

2016 Concert for MIOSM Selection: Enter With Singing

Description:

Lesson plan for Enter With Singing, 2016 Concert for MIOSM selection

Words and music by Cristy Cary Miller

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- Students will perform a song that includes syncopation and changing meters
- Students will identify tempo changes and link them to style changes
- Students will analyze and orient to the music text
- Students will sing in harmony with accurate rhythm and intonation
- Students will identify the form of a choral piece

Lesson Objective

- Sing a two part song accurately - Listen to a variety of fanfares to determine the characteristics of that style - Identify which section of the song comprises the “fanfare” - Analyze the vocal lines of the music to identify melody and harmony - Analyze the form of the music to identify similar and contrasting styles

Skills

Creating, Performing

Dispositions

Collaboration, Inquisitiveness, Openness and respect for the ideas of others, Self-discipline and Perseverance

Assessment Evidence

1. Can students identify the different sections of the song and see that it is an ABA form? 2. How well did students hold their harmony part against the clavinova? Against the teacher? Against the other part? 3. Were the students able to change from a 4/4 meter to a 6/8 meter through movement? In the song itself? 4. Did students orient to the music text well enough to find the measure numbers, the time signatures, and the parts? 5. Were the students able to ultimately perform the song accurately, sharing the feeling of a Fanfare with their audience?

Learning Plan

Procedure: (encompassing at least 3 class periods or rehearsals)

1. Welcome the students to class. Do a “cold” listening of a section of one of the fanfare examples without telling the students what they’ll hear. Have them listen to another example as well. Have the student identify musical elements of both pieces, such as the tempo and volume. Ask the students where they might expect to hear such pieces (weddings, Olympics, inaugurations....etc)
2. Have the students open the choral music and find the vocal entrance at measure 11. Sing the passage for the students, and ask them what volume level they would suggest that section be. Have the students repeat the words in rhythm, phrase by phrase, identifying the syncopated patterns in measures 11 and 13. Have the students echo sing each unison phrase in this section through measure 15.
3. Have the students find a place to stand in the room. Responding to the rhythms on the hand drum, they’ll move to 4/4 and 6/8 without labeling them. Set a pattern in 4 with the vocal cues “We are marching.” Play until the kids have it then switch to “Now we are stepping out, Now we are stepping out” (or any silly phrase you can come up with!) Switch back and forth. Try having a student play the triangle when the rhythm should change. The Teacher should continue the pattern on the hand drum for consistency.
4. Sing measure 12 into 13 and 14 for the students, asking them what happens to the “feel” of the meter in that spot. Have students find the 6/8 meter change and show it to a friend. Continue by echo singing the 6/8 section through measure 27, the return to 4/4 time.
5. When the students have a bit of “working knowledge” of section 1, have them walk and follow a hand drum pattern in 4/4 while saying the words for measure 11-14. Have them freeze- change the hand drum to a 6/8 pattern and have the students sway that pattern while they say the words. Repeat, but this time have them students go from measure 11-14 through measure 27 without stopping. Help them articulate how the two sections are different. (one “flows” more easily, the other fits a marching pattern more easily.)
6. Label the fanfare section as section “A”, noting that the entire section repeats at m. 31 through 47 with only minor changes in lyrics and corresponding rhythms. Sing from measure 11 to measure 47 and congratulate the kids on making such quick progress!
7. Have the students do a quick scavenger hunt to find the tempo change at measure 49. Label this as section “B”. Identify the very first rhythm in this section as the same rhythm the song began with, but now it’s slower and softer, and more legato. Sing while the students track along, stopping at m. 57. Ask the students which part you should continue on- they should identify that now part 1 goes on to the higher staff while part 2 continues on the lower staff. Work with each group individually, having them sing their parts independently while you sing the opposite part, and finally against the opposite group. If you have access to a Clavinova, this is a great part to use your pre-recorded parts to support the singers’ independence.
8. Ask the students what happens at measure 66- they should recognize part 1 as the melody they sang initially at measure 11. Have them find the harmony in part 2; spend as much time as necessary to teach the harmony to part 2, and fit it against the already known melody. Help the

students read the pitches, noting that while the rhythm is often the same as part 1, the pitches and melody are not.

9. Sing slowly through the end, identifying the places where the singers are already familiar with their part. Finally, in the last few measures, find the places where the composer has decided to end the piece with a real flourish- especially the optional high “e” in part 1.

10. As the students become more familiar with their parts, especially the harmony parts, spend more time on having them find the “feel” of the piece, contrasting the “B” section with the fanfare in tempo, volume and attitude. Have the student walk while singing the song, stopping on the 6/8 section to do a swaying “happy dance” during that section. When they return to sitting and singing, have them internalize that happy dance during the 6/8 section. Extensions: Students who are capable can go through and find the sections where the key signature changes. The song starts in D and ends in F- how does moving up through the keys create a feeling of resilience and celebration? Can the students name all the keys the song goes through- starting with the poor piano player’s 3 key changes on page 1 alone? Have the students articulate how the meter change gives the audience a break from the full-tilt fanfare feel of the piece. Why did the composer change the meter there, not just the volume or tempo? Can the students attempt to sing the 6/8 section in 4 to see how it feels that way? This piece includes a trumpet obbligato. Why do you think the composer chose a trumpet for this part? Is there an instrument you think would be better suited?

Materials

-Individual or shared copies of the choral octavo
Access to recordings of Fanfares, such as: Fanfare for the Common Man (Copland) Olympic Fanfare (Arnaud) Fanfare for the New Atlantis (Hovhaness) Fanfare for a New Theater (Stravinsky)
-Access to a scanner
-Overhead or laptop projector
-Hand drum