

When Our Voices Rise

When Our Voices Rise

Stuart Chapman Hill

DARREN DAILEY CHORAL SERIES

Curriculum Guide

For Choir Teachers, By Choir Teachers

by: Colleen McNickle & Coty Raven Morris
<https://www.ecspublishing.com/curriculum>

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WELCOME!

We are delighted that you have chosen to purchase this curricular resource for your choirs! We have worked hard to provide you with a comprehensive approach to teaching this piece, while leaving space for you to add your own brilliant ideas. From music theory to social issues to science and literature—we believe all of these topics and more not only belong in choir rooms, but also have the potential to lead to more intentional and empowered choral musicians. We encourage you to think outside the box and engage with your repertoire in mindful and meaningful ways!

Whether you follow this guide step-by-step or simply use the information to inform your instruction, we are confident that you will benefit from this resource. Happy singing!

Teachers are permitted to make copies of the quizzes and activities in this book for students' use.
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Teaching Objectives

Within every piece of choral music lies myriad teaching objectives. Here are a few teaching objectives for *When Our Voices Rise* that we have addressed within this curriculum guide.



Students will be able to...

Read and perform pop-style rhythms, sing multi-part harmonies confidently, and describe and demonstrate the difference between choral and pop vocal production.



Students will be able to...

Identify, define, and put into practice vocabulary terms and musical instructions from *When Our Voices Rise*.



Students will be able to...

Conceptualize and advocate for a collectively agreed upon goal as a community.



Students will be able to...

Listen to and evaluate popular music and musical theater works, creating their own playlist.



Students will be able to...

Compose, perform, and teach their own body percussion accompaniment for *When Our Voices Rise*.

notes

Teaching Sequence

Just one way you might consider teaching this piece to your ensemble:

	Teaching Suggestion	Time	Measures
day 1	Introduce Warm-Up One . Search for rhythms in octavo. Listen to a recording of <i>When Our Voices Rise</i> and discuss initial perceptions. All sing mm. 5–13 with call and response on the text and with accompaniment. Discuss text meaning.	20 minutes	mm. 5–13
day 2	Introduce Warm-Up Two . Search for motif in octavo. Learn mm. 18–28. Begin Activity One discussion as an ensemble. Apply group decisions to <i>When Our Voices Rise</i> .	20 minutes	mm. 18–28
day 3	Review Warm-Up One . Learn mm. 14–17. Combine with mm. 5–13, 18–28. Continue Activity One discussion.	20 minutes	mm. 5–28
day 4	Review Warm-Up Two . Learn measures 30–41. Combine with 42–50. Reinforce decisions from Activity One discussion. Assign Activity Two for homework.	15 minutes	mm. 30–50
day 5	Split into SA and TB groups for sectionals and Activity Three . Complete sectional work on mm. 52–end.	25 minutes	mm. 52–end
day 6	Review Warm-Up Two . Combine mm. 52–end. Focus on part independence and decisions from Activity One . Run full piece if time allows.	15 minutes	mm. 52–end
day 7+	Continue rehearsing full piece, paying special attention to resonance, unified vowels, breath support, and pop/musical theater stylings. Share Activity Three projects.	TBD	Full piece

When Our Voices Rise

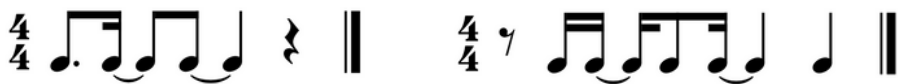
When Our Voices Rise Warm-Ups

Teach concepts specific to this piece by using these original warm-ups:

Dotted & Tied Rhythms

warm-up 1

Teach the rhythms below by rote or project on the board for sight reading. Consider taking a non-traditional, pop approach to teaching and learning. Challenge singers to find these rhythms in their octavos. *Hint: You'll find most of these in more than one place!*



Sing with Emphasis!

warm-up 2



I be-lieve, when our voic-es rise

Teach by rote or project for sight-reading. Sing on a neutral syllable, solfege, or count system of your choice. Raise and/or lower by half steps. Focus on a strong, supported entrance, independence of parts, vowel unification, and placement of the 'v' and 's' sounds.

my warmups

When Our Voices Rise Vocabulary

Here are some terms and definitions that are handy when learning this piece:

Term	Definition
Arpeggiated Chord	Also called a broken chord or rolled chord, this is a chord with notes played in rapid succession, with each note sustained as the others are played.
<i>tutti</i>	Italian word for "all" or "together"
Note Flag	Added to any note, cuts the duration of that note in half.
<i>unis.</i>	Abbreviation for unison. Section or ensemble sings the same thing at the same time. Monophonic.
<i>div.</i>	Abbreviation for "divisi" or "divide." Means to divide a single line or section into multiple subsections.
<i>marcato</i>	Performed with emphasis. Comes from the Italian word for "hammered."
<i>non legato</i>	Articulation instruction that means sung with perceptible interruption
8vb	Short for ottava bassa or "low octave," this indicates the piano player should play notes down an octave lower than written.
<i>cresc. poco a poco</i>	Italian for get louder "little by little" or "gradually."
<i>poco rit.</i>	slow down a little bit
Your Term:	
Your Term:	



POP VOCALS EXPLORATION

description

The composer of this piece encourages ensembles to "lean into" the pop/musical theater vibe of the piece, while maintaining a well-coordinated vocal tone. Use this exercise to examine what this direction means to your ensemble.

for the discussion leader:

- Although both choral and popular music utilize a mix of head, chest, and mixed resonance voice, choirs tend to utilize head voice resonance more, whereas pop vocalists utilize mixed and chest voice more.
- Experiment with head, chest, and mixed: they all have a place within this piece.
- In choir, we often ask for more rounded vowel sounds. Pop musicians utilize more rectangular vowel shapes.
- Play around with both types: they both have a place within *When Our Voices Rise*.
- Breath support is equally important in both choral and pop music.
- Practice breathing through rest measures and then using throughout the phrase. Measures 5, 29, & 51 are great places to try this.
- In many choral settings, vibrato is encouraged, whereas often times pop singers shoot for a straight tone.
- Play around with vibrato and straight tone. Where do they fit in *When Our Voices Rise*?
- In choral music, we ask for a more open, rounded sound, which requires a low larynx. In pop music, we usually utilize a higher larynx position which allows for a brighter vocals sound.
- Experiment with high larynx position and low larynx position: they both have a place within this piece.

discussion questions:

Head Resonance Vs. Chest Resonance:

- In choir, how do we usually approach resonance?
- How do pop singers usually approach resonance?
- What should we aim for in *When Our Voices Rise*?

Vowels

- In choir, how do we usually shape our vowels?
- How do pop singers usually shape their vowels?
- What should we aim for in *When Our Voices Rise*?

Breath Support

- In choir, how do we usually approach breath?
- How do pop singers usually approach breath?
- What should we aim for in *When Our Voices Rise*?

Vibrato

- In choir, how do we usually approach vibrato?
- How do pop singers usually approach vibrato?
- What should we aim for in *When Our Voices Rise*?

Larynx Use

- In choir, how do we usually use our larynx?
- How do pop singers usually use their larynx?
- What should we aim for in *When Our Voices Rise*?

Take A Listen

Listen & Inventory 1

While looking at your octavo, take a listen to *When Our Voices Rise*. What elements of this piece give it what the composer calls a "pop/musical theater vibe"?

2 Pop Inspiration

Find three examples of popular music that are complementary to *When Our Voices Rise* in style or theme. In 2–3 sentences, explain how each piece relates to *When Our Voices Rise*. *Bonus: Relate each of the pieces to each other if possible!*

Musical Theater Inspo 3

Find three examples of musical theater music that are complementary to *When Our Voices Rise* in style or theme. In 2–3 sentences, explain how each piece relates to "When Our Voices Rise." *Bonus: Relate each of the pieces to each other or to your pop inspiration if possible!*

4 Order Matters

Create an ultimate listening order for your playlist, including *When Our Voices Rise* in the line-up. Consider tempi, theme, style, and mood as you make your order. (For example, you might not want two slow songs right in a row.)

Share 5

Share your Inspiration playlist in your Virtual Classroom. Include a document with a brief introduction to the playlist, your playlist (hyperlinked to the versions you want others to listen to), and answers to all prompts in the assignment.

6 Listen & Respond

Listen to one of your classmates' playlists. Provide them with positive and critical feedback and suggest a song they might consider adding to their playlist.



important note:

When learning Pop or Musical Theater music, **listening** is essential to learning.

Choose a Cause

Small Group Advocacy Project



LEARNING OUTCOME:

Students will...

CLASS TIME:

20-30 MINUTES

Students will design their own service project to celebrate and uplift their community. It can be a performance, event, collaboration, etc. Creativity and innovation is welcomed! Think about where you live and where your family lives. *How can art be used to amplify the voices around you and reflect the community where you live?*

MATERIALS

- Laptop/Tablet with internet access
- Writing utensils and poster materials

INSTRUCTIONS

1. As a class or in small groups, make a list of things celebrated in your community and initiatives that could use support or advocacy. Choose 1-2 initiatives to focus on.
2. Agree upon a concept to support your chosen initiative. This is the craft that you are using to provide education, entertainment, skill building, and community bonding e.g. music, dance, athletics, art, etc.
3. Outline a plan for the project! Be specific about your mission, create a timeline, and consider how you will measure the impact and success of what you have made.



“

I believe when
our voices rise,
there is something
new that I see
in your eyes

Stuart Chapman Hill

About the Composer

Stuart Chapman Hill, Ph.D., is Director of Music Education and Assistant Professor of Music at Webster University in St. Louis, Missouri, where he teaches courses in music education and conducts the treble choir, Aurelia. He also is Artistic Director of CHARIS, the St. Louis Women's Chorus, an ensemble devoted to celebrating and encouraging women and the LGBTQIA+ community.

Dr. Hill completed his Ph.D. at Michigan State University, where he studied music education and choral conducting and was awarded the Excellence-in-Teaching Citation for his work in the undergraduate classroom. His Bachelor of Music and Master of Education degrees from Vanderbilt University. He previously taught middle school in Greensboro, North Carolina, and taught choral music to high school students at the prestigious Governor's School of North Carolina.

Dr. Hill maintains an active schedule as a composer and conductor. Recent guest conducting engagements include the Virginia District 13 treble choir in Charlottesville, Virginia; the New York State School Music Association Zone 2 Area All State in Batavia, New York; the Rutherford County Choral Festival in Murfreesboro, Tennessee; and the Middle East South Asia Conference Senior Arts Festival in New Delhi, India.

From the Program Notes:

Go ahead and "lean into" the pop/musical theater vibe of this piece—while maintaining, of course, a beautiful, well-coordinated choral tone. Conductors who wish to "fill out" the instrumentation a bit should feel welcome to add drums and/or other percussion, electric bass, hand claps, and so forth. Give an energetic performance but be careful about the tempo getting away from you; the text will be lost if the performance is too fast. Enjoy!



When Our Voices Rise Quiz

Circle the best answer:

Who wrote When Our Voices Rise?

- | | |
|------------------------|------------------|
| A. Jocelyn Hagan | C. Jacob Naverud |
| B. Stuart Chatman Hill | D. Andrea Ramsey |

The term "poco a poco" means:

- | | |
|-------------------|---------------------|
| A. gradually | C. little by little |
| B. pinch by pinch | D. A and C |

3. This song has musical reference from what genres?

- | | |
|--------------------|---------------------|
| A. Musical Theatre | C. Pop |
| B. Classical | D. All of the above |

Who wrote the lyrics for When Our Voices Rise?

- | | |
|------------------|---|
| A. Sara Teasdale | C. James Weldon Johnson |
| B. Maya Angelou | D. The students who
commissioned the piece |

Another term for "broken chord" or "rolled chord" is

- | | |
|---------------|----------------|
| A. da capo | C. rallandando |
| B. ritardando | D. arpeggiated |



hey there!

We're Colleen & Coty



Our paths first crossed as we pursued graduate degrees as Michigan State University. Through numerous choral literature classes, conducting lessons, and choir rehearsals, we bonded over our appreciation for choral music education with a purpose. Together, we have published an article in Choral Journal, presented at state and national conferences, and supported each other via our weekly Zoom work calls.

Now, we have paired up to bring you the resources that we wish we had when we taught elementary, middle school, and high school choral ensembles. We have personally selected each piece of music in this curriculum series and look forward to seeing you bring these curricula to life in your own classrooms!

Let us know how it goes by contacting us at the links below!

Coty Raven Morris is currently the Visiting Assistant Professor of Choir, Music Education, and Social Justice at Portland State University. Prior to this, she was the Director of Choirs at Crosby High School in the Houston area and has served as the Outreach Choir Director at the MSU Community Music School and Music Director at Grand Ledge United Methodist Church.

A newly published author and composer, Morris is a sought after clinician and speaker across the country. She has recently served as the Clinician and Headliner for Florida ACDA, Washington MEA, and Minnesota ACDA as well as the Keynote speaker for the city of Lake Oswego's Juneteenth festival.

Coty is the Founder of *Being Human Together*, a budding community rooted in music education striving to normalize difficult topics in our field through conversation and connection. BHT seeks to discuss traditionally taboo topics like mental health, systemic oppression, diversity, and inclusivity.

Music enthusiast, choral educator, and life-long learner, **Dr. Colleen McNickle** is Assistant Professor of Music Education at Arkansas State University, where she teaches undergraduate and graduate music education courses and conducts Scarlet Voices and the Singing Statesmen. With a PhD in Music Education and Choral Cognate from Michigan State University, Colleen's scholarly interests include music educator wellness and interdisciplinary choral education. Colleen previously taught middle school and high school choirs, piano, ukulele, and music theory in Illinois.

An active clinician, Colleen has conducted choirs and presented research and practice sessions regionally, nationally, and internationally. Colleen is the founder and author of *Inspired Choir*, a blog for choir leaders, singers, and enthusiasts.

let's get social!



Similar Guides



RECONCILE

Examine the role of reconciliation with your choral communities via Kyle Pederson's *Reconcile*.

Objectives of this curriculum guide include arranging a narration to accompany performance, articulating the historical and cultural contexts of Swahili language and sing the language with appropriate vowel shapes, and conceptualizing choral creations.

[CLICK HERE TO LEARN MORE](#)

WHEN THE EARTH STANDS STILL

Lean in to the relationships that root and shelter us with Don Macdonald's *When the Earth Stands Still*.

Objectives of this curriculum guide include singers making musical decisions regarding lyrics, mood, tempo, expression, learning process, etc., reflect on and make personal the lyrics of *When the Earth Stands Still*, and researching and presenting information about contemporary choral composers.

[CLICK HERE TO LEARN MORE](#)



O SING

Appreciate those who came before you with Kenney Potter's *O Sing*.

Objectives of this curriculum guide include reading and singing a piece in mixed meter, drawing personal connections to the lyrics and message of *O Sing*, creating a Wall of Heroes as an ensemble, and listening to and evaluating additional choral works with similar themes, crafting student-created choral programs.

[CLICK HERE TO LEARN MORE](#)