

Step~BY~Step

Classroom Music

5

Teacher Manual



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Integrated Music Units for teachers, parents and children
by VINCE RINALDO PhD, CATHY GROSSO and MARGARET THORNE

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Overall Expectation

- use correctly the musical terminology associated with the specific expectations for this grade
- read simple music notation

Knowledge

- interpret correctly whole notes, half notes, quarter notes, and eighth notes, and the corresponding rests in 4/4 time
- recognize the major scale through listening and in notation
- demonstrate understanding of the meaning of the sharp, flat, and natural symbols
- explain the use of key signatures and identify the key (e.g., G major) of music they sing or play
- identify and write notes on the keyboard
- identify the black keys on a keyboard as sharps and flats
- conduct in 4/4 and 2/4 time, using standard conducting patterns
- begin to sing or play the major scale in keys that occur in the music they sing or play
- recognize different kinds of tone color in pieces of music
- recognize and classify various instruments (e.g., as woodwind, brass, stringed, or percussion instruments)
- sing or play in tune (e.g., in unison songs, "partner" songs, rounds)
- demonstrate an understanding of correct breathing technique and posture when playing and/or singing
- identify the form of introduction, verse, and chorus in music that they sing, play, or hear
- create an accompaniment for a story, poem, or drama presentation, using their knowledge of beat, rhythm, tone color, and melody

Creative Work

- recognize and demonstrate the use of intervals (tones and semitones)
- sing or play expressively, showing awareness of different tone colors
- create musical compositions that show appropriate use of various elements of music (e.g., tempo, dynamics, melody, form, tone color), and perform them
- sing or play expressively, showing awareness of different tone colors
- create musical compositions that show appropriate use of various elements of music (e.g., tempo, dynamics, melody, form, tone color), and perform them
- create and perform a song based on a scene from a story or poem
- sing familiar songs and manipulate a musical element to change the overall effect

Critical Thinking

- describe how various elements of music are combined to create different moods
- communicate their thoughts and feelings about the music they hear, using language and a variety of art forms and media
- listen to music from the Renaissance period

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TOPIC: Vocal Warm-ups

CURRICULUM EXPECTATIONS:

Students will:

- demonstrate an understanding of correct breathing technique and posture when playing and/or singing
- sing or play expressively showing awareness of different tone colours
- sing or play in tune

MATERIALS: Breathing Technique (p.17)
Instructional Card 1 Singing Vowels (p.18)
Vocal Warm-up 2 Mezzo-Soprano (p.19)
CD track 4, Warm-up 2, Mezzo-Soprano
CD track 5, Mezzo-Soprano (Instrumental)
Vocal Warm-up 2, Tenor/Alto (p.20)
CD track 6, Warm-up 2, Tenor/Alto
CD track 7, Tenor/Alto (Instrumental)
Vocal Warm-up Sheet 2, Baritone (p.21)
CD track 8, Warm-up 2, Baritone
CD track 9, Baritone (Instrumental)
Vocal Assessment Sheet 1 (p.22)

SUGGESTED LESSON SEQUENCE:

1. Review the musical terms tone (the quality of a sound), and pitch (the highness or lowness of a sound), with the students.
2. Explain to the students that good tone and accurate pitch depend on proper breathing and the correct enunciation of words. In order to produce a clean tone, the mouth must be open to form the vowels.
3. Distribute a copy of Breathing Technique (p.17), to each student, and read the note aloud.



4. Review the five singing vowels \bar{A} , \bar{E} , AH, \bar{O} , OO, as outlined on Instructional Card 1 (p.18), and have the students repeat each vowel phonetically as a group.
5. Play tracks 4, 6, and 8, for the students and ask them to listen closely and decide which vocal range they feel most comfortable singing.
6. Distribute Vocal Warm-up Sheets (pp.19-21) to each of the students according to the range each has chosen. The mezzo-soprano, and tenor/alto warm-ups are provided for the higher voiced students. (These are usually comfortable female ranges). The baritone warm-up is to be used by the lower pitched voices. (This is usually a comfortable male range).
7. Play track 4, Mezzo-Soprano Warm-up, and have the mezzo-sopranos follow along.
8. Play track 4 again, and have the mezzo-sopranos sing along with the track ensuring the use of proper breathing, and tone production, technique.
9. Repeat steps 7-8 for the tenors/altos (CD track 6), and baritones (CD track 8). Repeat these warmups several times until the students are comfortable with the exercises.
10. When the students are comfortable with the vocal tracks (tracks 4, 6, & 8), play the instrumental tracks, (tracks 5, 7, & 9), and have the students sing along using correct breathing, and tone production, technique.

EVALUATION STRATEGIES:

- Assess the students according to the criteria outlined on Vocal Assessment Sheet 1, Singing Vowels (p.22).
- See Checklist Evaluation (p.50), Vocal Assessment 1.



Proper breathing technique is very important when singing. It very often makes the difference between hitting a note comfortably, and missing it altogether. Strangely enough, one of the best times to observe proper breathing is when we are lying on our backs watching our favourite television show. If we fold our hands across our stomachs, we can feel our stomachs expand as we inhale, and settle back down as we exhale. This is because we are using our diaphragms to breathe. The diaphragm is a series of muscles that expands when we inhale, allowing our lungs to fill up with air. The important things to remember about proper breathing are the following:

- a) Never raise your shoulders when you take a deep breath since this tends to elongate your torso. Think of a balloon; if you stretch it lengthwise, it becomes harder to inflate.
- b) You should be able to feel your stomach and entire mid-section expand as you take a deep breath.
- c) Breathe through your mouth, not your nose.



SINGING VOWELS

It is very important to enunciate when singing. This means that each word must be clearly spoken so that the audience can understand what is being said. In order to do this, we must learn to properly form our vowels when singing. This is essential to the production of a clear, open tone.

The five vowels in English are A, E, I, O, U, but when singing we call them:

\bar{A} , \bar{E} , AH, \bar{O} , and OO.



MEZZO-SOPRANO

ha ah ah hay ay ay ho oh oh

ha ah ah hay ay ay ho oh oh

ha ah ah hay ay ay ho oh oh

ha ah ah hay ay ay ho oh oh

ha ah ah hay ay ay ho oh oh

ha ah ah hay ay ay ho oh oh

Vocal Warm-up 2 (CD tracks 6-7)



TENOR / ALTO

8^{vb}

Vocal Warm-up 2 (CD tracks 8-9)



BARITONE

ha ah ah hay ay ay ho oh oh

ha ah ah hay ay ay ho oh oh

ha ah ah hay ay ay ho oh oh

ha ah ah hay ay ay ho oh oh

ha ah ah hay ay ay ho oh oh

ha ah ah hay ay ay ho oh oh

Vocal Assessment Sheet 1 (Singing Vowels)



CATEGORY	CRITERIA	MARK	COMMENTS
TONE	CLOSED* / UNSTEADY	1 2 3 4	
	OPEN / USUALLY STEADY	5 6 7	
	OPEN / CONTROLLED	8 9 10	
DICTION	UNCLEAR	1 2 3 4	
	USUALLY CLEAR	5 6 7	
	VERY CLEAR	8 9 10	
BREATHING	SHALLOW	1 2 3 4	
	UNCONTROLLED	5 6 7	
	DEEP, CONTROLLED	8 9 10	
PITCH	INCONSISTENT	1 2 3 4	
	USUALLY CONSISTENT	5 6 7	
	CONSISTENT	8 9 10	
	FINAL GRADE /40		

***NOTE:** When singing vowels the mouth must be open in order to project the tones clearly. When the mouth does not form the vowels properly it results in a closed tone.