

NYSSMA MUSIC VIEWS

Standards-Based Teaching & Learning Across the State



Lesson Plan for NYSSMA Music Views

Name: Catherine E. Sutherland

Title: Vocal Artistry through Energy, Enthusiasm and Emotion!

Level

- Elementary
- ✓ Middle School
- High School

Content Area

- Band
- ✓ Chorus
- Classroom
- Orchestra

Objective

Lesson: BODY, MIND, SPIRIT VOICE! It takes a whole body to sing and rejoice!

Learning Goals:

- Students will be able to demonstrate artistry through energy, enthusiasm and emotion!
- Students will be able to understand, demonstrate and verbalize the difference between producing a singing tone with and without resonating space and round tall vowels.
- Students will be able to explore and navigate through register changes.
- Students will continue to develop a full supported energized tone without over singing.
- Students will be able to perform repertoire in a culturally authentic style.
- Students will be able to perform with outstanding performance posture.
- Students will be able to perform the soprano and baritone clapping patterns to the song, Sing Alleluia, Clap your Hands, with rhythmic accuracy as they sing.

The NYS Learning Standard(s) this lesson will address...

- ✓ Creating, Performing and Participating in the Arts
Knowing and Using Arts Materials and Resources
- ✓ Responding to and Analyzing Works of Art
- ✓ Understanding the Cultural Dimensions and Contributions of the Arts

National Standards for Music Education this lesson...

- ✓ Singing – alone and with others – a varied repertoire of music
- Performing on instruments – alone and with others – a varied repertoire of music
- Improvising melodies, variations and accompaniments
- Composing and arranging music within specific guidelines
- Reading and notating music

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- ✓ Listening to, analyzing and describing music
- ✓ Evaluating music and music performances
- ✓ Understanding relationships between music, the other arts, and disciplines outside the arts
- ✓ Understanding music in relation to history and culture

Instructional Ideas

Warm-ups:

- Stretching
- Body Percussion Round
- Breathing
- Lip trill/Register exploration through echoing patterns; rhythmic conversation
- Bowling Ball Lip Trill Siren Glide; Transfer to "oo" vowel.
- Vocally match what you see with the Hobermansphere.
- Zig-A-Zig-A-Zah...Incorporating movement to reinforce vowel shape and energy.
- Look into your mirror. Show 2 contrasting performances. Artistry with enthusiasm, energy and emotion and without. Show it on your face!
- Dr. Ehly – Inform your face what the song is about! Express every possible human emotion in our souls.
- Strategies for dealing with the changing male voice.

Cover/ Show Me Exercise:

- Happy/sad
- Angry/peaceful
- Enthusiastic/bored
- Shy and timid/ bold and confident
- Tired / Energetic

Music:

- Come to the Music - composed by Joseph M. Martin
 - Sing from beginning with vitality! Communicate to audience a mood of celebration!
- Lo Yisa Goi - Jewish Folk Song
 - Sing opening – imagine holding a tennis ball, bowling ball, huge heavy boulder. Support the tone dynamically to match what you are holding!
 - Communicate the universal upbeat message as you sing!
 - Perform text with stylistic authenticity and energy.
- Sing Alleluia, Clap your Hands composed by Sally Albrecht
 - Review soprano clapping pattern. Where do the claps fall on my beat?
 - Add clapping pattern while listening to soprano melody.
 - Sing melody on doo. On text. Add clapping.
 - Review baritone clapping pattern. Where do the claps fall on my beat?
 - Add clapping pattern while listening to baritone melody.
 - Sing melody on doo. On text. Add clapping.
 - Put clapping parts together while listening to both parts on the piano.
 - Sing both melodies with clapping!

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- Old Time Rock n' Roll - arranged by Jeff Funk
- Sing a long with the recording adding our motions! Let loose! Have fun!

Assessment

The following questions were asked of students to check for student understanding of a concept/skill:

- Why do we do lip trills as a vocal warm-up? What are the benefits?
- Vocally match what you see with the Hobermansphere. How does it feel different? How does it sound different?
- Perform text with stylistic authenticity and energy. What do we mean? How do we achieve this goal?
- Where do the claps fall on my beat?
- Analyze, reflect and evaluate your performance.
- What did we do well?
- How could we improve our performance?

Drawing upon past knowledge and their vocal skill development students are asked to utilize appropriate musical language vocabulary in their answers.

- Why do we do lip trills as a vocal warm-up? What are the benefits?
- How does it feel different? How does it sound different?
- Perform text with authenticity and energy. What do we mean? How do we achieve this goal?
- Where do the claps fall on my beat?

References/Resources

Repertoire:

- Come to the Music - composed by Joseph M. Martin; SATB Voicing; Shawnee Press, Inc.; with piccolo and percussion parts
- Lo Yisa Goi - Jewish Folk Song arranged by Ed Lojeski; SATB voicing; Hal Leonard Publishing Corp.; Instrumental Pak available (violin, clarinet, accordion, bass; drums; mandolin/guitar)
- Sing Alleluia, Clap Your Hands - composed by Sally Albrecht; SATB voicing; Alfred Publishing
- Old Time Rock n' Roll - arranged by Jeff Funk; 3 Part-Mixed; Warner Bros. Publications; with ShowTrax cassette
- Body, Mind, Spirit, Voice! the American Boychoir DVD with Dr. Anton Armstrong and Dr. Andre Thomas; Heritage Music Press
- Video Master Classes (VHS) Tuning the Choir/Eph Ehly Choral Series; Hal Leonard Publishing

Notes

Performance Notes:

- Come to the Music - the piccolo part adds rhythmic interest and vitality to the piece.
- Lo Yisa Goi - the instrumental klezmer accompaniment truly enhances the stylistic authenticity and excitement to the performance. We asked High School musicians, past alumnus, to play.
- Old Time Rock n' Roll - We added choreography and invited other teachers to join us on stage! Fun! We performed this with the taped accompaniment.