

Teach Your Kids Guitar Singing Activities



TEACH YOUR Kids GUITAR



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Before You Begin

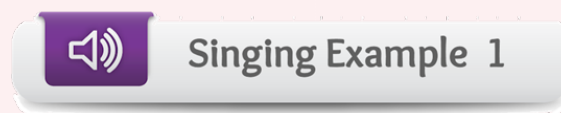
Singing Activities Audio Examples

Throughout this Singing Activities Manual, we provide **MP3 Audio Examples** to clarify certain teaching concepts and strategies. Each audio example corresponds to a specific singing concept that you'll need to know for teaching, so we highly recommend that you listen to each one carefully.



- If you're using the hard copy version of TYKG, you'll find these on your **TYKG USB Thumb Drive** in the *Audio Examples > Singing Examples* folder.
- If you're using the digital download version of TYKG, you'll find the audio examples directly embedded in your **Singing Activities Manual PDF** file.

We indicate audio Singing Examples at various points using images such as this:



So, when you see the above image later in this document, you'll listen to Singing Example 1 to clarify a musical concept.

You'll find dozens of additional sound examples throughout this Singing Activities Manual. As you listen, be aware that recorded examples will sound faster and more accurate than your beginner student is able to sing and play.

Part I – TYKG Singing Activities

Section 1: Preparing to Sing

Welcome to **TYKG Singing Activities Manual**! Singing activities are for students who want to sing while also learning guitar. Our singing activities are fun and effective, and no previous singing experience is required. In fact, you'll be able to teach singing with our approach, even if you are not an accomplished singer yourself.

With TYKG, Singing Activities are entirely optional. But for many students, guitar and singing go hand in hand. Even if your student first expresses disinterest in singing, consider this: What might seem like a lack of interest may really just be shyness. In fact, almost every child will initially be somewhat shy about singing. With encouragement, though, your shy young guitarist can become comfortable and even confident in his or her singing ability.




NOTE




Adults can also find enjoyment with our Singing Activities. Have you ever wanted to learn to sing and strum songs? Try our approach!

Part I – Pitch Matching

Singing Activities Prerequisites

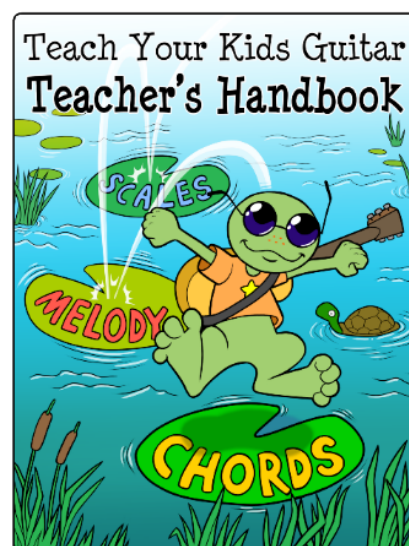
With TYKG, Singing Activities start at the Beginner Level so new guitar students can learn to sing early on. However, your student must first be comfortable with certain guitar fundamentals before ever attempting our Singing Activities. These necessary fundamentals are learned through two of our Beginner Level Guitar Activities: **Scale Activity 1** and **Melody Activity 1**. Here is how they are shown on each song's Progress Sheet, after your student has achieved them:

Scale Activity 1 – As Shown on the Progress Sheet				
			Practicing	Achieved
SCALE	1	Play the Practice Patterns using the <i>Scale Sheet</i>		✓
			✓	✓

Melody Activity 1 – As Shown on the Progress Sheet				
			Practicing	Achieved
MELODY	1	Play the melody using the <i>Melody Sheet</i>		✓
	2	Play the melody with the <i>Melody and Chords Track</i>		
	3	Play the melody with the <i>Chords Track</i>		

We recommend spending at least several weeks with these guitar activities before incorporating Singing Activities into your lessons.

Beginner Level Guitar Activities, as well as the Progress Sheet, are discussed in the TYKG Teacher's Handbook.



Section 2: Intro to Pitch Matching

Having a guitar in your hands can make all the difference when learning to sing. This is because the guitar allows you to practicing singing using a technique called **Pitch Matching**. With this approach, the guitar actually becomes a tool that helps you to match your voice with each of the notes you play. That means that your child can generate an accurate reference pitch for each and every note he or she sings.



Early on, your student will rely on Pitch Matching to sing notes with our song melodies and voice training exercises. Remember, though, that Pitch Matching is only a means to an end. Over time, your student can develop the skills to sing notes accurately, without the need for Pitch Matching.



In this section, we'll show you how to teach Pitch Matching, even if you yourself are not a confident singer. We also recommend watching our video tutorial **Intro to Pitch Matching** available at TeachYourKidsGuitar.com. You might also consider showing this video to your student, especially if you feel unable to demonstrate how Pitch Matching works.

Part I – Pitch Matching

Pitch Matching with Melodies

The ultimate goal is to use pitch matching to learn to sing melodies. Each song's vocal melody corresponds with its guitar notes, making it easy to practice with this technique. Your student will use the song's **Melody Sheet** to do this.

Here's an example of Pitch Matching with the beginning of "Yankee Doodle."

The image shows a musical score for the beginning of "Yankee Doodle" in 2/4 time. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in quarter notes. Above the staff, the notes are labeled with their corresponding guitar fret numbers: C (1), G (3), C (1), and G (3). Below the staff, the lyrics are written: "Yan - kee Doo - dle went to town a rid - ing on a po - ny." Below the lyrics, a TAB line shows the fret numbers for each note: 1, 1, 3, 0, 1, 0, 3, 0, 1, 1, 3, 0, 1, 0. The TAB line is labeled with T, A, and B on the left.



Singing Example 1

As you can see, each guitar note that's shown in TAB will line up with the word or syllable that's to be sung. The guitar note provides an accurate reference pitch with which to match the voice. This is the key to learning to sing with TYKG.

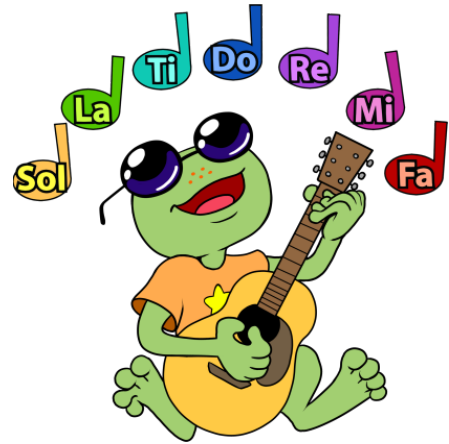
NOTE

With Pitch Matching, it's critical that your student's guitar is in tune. Otherwise, your student will be matching his or her voice to an incorrect or off-key pitch – something that you don't want to happen! Be sure to check the guitar regularly to make sure it's in tune. For more on tuning, read our **Tuning Guide**.

Part I – Pitch Matching

Pitch Matching with Scales

Your student will also use pitch matching when doing voice training with musical scales. A **scale** can be thought of as a group of notes that belong together in a musical key and are used to make up a song. In other words, if a song uses notes from the C major scale in its melody and chords, it's said to be in the key of C.



However, for most kids, understanding how scales relate to songs can be confusing. TYKG tries to solve this problem by presenting only the fragment of the scale that's being used for each song. In other words, while your student will indeed be practicing with the real scale, it will be limited specifically to the range of notes used in the song that's presently being learned.

Scale fragments are specific to each song and will serve as the basis for TYKG Voice Training Exercises. You'll find these on each song's Scale Sheet. Here's an example of pitch matching with the scale fragment used in "Yankee Doodle."

~ Scale Sheet ~

Yankee Doodle

Key of C

C Major Scale

E	F	G	A	B	C	D	E
Mi	Fa	Sol	La	Ti	Do	Re	Mi
2	3	0	2	0	1	3	0

Root



Singing Example 2

Part I – Pitch Matching

Patience with Pitch Matching



Learning about Pitch Matching can be quite a different experience from student to student. For some children, the ability to pitch match is a natural ability. You may be pleasantly surprised to find that your student can immediately match his or her voice to the notes played on guitar. In this case, your student can dive right in and start singing any song he or she likes.

But for most children, the ability to sing is not inherently natural and must be developed. Our approach is particularly ideal for these students because singing can be learned gradually, in combination with guitar. And for some students, it may take a good while for the skill of Pitch Matching to develop.

This is where patience is important – for both of you. If your student can't sing notes accurately, don't become discouraged. Try Pitch Matching for a few minutes during a lesson, and if it isn't working, leave it and go back to the guitar activities. You can always return to Pitch Matching in the next lesson.

Because young children's voices (as well as their confidence levels) grow as they age, it may take weeks, or even months, of repeating this process. But if your student has a desire to learn singing, it will eventually "click." The key to learning Pitch Matching is to keep at it.

The Shy Singer

As we noted earlier, some kids may have a desire to sing but may be very shy about trying. In fact, this is quite common for a person of any age when learning to sing in front of others. Here, we want to make the distinction between a student who may want to sing – but is shy – versus a student who is simply not interested.

Your student may tell you that he or she doesn't like singing, when that's really not the case at all. We've seen students who have fallen in love with singing and have become confident singers yet didn't want to even try at first. Also, a shy singer may sing very quietly, but as confidence grows, so will the voice. Start slowly and don't push too hard – with just a few minutes of singing during a lesson. Singing should be fun, after all!



Section 3: Teaching Pitch Matching

As the teacher, you must determine if your student is correctly matching the voice to the guitar note. If you are a confident singer, this should be no problem.

However, if you are not a confident or experienced singer, you may have some difficulty hearing whether your student is singing the correct note. And even when a note is obviously wrong, helping to direct your student's voice to the correct note may be a challenge for you.

With perseverance, your "ear for music" will likely improve, right along with your student's.



Starting with Scales

When teaching pitch matching, scales are a good place to start. While your student will soon move on to singing melodies, scales can allow your student to pitch match using *sounds* without the worry of remembering lyrics.

For example, your student could simply sing “Ah” to match the guitar note.



Singing Example 3

“Ah” sound

We'll be using this “Ah” sound for all of the following examples to illustrate Pitch Matching. Singing an entire scale may be a bit ambitious for a beginner, so for now we'll show you how to get your student started with a few notes.

Part I – Pitch Matching

In the following examples, we'll illustrate our approach with “Eensy Weensy Spider,” though these strategies will work with any song.

Look at the scale fragment on page 1 of “Eensy Weensy Spider’s” Scale Sheet.

~ Scale Sheet ~

Eensy Weensy Spider

Key of G

G Major Scale:

Root

Root

Some notes may be easier for your student to sing than others. Often (but not always), the most difficult notes to sing will be the lowest and the highest notes of a song. That's why the notes in the middle range of the scale fragment can be good ones to try first.

Root

Root

Lowest Notes & Highest Notes may be harder to sing

Part I – Pitch Matching

Let's say you chose the **D** note for your student's first attempt at Pitch Matching. Let's listen to the note played on guitar.

A musical staff in treble clef with a key signature of one sharp (F#). The notes G, A, B, C, D, E, F#, and G are written on the staff. Below the staff, the solfège names Do, Re, Mi, Fa, Sol, La, Ti, and Do are written. The 'Sol' note is highlighted with a blue box. Below the staff, a guitar tablature line shows fret numbers: 0, 2, 0, 1, 3, 0, 2, 3. The '0' and '3' are circled in red. The word 'Root' is written in red below the first and last circled fret numbers.



Singing Example 4

In order to Pitch Match, your student will simply play this note on the guitar and then attempt to sing that same sound. If the note your child sings “blends” with the note played on guitar, then you'll hear that the note is correct.



Singing Example 5

Note is correct

If the note your child sings does not “blend” with the guitar note, you'll be able to hear the mismatch. Here are a few examples of singing the *wrong* note.



Singing Example 6

Note is incorrect



Singing Example 7

Note is incorrect

As you can hear, this isn't a very pleasant sound! However, expect this to happen a lot, especially with a child who's just learning how to pitch match. Fortunately, there are ways you can help your student improve.

Part I – Pitch Matching

Moving the Voice Up or Down to Find the Correct Note

When your student sings a wrong note, there really are only two possibilities:

1. The pitch of the note is too low.
2. The pitch of the note is too high.

After singing the note either too low or too high, your student should gradually adjust his or her voice to match the pitch. This will involve moving the voice up or down to find the note. Be sure your student plays the note on guitar every few seconds for a reference pitch.

Listen carefully to this singer who, after singing a note too low, gradually moves her voice up to the correct pitch.



Singing Example 8

Voice starts too low and raises to correct pitch

Now listen to her, after she has sung a note too high, gradually moving her voice down to the correct pitch. Also, notice how the string is constantly plucked to create a reference pitch.



Singing Example 9

Voice starts too high and lowers to correct pitch

This concept of moving the voice up or down is a key strategy in pitch matching. Try to have your student raise or lower the voice gradually, and not up or down too quickly. Ask your student to hold out or extend the voice ("Ahhhhh...") while moving it around to find the note.

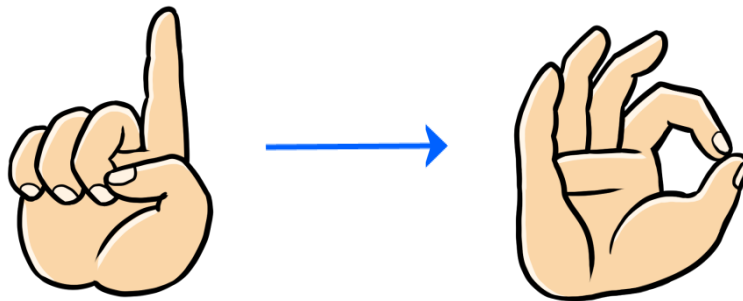
Pitch Matching Guidance

Let's look at a strategy that you can use to help your student move the voice up or down to find the note. We call this **Pitch Matching Guidance**. We suggest using the following hand signals to silently convey this information to your student, without interrupting his or her singing.

➤ Your student sings the note too low

If your student sings the note too low, point your index finger up in the air (as your student is singing). Explain that this hand signal will mean “gradually raise the voice.” Remind your student to hold out the voice (“Ahhhhh...”) while moving it up to find the note.

When your student finally hits the note, change your hand signal to an “Okay” sign.



Voice starts too low and needs raised to correct pitch



Singing Example 8

As you can see, this strategy literally “points” your student in the right direction. Don’t be surprised if your student’s voice sounds very different than the child’s voice in our audio examples. This is to be expected because every child’s voice is unique.

Part I – Pitch Matching

➤ Your student sings the note too high

When your student sings the note too high, explain that you'll point your index finger downwards toward the floor (as your student is singing). This will be a signal to gradually lower the voice. Once again, remind your student to hold out the voice ("Ahhhhh...") while moving it down to find the note.

When your student finally hits the note, change your hand signal to an "okay" sign.

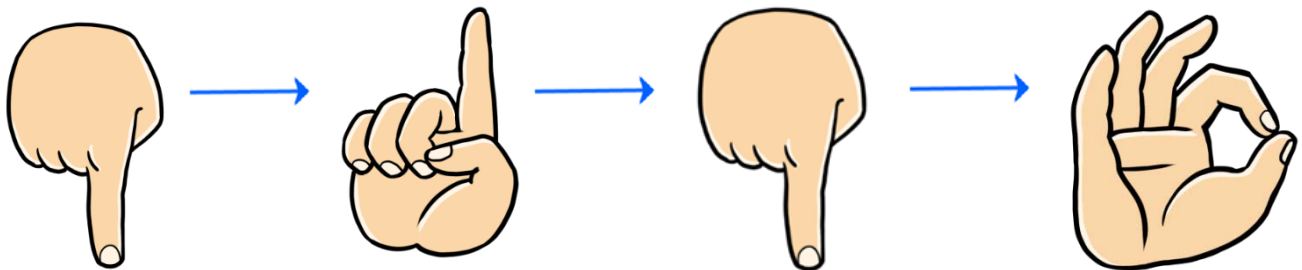


Voice starts too high and needs to be lowered to the correct pitch



Singing Example 9

When moving around the voice, your student may go above or below the note several times until it's found. So most likely, you'll have to change directions (with your hand signals) several times before your student finally hits the note.



Voice moves up and down a bit to find the correct pitch



Singing Example 10

Part I – Pitch Matching

➤ Teacher Uncertainty

If you are not a singer, or if you don't have "an ear" for music, you may find it difficult to tell whether a note is too high or too low. In that case, our hand signal strategy may still prove useful but may require a bit more experimentation.

You may inadvertently send your student's voice in the wrong direction. But because the process of raising and lowering the pitch is a great vocal exercise, even these occasional mis-directions have some benefit.

In the end, if you find that your hand signals aren't working, just allow your child to experiment independently. Any attempt at pitch matching is good, and many times it "clicks," as long as your student keeps trying.

NOTE

Pitch Matching comes easier to some children than it does to others. If your student is not able to correctly pitch match AT ALL – don't worry. When you sense frustration, simply return to practicing guitar activities. You can always come back to Pitch Matching at a later time.

Things to Remember

- When practicing pitch matching, go slowly at first. Take extra time to find the correct notes with the voice.
- Some notes are easier than others, so if your student can't sing a note even after many tries, move on to another note.
- Young students often sing very quietly at first. One of the main reasons for singing quietly is simply that tiny people often have tiny voices. As your child grows and becomes more comfortable with singing, his or her voice will naturally get louder.
- Many children are shy about singing at first. Encourage your student. And be patient!
- It may not be possible for your student to sing some lower-pitched notes. Sometimes, these notes can be out of range altogether. Fortunately, there's a solution that we'll discuss in the very next section – a Guitar Capo.



Section 4: Using a Guitar Capo

A **Guitar Capo** (pronounced *kay-po*) is a device that enables your student to instantly raise the pitch of a song. "Raising the pitch" essentially means that all of the musical notes will sound higher. A capo can be placed on different frets of the guitar neck, raising the pitch just a little, or raising it a lot.

Capos are very useful for singers because each of us has a unique vocal range, and certain songs may contain notes that are outside of our range. Females (and most kids in general) are often unable to sing lower-pitched notes. When a song contains notes that are too low, kids can rely on a guitar capo to raise the pitch of the song's melody.

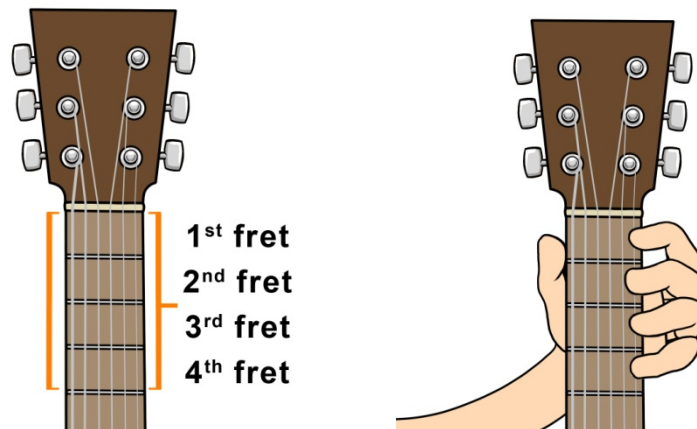


The following section will show you exactly how a capo works, and how your student can use it for voice training and singing songs. However, also consider watching our video tutorial, **How a Guitar Capo Works**, at TeachYourKidsGuitar.com. This provides visual demonstrations which will help you better understand this useful guitar device.

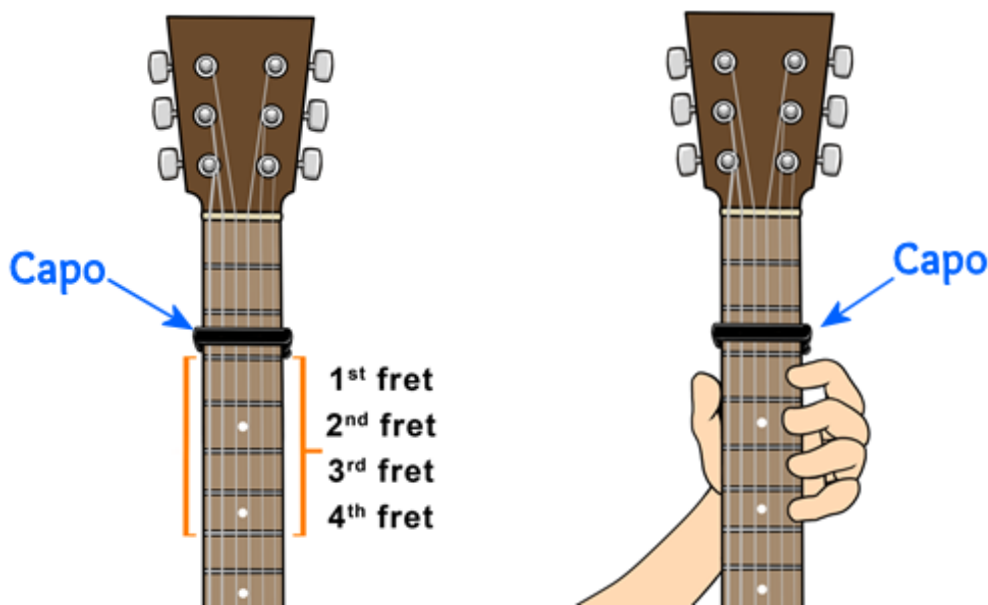
Part I – Pitch Matching

How a Capo Works

The best part is that with a capo, you can play a song's melody and scale with exactly the same fingerings as you normally would. With TYKG, melodies and scales for all our songs have been placed within the first four frets of the guitar, with each finger assigned to a fret. You can think of this fingering position as a "Four Fret Box."

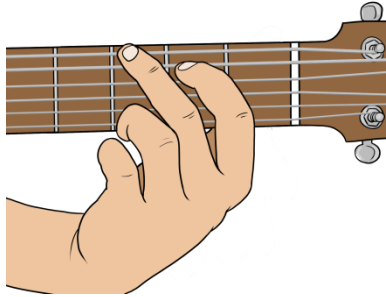


When using a capo, you are basically moving this "Four Fret Box" to another spot on the guitar. In a sense, the first fret right after the capo now becomes the first fret on your guitar.



Part I – Pitch Matching

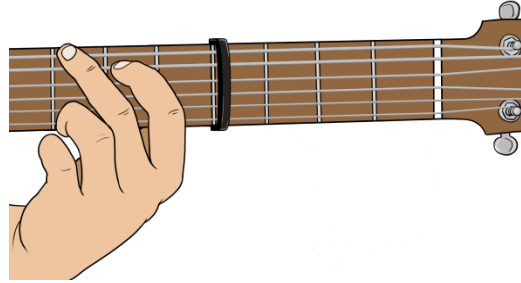
You can also use a capo when playing chords. The chords will have exactly the same fingering and be played in the same way, but will have a higher sound. The following example compares a **G** chord played first *without*, and then *with*, a capo.



No Capo



Singing Example 11



Capo on 4th Fret



Singing Example 12

This advantage of being able to use the same chord shapes to play a song in different keys is the biggest reason singers love capos. It provides a singer with the ability to customize any song to his or her own voice.

NOTE

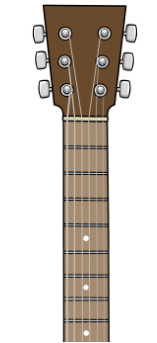
If your student is unable to attach and/or move around the capo, it will become your responsibility as the teacher to do so. Provide assistance with a capo for as long as necessary.

Part I – Pitch Matching

Using a Capo for Scales

Capos can be very useful when singing scales. The next two examples will compare a song's *scale* as it normally sounds with how it sounds when using a capo. In each example, you'll hear pitch matching technique for the scale fragment used in "Old MacDonald."

First, here's "Old MacDonald's" scale fragment with no capo.



No Capo

~ Scale Sheet ~
Old MacDonald

G Major Scale: Key of G

D E F# G A B

Sol La Ti Do Re Mi

0 2 4 0 2 0

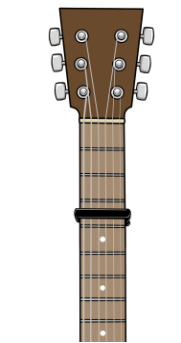
Root

Lowest pitched notes may be too low to sing for some students



Singing Example 13

Now here's "Old MacDonald's" scale fragment with a capo placed at the 4th fret.



Capo on 4

G Major Scale: Key of G

D E F# G A B

Sol La Ti Do Re Mi

0 2 4 0 2 0

Root

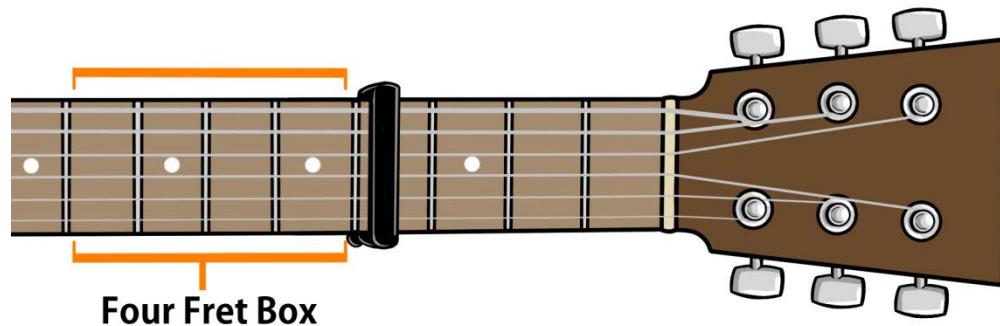


Singing Example 14

Part I – Pitch Matching

In the previous example, you can hear how all of the notes sound higher, including the very lowest notes. A capo can always be used to put the lowest notes of a scale within your child's vocal range, making it possible to sing every note.

Remember that with a capo, a scale can always be played with exactly the same fingering. Your student will simply visualize a new “Four Fret Box” starting from where the capo is placed.




Part I – Pitch Matching

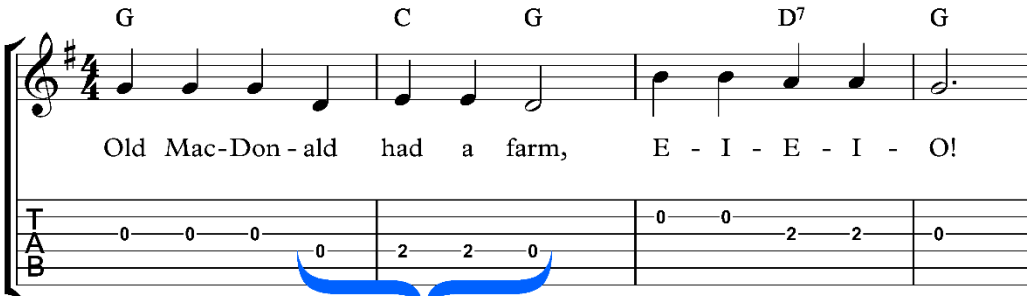
Using a Capo for Melodies

A capo's most important function is to enable a singer to sing a melody in a higher pitch. The following examples will compare a song's *melody* as it normally sounds with how it sounds when using a capo. In each example, you'll hear pitch matching with the first line of "Old MacDonald."

First, here's the melody of "Old MacDonald," played without a capo.



No Capo



G C G D⁷ G

Old Mac-Don - ald had a farm, E - I - E - I - O!

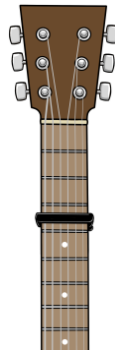
TAB: 0 0 0 | 0 2 2 0 | 0 0 2 2 | 0

For some students, the lowest pitched notes may be too low to sing

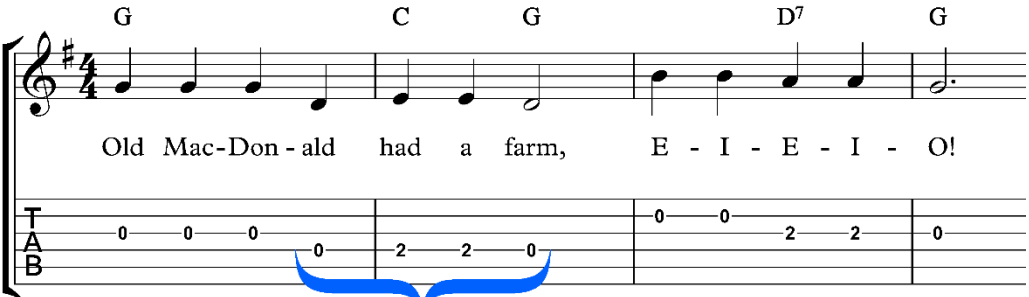


Singing Example 15

Now, here's the melody of "Old MacDonald," played with a capo placed at the 4th fret.



Capo on 4



G C G D⁷ G

Old Mac-Don - ald had a farm, E - I - E - I - O!

TAB: 0 0 0 | 0 2 2 0 | 0 0 2 2 | 0

Lowest pitched notes will now be easier to sing




Singing Example 16

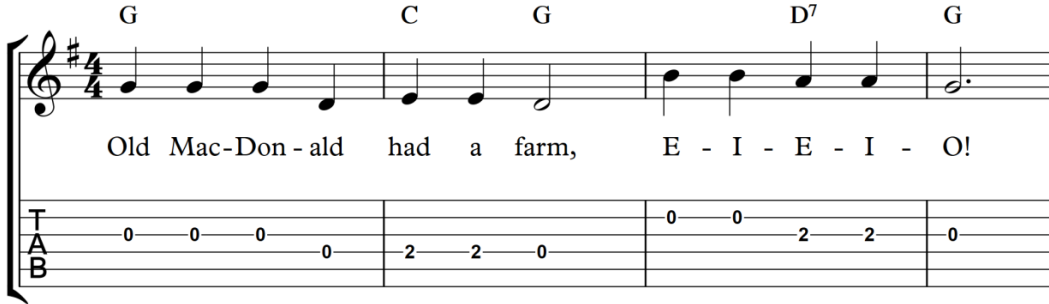
As you can hear, all of the notes sound higher, including the very lowest notes.

Part I – Pitch Matching

Here's the “Old MacDonald” melody once more, this time sung with a capo placed at the **7th fret** – just for fun!




Capo on 7



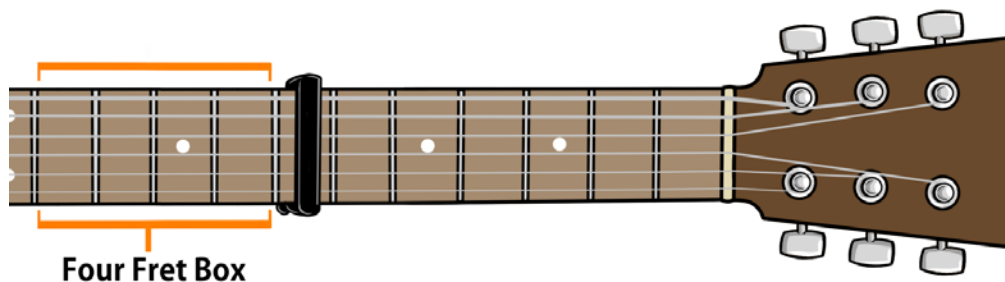
G C G D⁷ G

Old Mac-Don - ald had a farm, E - I - E - I - O!

TAB 0 0 0 0 | 2 2 0 | 0 0 2 2 | 0

 Singing Example 17

Remember that with a capo, a song's fingering doesn't change. Your student will simply visualize a new “Four Fret Box” wherever the capo is placed; move his or her fingers to this new position; and play the song with the proper (normal) fingering.



Clearly, a capo is an invaluable tool for singers who play guitar, and we highly recommend using one. Another bonus is that kids *like* capos! Kids seem to enjoy moving it around the guitar, experimenting with playing and singing in different keys. It's a great way to make a song sound different each time you play or sing it.

Part II – Beginner Level Activities

Singing Activity 1: Sing and Play the Practice Patterns on the Scale Sheet

Getting Started



Prerequisite

The prerequisite for this activity is **Scale Activity 1** for guitar, which is found in the TYKG Teacher's Handbook (Pg. 25).



Best Songs to Start With

Alphabet Song
Bingo
Eensy Weensy Spider
Hush Little Baby
London Bridge

Mary Had a Little Lamb
Ring Around the Rosie
This Old Man
Twinkle, Twinkle Little Star
When the Saints Go Marching In



Lesson Planning

To incorporate Singing Activity 1 into your lessons, use our **Lesson Planning Booklet** as your foundation.



Video Tutorial

For visual demonstrations of Singing Activity 1, watch our video tutorial, **Voice Training with TYKG**, available at TeachYourKidsGuitar.com

Section Preview



About Singing Activity 1

With **Singing Activity 1**, your student will practice singing scales using Pitch Matching. This activity is effective for voice training and vocal warm-ups.



Song Pack Item

- Scale Sheet



Student Goal

- Sing and play the Practice Patterns on the Scale Sheet



Teacher Strategies

- Pitch Matching Guidance
- Determining if a Capo is Necessary
- Vocal Warm-Up

Part II – Beginner Level Activities



About Singing Activity 1

In **Singing Activity 1**, your student will train his or her voice by singing musical scales. Practicing with scales is a tried-and-true technique for learning to sing. Singing Activity 1 provides an enjoyable approach to voice training that your student can use again and again.

To sing scales accurately, your student will use Pitch Matching Technique, playing the scale's notes on guitar to generate a "reference pitch" to match his or her voice.

Singing Activity 1 can also be a warm-up for the singing voice. It's a great way to begin a guitar lesson or practice session that will involve singing. Consider making it a routine part of your child's lessons and practice sessions.

NOTE

Singing Activity 1 is similar to Scale Activity 1 for guitar, except that your student will also sing the notes as he or she plays them. Be sure that your student is comfortable with Scale Activity 1 (found in the **TYKG Teacher's Handbook**, pages 25-36) before attempting Singing Activity 1.

Part II – Beginner Level Activities

Assigning Singing Activity 1

When you assign Singing Activity 1 for practice, check off its **Practicing** column on the Progress Sheet. At the same time, write the song title in the **Singing** column of the **Practice Schedule** and circle the number 1.

As shown on Progress Sheet

		Practicing	Achieved
SINGING	1 Sing and play the Practice Patterns using the <i>Scale Sheet</i>	✓	
	2 Sing and play the melody using the <i>Melody Sheet</i>		
	3 Sing the melody and play chords using the <i>Chords Sheet</i>		

DATE	SCALE	MELODY	CHORDS	SINGING
7 / 11				Song Title
	1	1 2 3	1 2 3	① 2 3

As Shown on Practice Schedule

Achievement Criteria for Singing Activity 1

Singing Activity 1 can be marked **Achieved** when your student sings through the Practice Patterns on a song's Scale Sheet using pitch matching.

		Practicing	Achieved
SINGING	1 Sing and play the Practice Patterns using the <i>Scale Sheet</i>	✓	✓
	2 Sing and play the melody using the <i>Melody Sheet</i>		
	3 Sing the melody and play chords using the <i>Chords Sheet</i>		

Remember that Achieved does mean "perfect." In fact, your student may not be able to complete all six Practice Patterns early on. Your student's skills will improve over time, so be generous with Achievements – especially at first!

Part II – Beginner Level Activities



Song Pack Item: Scale Sheet

Singing Activity 1 will use a Song Pack item that your student should already recognize: the **Scale Sheet**. Hopefully, your student has been using the Scale Sheet to practice guitar fundamentals with Scale Activity 1. But for a student who sings, the Scale Sheet has another important use – Voice Training.

We'll use the Scale Sheet for "Eensy Weensy Spider" for the following examples. On Page 1 of the Scale Sheet, you'll notice a column on the bottom right that says "Singing Activity 1." This column contains a brief reminder of the student goals for this activity, which we will cover shortly.

Scale Sheet
Eensy Weensy Spider
Key of G

G Major Scale

Do Re Mi Fa Sol La Ti Do

Scale Activity 1

Play the Practice Patterns located on the next page while demonstrating these three skills:

- (1) Reading Guitar Tablature
- (2) Using Correct Fingering (labeled below)
- (3) Using a Pick

Correct Fingering

1st Fret - Index Finger
2nd Fret - Middle Finger
3rd Fret - Ring Finger
4th Fret - Pinky Finger

Singing Activity 1 (Optional)

Play the Practice Patterns as you sing all using **Pitch Matching** technique.

*You can sing the notes as labeled in Sol

Do Re Mi Fa Sol La Ti

*You can also sing notes as any of the Primary Vowel Sounds used in music

Ah as in "saw"
Eh as in "wet"
Ee as in "bee"
Oh as in "row"
Oo as in "who"

Eensy Weensy Spider

Practice Pattern 1a - Contour

Practice Pattern 1b - Contour

Practice Pattern 2a - Intervals

Practice Pattern 2b - Intervals

Practice Pattern 3a - Arpeggio

Practice Pattern 3b - Arpeggio

Scale Sheet Page 1

Scale Sheet Page 2

Part II – Beginner Level Activities

Scale Fragments

Also on page 1 of the Scale Sheet, you'll find the **Scale Fragment**. The Scale Fragment shows the entire range of notes found in the song being learned. Listen to the Scale Fragment for “Eensy Weensy Spider” as sung using Solfège – a popular singing technique that we’ll learn more about in a moment.

~ Scale Sheet ~

Eensy Weensy Spider

Key of G

G Major Scale Scale Fragment for this song

Do Re Mi Fa Sol La Ti Do

0 2 0 1 3 0 2 3

Root Root

Lowest Note in This Song Highest Note in This Song



Singing Example 18

Each Scale Fragment immediately shows you both the highest-pitched note and the lowest-pitched note used in the song. This is valuable information, because as singers, we all have our own individual vocal range.

For example, if the lowest note on the Scale Sheet is out of your student’s vocal range, he or she won’t be able to sing it when it appears within the song or on the Scale Sheet. If this happens, just have your student use a guitar capo.

Part II – Beginner Level Activities

Practice Patterns

The Scale Fragment becomes the basis for the six **Practice Patterns** that make up the Scale Sheet. Practice Patterns provide a simple, yet productive, approach for voice training and vocal warm ups. Here's a quick review the three types of Practice Patterns found on the Scale Sheet.

Contour applies to the physical shape of a musical idea. Contour patterns have a nice, smooth flowing motion that's often found in song melodies.



Singing Example 19

Practice Pattern 1a - Contour

An **interval** refers to the distance between any two notes. Interval patterns provide a way to practice singing notes with ever-increasing distances between them.



Singing Example 20

Practice Pattern 2a - Intervals

An **arpeggio** consists of the notes that are found in chords, but played one note at a time. Arpeggios often appear in song melodies, so practicing them can be very useful.



Singing Example 21

Practice Pattern 3a - Arpeggio

Part II – Beginner Level Activities



Student Goal: Sing and Play the Practice Patterns on the Scale Sheet

With Singing Activity 1, your student can sing Practice Patterns using **Solfège** – an approach favored by singers around the world. Using Solfège means singing notes of a **major scale** as “**Do Re Mi Fa Sol La Ti,**” where “Do” will represent the root note of the scale. The major scale is the scale used in most TYKG songs. Once again, listen to Singing Example 19 to hear the correct pronunciation of Solfège sounds.

Practice Pattern 1a - Contour

Do Re Mi Fa Sol La Ti Do Ti La Sol Fa Mi Re Do

T A B

0-2 0-1-3 0-2-3-2-0 3-1-0 2-0



Singing Example 19

Another kind of scale that you'll see less commonly in our songs is a **minor scale**. A Practice Pattern that's based on a minor scale would be handled similarly, but sung as “**Do Re Me Fa Sol Le Te.**” Notice that in a minor scale, some of the notes sung in Solfège are pronounced and spelled differently than in the major scale.

Practice Pattern 1a - Contour

Do Re Me Fa Sol Le Te Do Te Le Sol Fa Me Re Do

T A B

0-2-3 1-3-4 1-3-1 4-3-1 3-2-0



Singing Example 22

Part II – Beginner Level Activities

Five Primary Vowel Sounds

Your student can also sing the notes using any one of the **Five Primary Vowel Sounds** commonly used in music:

Ah - as in “saw”

Eh - as in “wet”

Ee - as in “bee”

Oh - as in “row”

Oo - as in “who”

These five primary vowel sounds really work your vocal chords and can be an excellent warm-up before practicing or performing.

Here's an example using the “Ah” sound with a Practice Pattern.

Practice Pattern 2a - Intervals

Do Re Do Mi Do Fa Do Sol Do La Do Ti Do Do

T
A
B



Singing Example 23

Part II – Beginner Level Activities

Changing Up Sounds

When using these approaches to singing Practice Patterns, try “changing it up.” For example, use Solfège one day and the primary vowel sounds on another day. Or you could use Solfège for half of the patterns and primary vowel sounds for the other half. There’s no right or wrong way to choose.

Also, when using the vowel sounds, try mixing those up as well. For example, your student could use “Ah” to sing some Practice Patterns and could sing “Oh” for others.

Here is an example, using the “Oh” vowel sound.

Practice Pattern 3a - Arpeggio

Do Mi Sol Do Sol Mi Do

T 0 3 3 0 0
A 0 3 3 0 0
B 0 3 3 0 0



Singing Example 24

NOTE

During lessons, you may allow your student to choose the sounds to sing for each Practice Patterns. Children often like the feeling of choosing for themselves.

Part II – Beginner Level Activities



Teacher Strategies

The following strategies will help ensure that your student is singing notes correctly with Singing Activity 1:

- 1) **Pitch Matching Guidance**
- 2) **Determining if a Capo is Required**
- 3) **Vocal Warm-Up**

1) Pitch Matching Guidance

With Singing Activity 1, your job as teacher is to help your student sing notes accurately using Pitch Matching. When providing **Pitch Matching Guidance**, we recommend using the strategies discussed in Section 3 of this manual (*Pg. 14*). We find that using hand signals as a student sings can be an effective approach. They'll allow you to provide constant feedback to let your student know if each note is right or wrong, and they help guide your student's voice to the correct note.

Early on, you can expect that most notes your student sings will be off key. At first, it can take many attempts to find even just *one* correct note with the voice. Be patient and help your student move his or her voice up and down until landing on the correct note.

On the other hand, if your student can't get the correct note, even after repeated tries, simply leave it. Move on to the next note and try that instead. Some notes are easier than others.

NOTE

If your student can't sing any notes accurately, no matter what you try, then you can just allow him or her to sing wrong notes. Simply vocalizing sounds while playing notes on guitar is a good exercise. After all, singing wrong notes is really the first step to singing the correct ones.

Part II – Beginner Level Activities

2) Determining if a Capo is Required

As previously discussed, it may be necessary for your student to use a capo to sing lower-pitched notes. To determine if a capo is required, look at the scale fragment found on the song's Scale Sheet. The scale fragment immediately shows you the entire range of notes being used. *The lowest note in the scale fragment will always be the lowest note found in the song.*

Let's say your student is ready to sing the melody for "I've Been Working on the Railroad." Before starting the song, your student can look at the Scale Fragment to find the lowest note.

~ Scale Sheet ~

I've Been Working on the Railroad

Key of C

C Major Scale:

Root

The lowest note in the scale fragment will always be the lowest note found in the song

If your student is able to sing the lowest note in the Scale Fragment, a capo won't be needed. However, if this note is too low for your student's voice, then a capo will be necessary. In this case, your student should place the capo on a fret that puts this note *inside* his or her singing range. See Section 4: Using a Guitar Capo for an in-depth discussion (Pg. 18).

Part II – Beginner Level Activities

3) Vocal Warm-Up

In addition to strengthening guitar skills, Scale Activity 1 has another added benefit – warming up. Warming up is valuable for any musician in terms of physically preparing the hands for playing. However, for kids, warming up is just as important *mentally*.

Scale Activity 1 will help your student become focused and ready to make some music. Here's how to get the most out of it:

- Begin each lesson with Scale Activity 1. If it was assigned with a song in the previous lesson, begin the lesson by reviewing the assignment. If not assigned, randomly choose a previously learned Scale Sheet and have your student play through the Practice Patterns.
- When teaching a new song, you might also have your student sing through its Scale Sheet before singing the new song melody.
- In addition to using Scale Activity 1 as a warm-up before a lesson, we also suggest getting your student into the habit of warming up at the start of each practice session.



Looking Ahead: Singing Activity 2

With **Singing Activity 2**, your student will use Pitch Matching to sing melodies. This activity is similar to Singing Activity 1, except that now your student will be singing *words* instead of sounds. So as soon as your student is comfortable singing sounds, he or she can move on to singing words with Singing Activity 2.

At first, choose short and simple songs that will be easy to sing and play. On the next page, you'll find a list of recommended songs for Singing Activity 2. As your student's voice improves, he or she can move on to other songs in our collection.



Singing Activity 2: Sing and Play the Melody Using the Melody Sheet

Getting Started



Prerequisite

The prerequisite for this activity is **Melody Activity 1** for guitar, which is covered in the TYKG Teacher's Handbook (Pg. 42).



Best Songs to Start With

Alphabet Song
Bingo
Eensy Weensy Spider
Hush Little Baby
London Bridge

Mary Had a Little Lamb
Ring Around the Rosie
This Old Man
Twinkle, Twinkle Little Star
When the Saints Go Marching In



Lesson Planning

To incorporate Singing Activity 2 into your lessons, use our **Lesson Planning Booklet** as your foundation.



Video Tutorial

For visual demonstrations of Singing Activity 2, watch our video tutorial, **Intro to Pitch Matching**, available at TeachYourKidsGuitar.com

Section Preview



About Singing Activity 2

With **Singing Activity 2**, your student will practice singing *melodies* using Pitch Matching. Take notice that Singing Activity 2's student goals and teacher strategies are similar to those in Singing Activity 1.



Song Pack Item

- Melody Sheet



Student Goal

- Sing and Play the Melody Using the Melody Sheet



Teacher Strategies

- Pitch Matching Guidance
- Determining if a Capo is Necessary

Part II – Beginner Level Activities



About Singing Activity 2

In **Singing Activity 2**, your student will learn to sing melodies through Pitch Matching. The songs we provide are all fun to sing, and with Pitch Matching, your student will learn how to sing them correctly.

Realize that it may take time for your student to accomplish this. For many students, learning to sing is a gradual process, and it can take a good while. Don't spend too long with any one song, expecting it to be perfect. Instead, allow your student to develop this skill gradually while practicing a variety of songs.

Singing Activity 2 (along with Singing Activity 1) is really a “stepping stone” to singing melodies without having to rely on Pitch Matching. By practicing with Pitch Matching long enough, your student will develop the ability to sing correct notes independently. Until then, your student can use his or her guitar as a reference to make sure every note is accurate.

NOTE

Singing Activity 2 is similar to Melody Activity 1, except that your student will also sing the notes as he or she plays them. Be sure that your student is comfortable with Melody Activity 1 for guitar (found in the **TYKG Teacher's Handbook**, Pg. 42) before attempting Singing Activity 2.

Part II – Beginner Level Activities

Assigning Singing Activity 2

When you assign Singing Activity 2 for practice, check off its **Practicing** column on the Progress Sheet. At the same time, write the song title in the **Singing** column of the Practice Schedule and circle the number 2.

As shown on Progress Sheet

			Practicing	Achieved
SINGING	1	Sing and play the Practice Patterns using the <i>Scale Sheet</i>	✓	✓
	2	Sing and play the melody using the <i>Melody Sheet</i>	✓	
	3	Sing the melody and play chords using the <i>Chords Sheet</i>		

DATE	SCALE	MELODY	CHORDS	SINGING
7 / 11				Song Title
	1	1 2 3	1 2 3	1 ② 3

As Shown on Practice Schedule

Achievement Criteria for Singing Activity 2

Singing Activity 2 can be marked **Achieved** when your student sings through the entire melody on a song's Melody Sheet while using Pitch Matching.

			Practicing	Achieved
SINGING	1	Sing and play the Practice Patterns using the <i>Scale Sheet</i>	✓	✓
	2	Sing and play the melody using the <i>Melody Sheet</i>	✓	✓
	3	Sing the melody and play chords using the <i>Chords Sheet</i>		

Remember that Achieved does mean "perfect." In fact, your student may sing very few notes correctly early on. So be generous with Achievements – especially at first! Songs can always be revisited to "shoot for perfection."

Part II – Beginner Level Activities



Song Pack Item: Melody Sheet

For Singing Activity 2, your student will use the **Melody Sheet**. The melody is provided in Guitar Tablature and lines up directly with the lyrics, making it easy to coordinate singing while playing.

You can see this below in the first four bars taken from the Melody Sheet for “I’ve Been Working on the Railroad.”

~ Melody Sheet ~

I've Been Working on the Railroad

Traditional

The image shows the first four bars of the song "I've Been Working on the Railroad". The top staff is a treble clef in 4/4 time, with a key signature of one flat (B-flat). The melody is written in standard notation. Below the melody, the lyrics are written: "I've been work-ing on the rail - road all the live long day." The bottom staff is a guitar tablature with six lines labeled T, A, B, G, D, E from top to bottom. The tablature shows fret numbers (0, 1, 2, 3) and bar lines. Blue arrows point from the lyrics to the corresponding notes in the melody and the fret numbers in the tablature, illustrating how they line up.

Notes line up with song lyrics

Part II – Beginner Level Activities



Student Goal: Sing and Play the Melody Using the Melody Sheet

Singing Activity 2 uses pitch matching to sing and play a song's melody and lyrics. The notes played on guitar will function as a *reference pitch* that matches the lyrics being sung. Let's illustrate this using "I've Been Working on the Railroad."

First, listen to the audio sample below to hear what the melody sounds like when played on guitar.

C F C

I've been work-ing on the rail - road all the live long day.

TAB

1 0 1 0 1 3 0 1 1 1 3 0



Singing Example 25

Next, listen to an audio sample showing what this sounds like with pitch matching, where the notes are played and the melody is sung, simultaneously. This will be the goal of Singing Activity 2 for every song your student learns.

C F C

I've been work-ing on the rail - road all the live long day.

TAB

1 0 1 0 1 3 0 1 1 1 3 0

Notes are Played as Words are Sung



Singing Example 26

Part II – Beginner Level Activities



Teacher Strategies

The following strategies will help ensure that your student is singing notes correctly:

- 1) **Pitch Matching Guidance**
- 2) **Determining if a Capo is Necessary**

1) Pitch Matching Guidance

With Singing Activity 2, you can once again provide guidance as your student attempts to Pitch Match with melody notes. With **Pitch Matching Guidance**, use the hand signal strategies discussed in Section 3 of this manual, pages 14-15. They'll allow you to provide continual feedback, signaling if each note is too high or too low, thus guiding your student's voice to the correct note when necessary.

As we've said before, you can expect that most notes your student sings will be wrong. It can often take many attempts to find just *one* correct note with the voice. Be patient and help your student move his or her voice up and down to find the correct note.

If your student can't land on the correct note, even after repeated tries, simply leave it. Some notes are easier than others, so just move on to the next note and try that instead.

NOTE

If your student can't sing any notes accurately, no matter what you try, you can allow him or her to sing wrong notes. Just the process of vocalizing sounds while playing the guitar is a good exercise. After all, singing the wrong notes can be the first step to singing correct ones! Ultimately, though, singing should be a joyful experience. If your student is frustrated, return to our singing activities at a later time.

Part II – Beginner Level Activities

2) Determining If a Capo is Required

As you know, it may be necessary for your student to use a **capo** to sing lower-pitched notes. To determine this, you'll want to return once again to the song's Scale Sheet which contains all the notes used in the song. These notes are clearly displayed in the **Scale Fragment**, which shows you the entire range of notes being used. Therefore, the lowest note in the Scale Fragment will always be the lowest note found in the song.

Let's say your student is ready to sing the melody for "I've Been Working on the Railroad." Before starting, you and your student can quickly look at the scale fragment to locate the lowest note.

~ Scale Sheet ~

I've Been Working on the Railroad

Key of C

C Major Scale:

Sol La Ti Do Re Mi Fa Sol La

0 2 0 1 3 0 1 3 5

Root

The lowest note in the scale fragment will always be the lowest note found in the song

If your student can sing this lowest scale note, then a capo won't be required to perform "I've Been Working on the Railroad." But if this note is too low for your student's voice, then a capo will be necessary. If this is the case, your student can place the capo on a fret that puts this note inside his or her singing range. See *Section 4: Using a Guitar Capo for an in-depth discussion (Pg. 18)*.

Looking Ahead: Singing Activity 3

With **Singing Activity 3**, your student will learn to sing melodies while playing *chords* on guitar. This activity involves combining a variety of skills, so it's important that your student is comfortable with the prerequisite activities. In other words, your student should be fully comfortable with Pitch Matching melodies in Singing Activity 2.



In addition, your student should be comfortable with Chords Activity 1 on guitar, which involves strumming chords of the song. With Singing Activity 3, your student can use either the Mini Chords Sheet (ages 4-9) or the Regular Chords Sheet (ages 10 and up). Choose the appropriate sheet for your student according to age and/or hand size.

Early on, choose short and simple songs that will be easier to sing and play. On the next page, you'll find a list of recommended songs for starting Singing Activity 3. As your student's skills improve, you can move on to other songs in our collection.

Singing Activity 3: Sing Melody & Play Chords Using the Chords Sheet

Getting Started



Prerequisites

The prerequisites for this activity is **Chord Activity 1** for guitar (Teacher's Handbook, Pg. 53) and **Singing Activity 2**.



Best Songs to Start With

Eensy Weensy Spider
Hush Little Baby
London Bridge
Mary Had a Little Lamb
Oh My Darling Clementine

Oh Where Oh Where Has My Little Dog Gone
Ring Around the Rosie
Skip to My Lou
The Farmer in the Dell
This Old Man



Lesson Planning

To incorporate Singing Activity 3 into your lesson plans, use our **Lesson Planning Booklet** as your foundation.

Section Preview



About Singing Activity 3

With **Singing Activity 3**, your student will learn to sing melodies while playing chords on guitar. With this skill, your student will be able to deliver a complete musical performance using just the guitar and voice.



Song Pack Items

- Mini Chords Sheet (ages 4-9)
- Regular Chords Sheet (ages 10 and up)



Chord Fingerings Booklet

- Mini Chords Sheet (ages 4-9)
- Regular Chords Sheet (ages 10 and up)



Student Goals

- Coordinate Singing and Strumming
- Singing Notes with Correct Pitch



Teacher Strategies

- Pitch Matching Strategy for Chords
- Determining if a Capo is Necessary

Part II – Beginner Level Activities

About Singing Activity 3



With **Singing Activity 3**, your student will practice the all-time classic combination of singing while playing *chords* on guitar. Your student's first goal is to physically coordinate singing the melody and strumming chords. This should be well established before focusing on singing the notes accurately.

The second goal is to sing the notes with correct pitch while strumming the chords. This becomes the goal only after your student has physically coordinated singing and strumming. Fortunately, your student has already been preparing for this with previous Singing Activities.

To teach Singing Activity 3, you'll need to choose the appropriate chords sheet for your student, depending upon age and hand size. Younger children (ages 4-9) can use Mini Chords, which are smaller chord shapes that are easier for kids. Older children (ages 10 and up) can use Regular Chords.

NOTE

Singing Activity 3 is similar to Chords Activity 1, except that your student will also sing the melody while strumming the chords. Be sure that your student is comfortable with Chords Activity 1 for guitar (found in the **Teacher's Handbook**, Pg. 53) before attempting Singing Activity 3.

Part II – Beginner Level Activities

Assigning Singing Activity 3

When you assign Singing Activity 3, check off its **Practicing** column on the Progress Sheet. At the same time, write the song title in the **Singing** column of the Practice Schedule and circle the number 3.

As shown on Progress Sheet

			Practicing	Achieved
SINGING	1	Sing and play the Practice Patterns using the <i>Scale Sheet</i>	✓	✓
	2	Sing and play the melody using the <i>Melody Sheet</i>	✓	✓
	3	Sing the melody and play chords using the <i>Chords Sheet</i>	✓	

As Shown on Practice Schedule

DATE	SCALE	MELODY	CHORDS	SINGING
7 / 11				Song Title
	1	1 2 3	1 2 3	1 2 ③

Diagram illustrating the assignment of Singing Activity 3. A red callout bubble labeled "SINGING" points to the "SINGING" column in the Practice Schedule. Another red callout bubble labeled "SINGING" points to the "Practicing" column in the Progress Sheet. A red circle highlights the number 3 in the "SINGING" column of the Practice Schedule, and a red arrow points from this circle to the "Practicing" column of the Progress Sheet.

Achievement Criteria for Singing Activity 3

Singing Activity 3 can be marked **Achieved** when your student completes the song by strumming the chords and singing the melody.

			Practicing	Achieved
SINGING	1	Sing and play the Practice Patterns using the <i>Scale Sheet</i>	✓	✓
	2	Sing and play the melody using the <i>Melody Sheet</i>	✓	✓
	3	Sing the melody and play chords using the <i>Chords Sheet</i>	✓	✓

Diagram illustrating the achievement criteria for Singing Activity 3. A red callout bubble labeled "SINGING" points to the "SINGING" column in the Practice Schedule. A red circle highlights the checkmark in the "Achieved" column of the Progress Sheet for Singing Activity 3.

Remember that Achieved does mean "perfect." In fact, your student may sing very few notes correctly early on. So be generous with Achievements – especially at first! Songs can always be revisited to "shoot for perfection."

Part II – Beginner Level Activities



Song Pack Items: Mini Chords Sheet and Regular Chords Sheet

In Singing Activity 3, there are two possible Song Pack items from which to choose: the Mini Chords Sheet or the Regular Chords Sheet. The **Mini Chords Sheet** provides our “mini” chord shapes, especially appropriate for kids ages 4-9. In addition to the Mini Chords written in tablature, the Chord Symbols are labeled above every bar to help your student follow the chords and lyrics at the same time.

Chord Symbols to Follow

G D7

Camp-town la - dies sing this song doo dah, doo dah,

Count: 1 2 3 4 1 2 3 4

Mini Chord Shapes to Strum

The **Regular Chords Sheet** provides full size chords which are appropriate for kids ages 10 and up. The chord symbols have been labeled above every bar of music to help your student follow the chord changes and lyrics at the same time.

Chord Symbols to Follow

G D7

Camp-town la - dies sing this song doo dah, doo dah,

Count: 1 2 3 4 1 2 3 4

Chord Shapes to Strum

Part II – Beginner Level Activities



Chord Fingerings Booklet

The **Chord Fingerings Booklet** displays the fingerings for every guitar chord used in our method. This booklet will be useful every time you teach a new chord. It will also serve as a reference tool if your student forgets a chord fingering.

Both categories of chords are found in the Chord Fingerings Booklet: **Mini Chord Fingerings** (Ages 4-9) and **Regular Chord Fingerings** (Ages 10 and up).

i = index
m = middle
r = ring
p = pinky

Mini Chord Fingerings

A

0
2
2

i m

Am

0
1
2

m i

A7

0
1
0

i

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Mini Chord Fingering Sheet

i = index
m = middle
r = ring
p = pinky

Regular Chord Fingerings

Option 1

Option 2

A

0
2
2
2
0

i m r

Am

0
1
2
2
0

m r i

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Regular Chord Fingering Sheet

Be sure to have the booklet handy while you are teaching Singing Activity 3. You can also allow your student to use it whenever necessary during practice sessions. Show your student how to use it to find and remember the fingering for any chord.

NOTE

If you've purchased the hard copy version of TYKG, you'll find the Chords Fingering Booklet included in your package. If you've purchased the digital download version, you'll find the Chords Fingering Booklet in PDF form at TeachYourKidsGuitar.com

Part II – Beginner Level Activities



Student Goal: Learn to Sing Melodies while Playing Chords

Learning to sing melodies while playing chords is a gradual process and there are two main components: coordination and pitch.

- 1) Coordinate Singing and Strumming
- 2) Singing Notes with Correct Pitch

1) Coordinate Singing and Strumming

The first focus is to physically coordinate singing the melody while strumming chords. If your student is unable to sing the notes correctly, don't be too concerned. In fact, your student doesn't even need to worry about singing with accurate pitch at this stage. Instead, the initial focus should be on the *physical* coordination required to sing and strum at the same time.

Our Chords Sheets have been designed to make this easy. Words (or parts of words) will either line up, or fall between, each chord that should be strummed. **Chord symbols** have been placed above each bar of music, making it easier to follow the lyrics and chord changes simultaneously.

This is shown in the following example from “Hush Little Baby.”

The image shows a musical score for the song "Hush Little Baby" in 4/4 time. The score consists of four measures. Above the staff, chord symbols are written: C, G, G7, and C. The lyrics are written below the staff: "Hush, lit-tle ba-by, don't say a word, Pa-pa's gon-na buy you a mock-ing bird, and". Below the lyrics, there are four lines of tablature (T, A, B) with numbers indicating fret positions. Annotations with arrows point to specific parts of the score: "Chord Symbols" points to the C and G symbols; "Strum on this word" points to the first measure; "Strum on this syllable" points to the second measure; and "Change to new chord and strum" points to the third measure. A "Count:" line at the bottom indicates the measure numbers: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

Part II – Beginner Level Activities

2) Singing Notes with Correct Pitch

When physically able to coordinate singing and strumming, your student should then focus on singing the notes with correct pitch. If your student can already intuitively sing some or all notes correctly – that’s great! Some children have a natural ability to sing and do not have to practice at all.

However, for most children (and adults), learning to sing with correct pitch takes time and practice. Fortunately, your student has already been preparing all along for this goal by practicing pitch matching with Singing Activity 1 and 2. Now your student will “take off the training wheels” and finally begin to sing the notes on his or her own.

Here’s an example of how this might sound with “Hush, Little Baby.”

The image shows a musical score for the song "Hush, Little Baby" in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "Hush, lit-tle ba-by, don't say a word, Pa-pa's gon-na buy you a mock-ing bird, and". The guitar accompaniment is shown on a six-string staff with a capo on the first fret. The chords are C, G, G7, and C. The count for each measure is 1 2 3 4.

Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



Singing Example 27

Of course, your student may require a lot of practice with Singing Activity 3 to get to a point where every note is sung correctly. This skill will usually happen gradually and over time; little by little, your student’s voice will get stronger. The best approach is to continue with all three Singing Activities to further strengthen your student’s voice.

Part II – Beginner Level Activities



Teacher Strategies

The following strategies will help ensure that your student is singing notes correctly with Singing Activity 3:

- 1) Pitch Matching Strategy when Playing Chords
- 2) Determining if a Capo is Required

1) Pitch Matching Strategy for Chords

It's common to need help starting off with, and maintaining, accurate pitch. The following **Pitch Matching Strategy** will help your student get started correctly at any point in a song. This strategy is simple but requires using a song's Melody Sheet and Chords Sheet together. To do this, simply remove both sheets from the three-ring binder and place them side by side as shown below:

~ Melody Sheet ~

Camptown Races

Lyrics and Music by Stephen Foster

3 3 0 3 0 3 0 2 1 0 2 0

3 3 0 3 0 3 0 2 0 1 0 2 2 0

Melody Sheet

~ Mini Chords Sheet ~

Chords Used: G D7 C

Camptown Races

Lyrics and Music by Stephen Foster

3 3 0 3 0 3 0 2 1 0 2 0

3 3 0 3 0 3 0 2 0 1 0 2 2 0

Mini Chords Sheet

Part II – Beginner Level Activities

Before strumming the first chord of a song, have your student look at the Melody Sheet and sing the first few words using pitch matching. Make sure your student only sings a few words or perhaps just a single bar. Singing too many notes is counterproductive with this strategy.

Initially, your student will just sing these notes using pitch matching, and then immediately repeat them (i.e., sing them again) while playing the chords. Oftentimes, if a student can just get started with the accurate pitch, it becomes easy to keep it going for a while.

Here's what this might sound like with “When the Saints Go Marching In.”

The Melody Sheet shows a musical staff in 4/4 time with a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half). The lyrics are: "Oh, when the saints go march-ing in". The first two notes, "Oh, when", are circled in red. Below the staff is a guitar fretboard diagram with strings T, A, B. The fret numbers are: T (0), A (0), B (1) for the first measure, and T (3), A (3), B (3) for the second measure. The count is: 1 2 3 4.

Melody Sheet

The Chords Sheet shows the same melody as the Melody Sheet, but with a G major chord indicated above the staff. The lyrics are: "Oh, when the saints go march-ing in". Below the staff is a guitar fretboard diagram with strings T, A, B. The fret numbers are: T (3), A (3), B (3) for the first measure, and T (0), A (0), B (1) for the second measure. The count is: 1 2 3 4.

Chords Sheet



Singing Example 28

It can often be helpful to sing the notes a couple of times before actually playing chords.



Singing Example 29

In this next example, the melody is sung twice before starting the chords; however, the second time the melody is being sung, the guitar is not used. Usually, we find that if a melody is sung correctly at least once with pitch matching, it can be sung immediately afterwards without needing the guitar for a reference.



Singing Example 30

Part II – Beginner Level Activities

This pitch matching strategy can be used at *any point* in a song. It's quite common for a student to be singing accurately and then suddenly go off pitch, perhaps when encountering a new series of notes or a troublesome phrase. Whenever this happens, your student can use this strategy to re-sing those notes and then continue on with the song.

Here's an example of this strategy used later in the same song.

10 G G7 C

want to be in that num - ber

T 0 0 0 3 3 3 1

A

B

Melody Sheet

10 G G⁷ C

want to be in that num - ber_____

T	3		3		1		1		0		0
A	0		0		0		0		1		1
B	0		0		0		0		0		0
	0		0		0		0		2		2
	2		2		2		2		3		3
	3		3		3		3				

Chords Sheet



Singing Example 31

NOTE

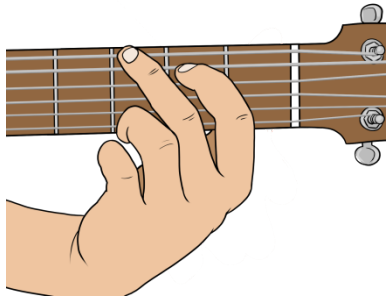
Encourage your student to use this strategy as much as necessary in lessons and in practice sessions. As singing ability increases, the need for this strategy decreases.

Part II – Beginner Level Activities

2) Determining If a Capo is Required

As previously discussed, it may be necessary for your student to use a capo in order to sing lower-pitched notes. To determine if a capo is necessary, look at the scale fragment found on the song's Scale Sheet. The scale fragment immediately shows you the entire range of notes being used. *The lowest note in the scale fragment will always be the lowest note found in a song.*

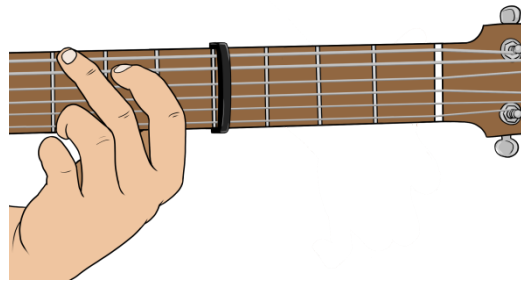
You can also use a capo when playing chords. The chords will have exactly the same fingering and be played in the same way, but will have a higher sound. The following example compares a **G** chord played without, and then with, a capo.



No Capo



Singing Example 11



Capo on 4th Fret



Singing Example 12

Singing Activities Conclusion

Congrats to both you and your student for making it this far with our program. Playing chords while singing the words of a song is the final objective of our Singing Activities. Your student is now able to deliver a complete musical performance all on his or her own. You and your student should feel proud that you've made it this far – and that you did it together!

You'll know your student has reached this point when he or she can complete **Singing Activity 3's Achievement Criteria** (Pg. 51) with multiple songs. However, in music there is always more to learn. At this point, your student will benefit from continued practice with Singing Activity 3 with more songs.



THE END!

...Or is it Just the Beginning?



