

# 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.