mf* 46

I love Bel - a - fon - te's ca - lyp - so,

Part III *mf* and

2

G

46

G

Am<sup>7</sup>

45

Part II *mf*

All

Bob Mar - ley's reg - gae.

Gim-me Jim-my Cliff — and a key-board riff to

Part IV *mf*

D<sup>7</sup>

G

Em<sup>7</sup>Am<sup>7</sup>

47

dance my trou - bles a - way. Pack my bag, I'm gone — to Ja - mai - ca;

D7 G G

King - ston is my home. — Pack my bag, I'm gone — to Ja - mai - ca;

D7

1 2  
nev - er more to roam. — nev - er more to roam. —

1 2  
G G



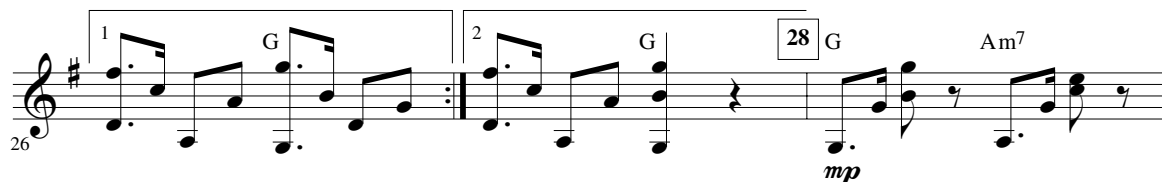
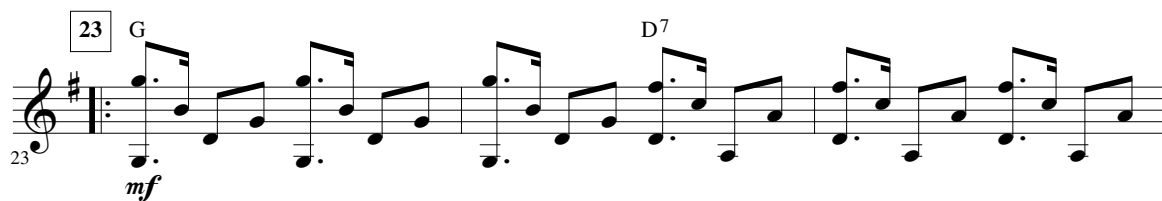
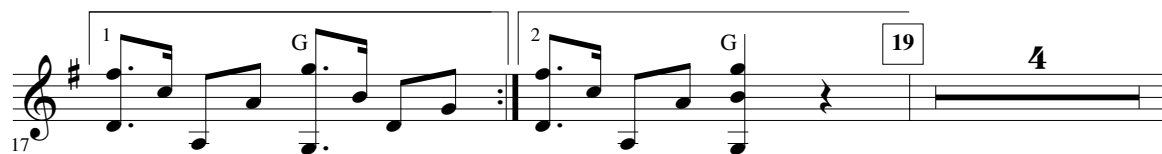
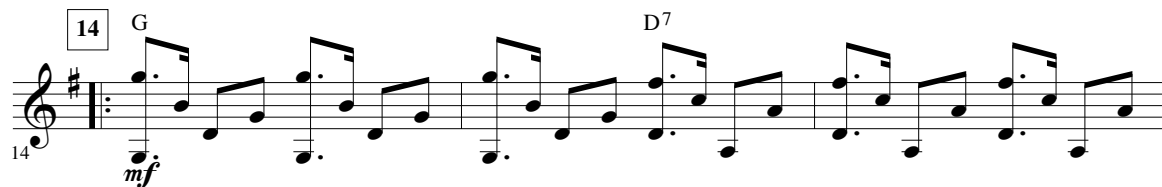
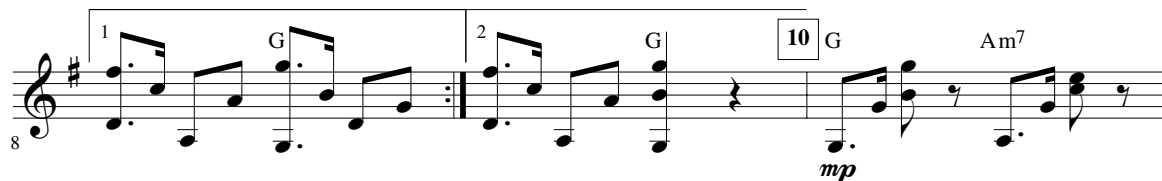
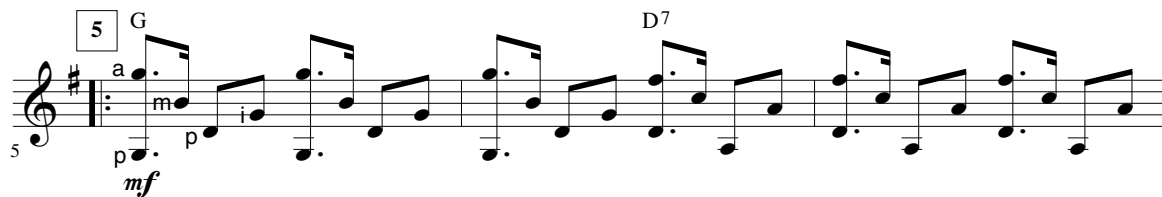
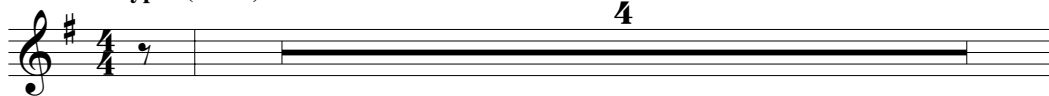
# Gone to Jamaica

GUITAR

Words and Music by  
WILL SCHMID

Calypso (♩ = 80)

4



29 D7 G Em7 Am7 D7 G

32 G D7

*f*

35 1 G 2 G 37 4

41 G D7

*mf*

44 1 G 2 G 46 G Am7

*mp*

47 D7 G Em7 Am7 D7 G

50 G D7

*f*

53 1 G 2 G

# Gone to Jamaica

BASS

Words and Music by  
WILL SCHMID

Calypso (♩ = 80)

4

5

G

D7

*mf*

1

G

2

G

10

G

Am7

*mp*

D7

G

Em7

Am7

D7

G

14

G

*mf*

D7

1

G

2

G

19

4

23

G

D7

*mf*

1

G

2

G

28

G

Am7

D7

G

*mp*

Em7

Am7

D7

G

32

G

D7

*f*

1

G

2

G

37

4

41

G

D7

1

G

*mf*

2

G

46

G

Am7

D7

G

Em7

Am7

D7

G

*mp*

50

G

D7

1

G

2

G

*f*

# Gone to Jamaica

## XYLOPHONE ENSEMBLE

Words and Music by  
**WILL SCHMID**

19 + 37

**Calypso** (♩ = 80)

Alto Xylophone 1 and Soprano Recorder (optional)

Alto Xylophone 2 and Soprano Recorder (optional)

Alto Xylophone 3 and Soprano Recorder (optional)

Bass Xylophone

23 + 41

22/40

25/43

GONE TO JAMAICA – 4-Part

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# Sing Out Your Joy

Words and Music by  
VICTOR C. JOHNSON

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Available:

35032583 SATB

35032584 SAB

35032585 2-Part

PianoTrax (Digital)

28 **SHAWNEE PRESS**

# Sing Out Your Joy!

For SAB with Piano\*

Duration: ca. 3:20

Words and Music by  
VICTOR C. JOHNSON

Stately (♩ = ca. 66)

Piano

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Soprano

Alto

Baritone

Can - ta - te Do-mi-no!

*cresc. e rit.*

Can - ta - te Do-mi - no! Can - ta - te Do - mi -

*cresc. e rit.*

*cresc. e rit.*

\*Available separately: SATB (35032583), SAB (35032584), 2-Part (35032585)

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DO NOT  
PHOTOCOPY



Joyfully! (♩ = ca. 126)

*ff*

no!

*ff*

Joyfully! (♩ = ca. 126)

*ff**f*

13

17

Sing out your joy, — sing a joy - ful, ju - bi-lant

*f*

16

song!

Sing out your joy, — sing a

19

\*Measures 13-24 and similar passages: Right hand *ossia* - omit top D.

SING OUT YOUR JOY – SAB

joy - ful, ju - bi-lant song! —

joy - ful, ju - bi-lant song, a ju - bi-lant song! —

22

25

*mf**mf**mf*

25

praise!

Al - le - lu - ia,

al - le - lu -

28



33 *mp legato*

ia! \_\_\_\_\_ O make a

31

*mp legato*

joy - ful noise all the earth, \_\_\_\_\_

34

*mp*

and let your glad - ness be known.

37

41

*mf*

With grate - ful praise let your

*mf*

40

*mf*

songs of tri - umph raise;

Sing to the heav - ens,

43

*cresc.*

al - le - lu - ia!

*cresc.*

46

*cresc.*

49

*f* rhythmically, as before

Sing out your joy, — sing a joy - ful, ju - bi - lant song!

*f* rhythmically, as before

49

Sing out your joy, — sing a joy - ful, ju - bi - lant

52

song! —

song,

a

ju - bi - lant song! —

55

57

Let the riv - ers clap their hands; Let the moun - tains

57

shout for joy! Al - le - lu - ia, al - le - lu -

*rit.*

ia! Sing, sun and moon, and

*rit.*

ia! Sing, sun and moon, and

*mp a tempo*65 *p*

ia! Sing, sun and moon, and

*mp a tempo**mp a tempo**p*

ia! Sing, sun and moon, and

63

stars of light. *p* Sing, all crea - tion, both

Sing stars of light. O sing, both

67

73 *mp*

day and night! Let the earth be filled with

day and night! \_\_\_\_\_

71

*p* with growing intensity

joy - ful mel - o - dies; A - wake my soul,

*p* with growing intensity

*p* with growing intensity

75

*cresc.*

a-wake, my soul, and sing! *cresc.*

78

81

**Rhythmically, as before**  
**Descant (a few voices)**

**Soprano** *f* Sing, O — sing —

**Alto** *f* Sing out your joy, — sing a joy - ful, ju - bi-lant song!

**Baritone** *f*

**Bass**

81

**Rhythmically, as before**

*f*

81

— a joy - ful song!

Sing out your joy, — sing a joy - ful, ju - bi-lant

84

Sing a jub - i - lant song! —

sing, a jub - i - lant song! — Clap your hands, ye

87

89

89

peo - ple; Shout with a voice of praise! Al-le-lu - ia,  
 al-le-lu - ia, al - le - lu! Sing out your joy!—  
 al - le - lu - ia! Sing out your joy,  
 Sing out your joy!— Sing out your joy, al - le - lu - ia!  
 sing out your joy!

*cresc.*  
*cresc.*  
*cresc.*  
*ff*  
*ff*  
*ff*

90 97 94 98



8 88680 90354 1





# I FEEL A CHANGE IS COMING

JIM PAPOULIS

*Sounds*  
— OF A —  
BETTER  
WORLD

BOOSEY & HAWKES



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## NOTES FROM THE COMPOSER

*I Feel A Change Is Coming* was written in a songwriting workshop with singers from Githens Middle School in Durham, North Carolina. In my songwriting workshops, as I get to know the singers I'm working with, I always find myself asking them what message they hope to offer to the world. I found these young people so inspiring as they talked about the importance of supporting one another. They talked about the negative things they observe happening in the world and how often it can lead to the loss of hope—but also expressed that in the face of division and negativity, they want change, and want the change to start with them—with young people. In their words: “even through the pain, we can still find the love calling to us, bringing us hope...I feel a change is coming...if we're united, we can be the change.”

As a composer and as a person, I have become very inspired by the thoughts and hopes of this younger generation. Asking what is important to them, what they would want to do to make the world better, and what message they would like to say to the world, is a cherished opportunity for me.

### TEXT

*I feel a change is coming.*

*Can you hear the world calling out for change?*

*Is this the world we've become?*

*Even through the pain we can still find the love calling to us,  
bringing us hope.*

*I feel a change is coming.*

*If we're united we can be it.*

*If we're united we can be the change!*

*We won't stand alone.*

*We will reach out our hands as we call to you:*

*“Will you join us and take a stand?”*

*I feel a change is coming.*

*If we're united we can be it.*

*If we're united we can be the change!*

*Every voice must be heard.*

*Listen up and hear us.*

*I feel a change is coming.*

*If we're united we can be it.*

*I feel a change is coming.*

*If we're united we can be the change!*

*We can be the change!*

### DURATION

Ca. 3 minutes 15 seconds

## ABOUT THE COMPOSER

**Jim Papoulis** has a distinctive musical style that combines contemporary sounds with musical traditions from around the globe. Traveling worldwide, Jim works with international artists and ensembles in order to explore and create a sound for a global community. This multi-cultural sound has become the cornerstone for his works for choirs, orchestras, and ensembles.

Everywhere Jim travels, he actively immerses himself in the local music, instruments, and culture, gaining the ability to incorporate these diverse elements gracefully into his work. His choral compositions often seem to reflect the personal, inner perspectives of those who sing them, enabling his music to create a bridge of honest feeling and inspiration between singer and listener.

MP3's of individual parts can be found at:

**[www.foundationforsmallvoices.org](http://www.foundationforsmallvoices.org)** or e-mail **[smallvoices@gmail.com](mailto:smallvoices@gmail.com)**

IMPORTANT NOTICE: The unauthorized copying of the whole or any part of this publication is illegal.

*Written in a Foundation for Small Voices songwriting workshop  
with the Glithens Middle School Choir, Durham, N.C.  
Jane Bruer, director*

# I FEEL A CHANGE IS COMING

SAB and Piano

Jim Papoulis

With quiet intensity ♩ = ca. 112

Soprano Alto

*p*

I feel a change\_ is com-ing.\_\_\_\_ I feel a change\_ is com-ing.\_

Baritone

*p*

Piano

*p*

With quiet intensity ♩ = ca. 112

4

I feel a change\_ is com-ing.\_\_\_\_

7 A *mp*

I feel a change\_ is com-ing.\_\_\_\_ Can you hear the world\_

10

call-ing out for change?\_\_

*mp*

Can you hear\_\_ the world\_\_ call-ing out\_\_ for

13

Is this the world\_\_ we've be-come?\_\_\_\_\_

change? we've be-come?\_\_\_\_\_

17

E-ven through the pain\_\_ we can still find\_\_ the love\_\_

*mp*

21

call - ing\_\_ to us, bring - ing\_\_ us hope.

*cresc.*

*cresc.*

*cresc.*

25

**B**

*f*

I feel a change\_ is com-ing. I feel a change\_ is com-ing.

*f*

28

If we're u-nit - ed we can be it. I feel a change\_ is com-ing.

31

I feel a change\_ is com-ing. If we're u - nit - ed

33

we can be the change!

36 C *mp*

We won't stand a - lone. We will reach out our hands

*mf*

39 *mp*

as we call to you: We will reach our hands to you:

43

"Will you join us and take a "Will you join us and take a



47 *cresc.* D *f*

stand?" \_\_\_\_\_ I feel a change\_ is com-ing.

*cresc.* *f*

stand?" \_\_\_\_\_

*cresc.* *f*

50

I feel a change\_ is com-ing. If we're u-nit - ed we can be it.

53

I feel a change\_ is com-ing. I feel a change\_ is com-ing.



55

If we're u - nit - ed we can be the change!

58

E

Ev - 'ry voice\_ must\_ be heard. Lis -

61

- ten up\_ and hear\_ us. Ev - 'ry voice\_ must\_

64

\_\_ be heard. Lis - ten up\_\_ and hear\_\_

67

**F**

us. I feel a change\_ is com-ing. I feel a change\_ is com-ing.

70

If we're u - nit - ed we can be it. I feel a change\_ is com-ing.

73

I feel a change\_ is com-ing. If we're u-nit - ed we can be the

76

change! I feel a change\_ is com-ing.

79

I feel a change\_ is com-ing. If we're u-nit - ed

81

we can be it. I feel a change\_ is com-ing. I feel a change\_ is com-ing.

84

If we're u-nit - ed we can be the change!

87

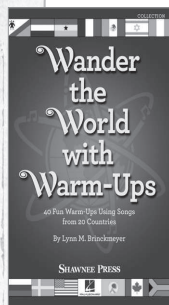
*rit.* We can be the change! We will be the change!

*rit.*

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# Resources • WANDER THE WORLD WITH WARM-UPS



## WANDER THE WORLD WITH WARM-UPS

40 Fun Warm-Ups Using Songs from 20 Countries

Lynn Brinckmeyer

Shawnee Press

The next time you use warm-ups, wander the world with your choir! This collection of forty simple folk songs from twenty different countries is the perfect resource for you. They can be easily memorized for immediate focus and the recommended strategies allow the warm-ups to work for both beginning and advanced singers.

Help refine students' ability to listen to each other, unify vowels and tune chords all while experiencing beautiful and dynamic songs of other cultures. **Songs include:** *Land of the Silver Birch, Ifca's Castle, Clapping Land, Hineh Ma Tov, Kaeru No Uta, Kokoleoko, Caballito Blanco, Epo I Tai Tai E, Funwa Alafia, In That Great Gittin' Up Mornin', S'vivo, Thula Thula Ngoana, Vesper Hymn, Oh Freedom*, and more!

35030109 Teacher Book.....\$14.99

Gr. 4-8

40 simple folk songs  
from 20 countries

## ISRAEL

### Hineh Ma Tov

Israeli Folk Song  
(4th time) Fine



#### English Translation

How good and pleasant it is  
For brothers and sisters to sit together.

#### Teaching Ideas

- Count out loud to 6 and clap on beats 4 and 6.
  - Repeat this over and over to get comfortable with the 6/8 meter.
- Count silently and clap on beats 4 and 6.
  - Change up the beats to 2 and 5; 1, 3 and 4, etc.
- Sizzle the rhythm of the words on one breath for each phrase to help build endurance, phrasing and dynamics.
- Sing the pitches on a neutral syllable.
- Chant the text.
- Sing the song with the text.

#### Advanced Extensions

- Stand in a circle and have the students face the outside of the circle.
  - Sing the song and strive to listen for every other singer in order to share the pulse and unify the vowels.
- Continue facing outside the circle.

## JAPAN



### Kaeru No Uta

Japanese Folk Song



#### English Translation

The frog's song, we can hear it (frog noises).

#### Teaching Ideas

- Two finger clap the rhythm while chanting rhythm syllables.
- Sing the song on solfège, using hand signs.
- Speak the text and snap on all of the rests.
- Sing the song with the Japanese text.

#### Advanced Extensions

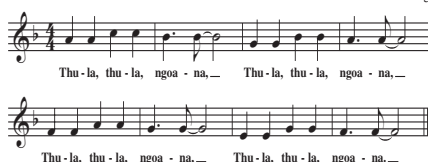
- Sing the song in a canon, entering 2 measures apart.
  - Try singing the song in a canon, entering 2 beats apart.
  - Sing the song again as a canon again, entering 1 beat apart.
- Add body percussion.
  - Clap on all quarter notes.
  - Stomp on every half note.
  - Snap on every rest.
  - Pat thighs, alternating hands for the eighth notes.
- Sing the song with body percussion.
- Perform the song with body percussion, while audiating the song.
- Perform the song with body percussion, while audiating in a canon.

## LESOTHO



### Thula, Thula, Ngoana

African Folk Song



#### English Translation

Hush, hush child.

#### Teaching Ideas

- Have students close their eyes and listen as the teacher sings the song several times.
- Sing the song with the teacher.
- Invite several volunteers to sing the song for the class.

#### Advanced Extensions

- Sing the song with an average tone quality and musicality, then sing it with a beautiful tone and advanced musicality.
- Assess by talking to a neighbor and telling them 2 things that were different between the two performances.
- Sing the song with a hooty tone, a bright tone and a nasal tone.
- Sing the song with a warm, resonant tone.
- Try singing the song as a canon, entering 4 measures apart.
  - Sing the song as a canon again, entering 2 measures apart, then entering 1 measure apart, then entering 2 beats apart.

# Resources • WANDER THE WORLD WITH WARM-UPS

warm-ups for beginner  
to advanced singers



## Caballito Blanco

Traditional Children's Folk Song



### English Translation

White horse take me away from here  
Take me to the town where I was born.

### Teaching Ideas

- Teacher sings the song several times.
- Students hum along when they are familiar with the melody.
- Chant the Spanish text.
- Have students sing the song with a neighbor to check their understanding.
- Ask for volunteers to sing the Spanish text for the class.
- Have the class sing the song with the Spanish text.
- Create different body percussion for eighth notes, quarter notes and half notes.
- Sing the song with body percussion.

### Advanced Extensions

- Sing the song as a canon, entering after 3 beats.
- Sing the song as a canon, using body percussion.
- Perform the body percussion as a canon, without singing.
- Sing the song as a canon.
  - Use two groups.
  - One voice part sings in the Key of C Major.
  - The second group sings in the Key of E Major.

## General Warm-Ups

### Count in 10 Languages



### Teaching Ideas

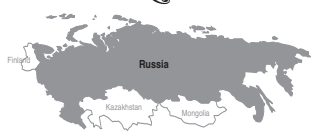
- Sing the pitches on solfège with hand signs.
- Sing the pitches on numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
- Sing the exercise ascending or descending by half steps.
- Sing the exercise in different languages:
  - Spanish: uno, dos, tres, cuatro, cinco, seis, siete, ocho, nueve, diez.
  - French: un, deux, trois, quatre, cinq, six, sept, huit, neuf, dix.
  - Afrikans: een, twee, drie, vier, vyf, ses, sewe, agt, nege, tien.
  - German: eins, zwei, drei, vier, fünf, sechs, sieben, acht, neun, zehn.
  - Italian: uno, due, tre, quattro, cinque, sei, sette, otto, nove, dieci.
  - Swahili: moja, mbili, tatu, nne, tano, sita, saba, nane, tisa, kumi.
  - Latin: unus, duo, tres, quattuor, quinque, sex, septem, octo, novem, decem.
  - Filipino: isa, dalawang, tatlong, apat, na limang, anim, na pitong, walong, siyam, na sampung.
  - Swedish: ett, två, tre, fyra, fem, sex, sju, åtta, nio, tio.
  - Japanese: ichi, ni, sann, she, go, roku, shichi, hachi, kyuu, juu.

### Advanced Extensions

- Sing the exercise in a canon with each language.
- Sing two or more languages at the same time.
- Sing the exercise in a canon in two or more languages:
  - Have each voice part sing the pitches in a different language.

28

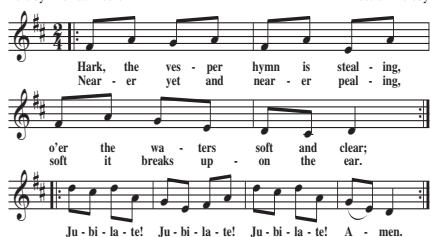
## Russia



## Vesper Hymn

Text by Thomas Moore

Russian Melody



### Teaching Ideas

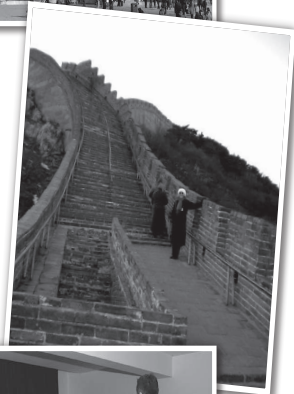
- Use hand signs and lip-sync the silent solfège for the song.
- Sing the song on solfège syllables, using hand signs.
- Divide the class into two groups.
  - Group A sings the solfège at the same time Group B sings the words.
  - Have the groups trade parts and sing the song again.
- Sing the song with the text.

### Advanced Extensions

- Sing the song as a partner song.
  - Group A sings lines 1 and 2; Group B sings lines 3 and 4.
  - Have the groups trade parts and sing the song again.



Inside the Forbidden City,  
Beijing, China



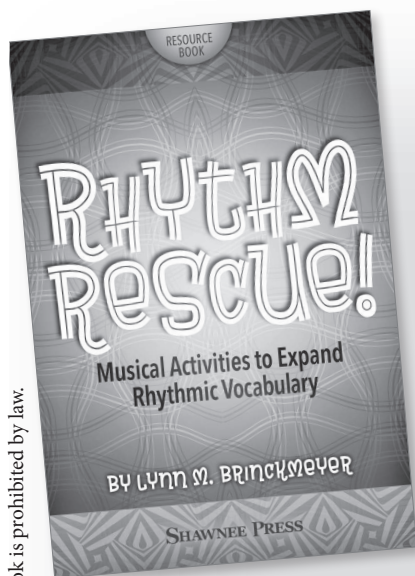
Great Wall of China

includes  
photos from Lynn's  
world travels



Performance on ancient Chinese instruments,  
Aiju Elementary School, Shanghai, China





# Rhythm Rescue!

## Musical Activities to Expand Rhythmic Vocabulary

By Lynn M. Brinckmeyer

The backbone of any piece of music is the rhythmic foundation. One of the biggest challenges for singers is being able to see and immediately reproduce a correct rhythm, especially if the singer does not also play an instrument. Developing that internal beat is crucial. **Lynn Brinckmeyer** brings her musical expertise in her new book, *Rhythm Rescue*, with the intention to expand the rhythmic vocabulary of singers. Students of all ages are more successful if they use a physical gesture during the learning process. Singers do not have a lever, a bow, strings or buttons to push like instrumentalists do. Physiology helps solidify those rhythms in the body and Lynn has created **fun and exciting rhythm exercises** to teach and reinforce rhythm learning in the classroom and rehearsal.

This book has two sections: **Isolated Rhythm Activities and Rhythms and Pitches**. Many of the songs include **traditional folk songs** which is an added bonus. All the strategies are intended to support the required curriculum and state and **national music standards**. Most of the activities are interchangeable with the different songs in the book and can also be transferred to barred instruments, non-pitched percussion instruments and performance literature. **Activities include:** Passing Rhythms 'Round the Circle, Partners in Common Time, Pulsing Notes, Rhythm Drills, Duple or Triple? Rhythm Treasure Hunt, Change It Up! Rhythms Rearranged, Secret Word Secret Rhythm, London Bridge Mix-Up *and more!!!* Suggested for grades 4-12. 35031313 Activity Book \$14.99

### Partners in Common Time



#### Teaching Ideas

- ◆ Have everyone stand up and face a partner.
- ◆ Ask the students in each pair to decide who is Person A and who is Person B.
  - Person B will reach across and lightly tap Person A's left shoulder.
  - Person A will reach across and lightly tap Person B's left shoulder at the same time.
- ◆ Instruct the students to tap the 8<sup>th</sup> note pattern pictured above.
  - Have the students count 1 & 2 & 3 & 4 & as they tap.
  - Are they tapping together at exactly the same time?
  - Invite them to discuss how it feels if their inner pulses are not lined up perfectly together with their partner.
- ◆ Have them do the same thing again to see if they can align their tapping immediately.
- ◆ Instruct all of the students to clap and count the rhythm pattern pictured below.



- ◆ Face partners once again.
  - Person A begins by tapping and counting the 8<sup>th</sup> note subdivision.
  - Person B taps and counts the dotted quarter note/eighth note pattern.
  - Once the pairs of students appear to be settled into their rhythm patterns, instruct them to audiate and lip-sync the counting.
  - Can they stay together while they are audiating the counting?
- ◆ Go through the same process again and have the students trade parts.
  - Person B will tap the subdivision and Person A will tap the dotted quarter note/eighth note pattern.
- ◆ Have the students find a new partner as the teacher counts one free measure.
  - Start the same process over again.
  - Use an audible sound such as a bell, drum or chord played on the piano.

- When the sound occurs, the students trade parts.
- Provide several opportunities for the students to move back and forth between the two different rhythm patterns.
- ◆ Invite students to discuss their experiences.
  - What are the differences between the two rhythm patterns?
  - Which pattern serves as the subdivision?
- ◆ Ask the students to clap and count the rhythm pattern pictured below to review.



#### Advanced Extensions

- ◆ Isolate several measures from the students' performance literature and display them on the board.
  - Instruct the students to tap and count the patterns together.
  - Guide the students to locate the rhythm patterns in their performance literature.
- ◆ Have the teacher tap measures or phrases including the dotted quarter note/eighth note pattern.
  - The students will echo the pattern by tapping.
  - The students will locate the measures in the music.
  - Instruct the students to sing those portions of the literature, reinforcing the dotted quarter note/eighth note pattern.

## Pulsing Notes

(Original idea from Rodney Eichenberger and Susan Mann)



### Teaching Ideas

- ◆ Have students softly chant 1-2-3-4 continuously.
- ◆ Model holding a small imaginary ball with your hands.
  - Gently "hold" the ball with the right hand on top, the left hand below it, with palms facing each other.
  - "Bounce" the imaginary ball with small pulses on each beat.
  - This represents a whole note in common time, with 4 beats.
  - After every 4 beats, reverse the placement of the hands.
  - Left hand will be on top, then after 4 beats switch to the right hand on the bottom.
  - Repeat this process for 4 measures of whole notes.
- ◆ Invite students to join as soon as they grasp the process.
- ◆ Change to half notes by chanting 1-2, 3-4 and reversing the hands on every 2 beats.
  - Repeat this process for 4 measures of half notes.



- ◆ Demonstrate quarter notes by chanting and reversing the placement of the hands on every beat.
  - Repeat this process for 4 measures of quarter notes.



- ◆ Change to eighth notes; reverse hands on every half beat.
  - Repeat this process for 4 measures of eighth notes.



- ◆ It may help younger students to tap a drum or music stand to keep a steady tempo.
- ◆ The first time the students are introduced to this activity, it may be useful to display visual representations of the measures used for this activity.
- ◆ Call out different note values to see if the students can move immediately to the new note value.
- ◆ Ask students to whisper the counting, then lip-sync, then audiate (think) the counting without verbalizing.

### Advanced Extensions

- ◆ Invite the students to add vocalization to each note value.
  - Speak a sustained [sh] on the whole notes.
  - Speak a sustained [s] for half notes.
  - Speak [ch] on each of the quarter notes.
  - Articulate a [t] on each of the eighth notes.
- ◆ Divide the class into two groups.
  - One side of the class vocalizes and performs quarter notes.
  - At the same time, the other side of the class performs the eighth notes.
- ◆ Challenge the students in each group to listen carefully and line up their note values perfectly together so it sounds like one voice on each part.
- ◆ Next, guide the students to listen to both groups at the same time and align the quarter notes perfectly with the eighth notes, which are the smallest subdivision.
  - Trade parts and have students align the note values again.
- ◆ Continue with this process by having the students perform 2 different note values at the same time. Example: One group performs half notes and another group performs quarter notes.
- ◆ Layer on all 4 note values.
- ◆ Have students trade parts so they have an opportunity to perform all of them, always encouraging them to listen for every part.
- ◆ Perform all 4 parts as a class in the following sequence.
  - Two measures of whole notes, two measures of half notes, two measures of quarter notes and two measures of eighth notes.
  - Can they perform the sequence in a canon?
  - Try a canon 1 measure apart, then two beats apart, then 1 beat apart.

## MAKE A RHYTHM, MAKE IT NOW



### Teaching Ideas

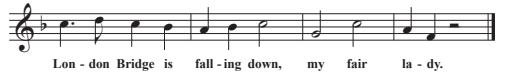
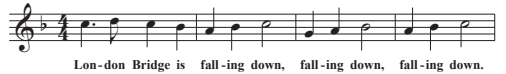
- ◆ Have students tap the beat lightly on their thighs and chant the text.
- ◆ Ask the students to tell their neighbor how many beats are in each measure (4).
- ◆ Encourage them to create and clap their own 4-beat rhythm pattern.
  - Have the students clap/chant their patterns all at the same time.
- ◆ Instruct the students to chant the text.
  - Challenge them to each clap their own rhythm patterns all together immediately after the chant.
- ◆ Move around the entire class (by rows or a circle) and allow everyone an opportunity to clap their individual pattern.
- ◆ Example: chant, Student A claps, chant, Student B claps, etc.
- ◆ Follow the same process again.
  - Ask the students to create a different rhythm pattern.
  - Instead of clapping, they will need to create a new body percussion.
  - Encourage the students to maintain a steady tempo throughout the activity.

### Advanced Extensions

- ◆ Divide the class into two groups, preferably in circles.
- ◆ Use the same process as above.
  - Begin the second circle 4 beats after the first circle.
  - Next, try having the second circle come in after 2 beats.
- ◆ Speed up the tempo to challenge students even more.
- ◆ Divide the class into 3 or 4 groups and challenge them to maintain 3 or 4 circles/parts in canon.

## LONDON BRIDGE Mm-UP

Traditional



### Teaching Ideas

- ◆ Have the students sing the song *London Bridge* and lightly tap the rhythm somewhere on their bodies.
- ◆ Ask them to sing the song again and this time, show a "thumbs up" whenever they sing a half note.
  - They should keep their thumbs down when they sing all of the other note values.
- ◆ Next, guide the students to lip-sync the words and two-finger clap only the 8<sup>th</sup> notes in their palms.
- ◆ Have them audiate the song.
  - Tell them to two-finger clap the 8<sup>th</sup> notes and show "thumbs up" on the half notes.
- ◆ Divide the class into two or three groups.
  - Challenge them to audiate with the tapping/thumbs up in a canon, entering two beats apart.
- ◆ Print the rhythm for each measure of the song on individual cards, so students can manipulate the measures.
  - Some classes may have technology that can allow students to manipulate the measures on the board.
  - Call on a student volunteer to mix up the order of the measures.
  - Have everyone clap the new rhythm pattern.
  - Do the tapping and thumbs up activity with the new rhythm.
  - Give the students several opportunities to mix up the order of the measures and tap/audiate the new rhythms.

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