

# RESOURCES

## Appendix A: Vocal Tips and Warm-Ups

### Posture and Breathing

- Model standing or sitting tall with your shoulders relaxed. Show students how to breathe deeply, filling up with air low into your body.
- If you put your hand on your belly when you breathe in, your stomach should expand out like a balloon. That motion shows that you are breathing like a singer.

### Finding and Developing Students' Singing Voices

- Model the different qualities of our speaking voices and our singing voices. Most people's singing voices sound higher and lighter than speaking voices. This will take some time to get used to and will help students sing with good pitch in the proper range.
- Have your students practice using their beautiful singing voices as much as possible. Students should aim to sing with a light, clear sound that is not too heavy or too dark.
- When singing, students may feel vibrations in their noses and foreheads. Here are some warm-up activities that should be done at the beginning of every class:
  - The Yawn: Model a long, quiet yawn on the vowel sound "aaaahhh" or "ooooohh." Begin on a high pitch and gradually go down in pitch, like your voice is going down a curved slide. Repeat, stretching the yawn higher and lower each time. Students can follow along, using their voices and hands to trace the vocal contour.
  - Yoo-Hoo: Have the students echo this sound. (The teacher does this at the beginning of a song or can use it to stop a song when the students are singing very heavily as a cue to use a more appropriate voice).
  - Imitate the sounds of an owl, siren, boat whistle, or train whistle. Have students imitate you as you create these sounds. Choose a student volunteer to lead the activity in future classes.

### Diction

- *Diction* means speaking words very clearly, thinking about every vowel and consonant sound. This allows people to understand you when you speak or sing!
- Here are some activities to help you practice singing with good diction:
  - Read poems and practice diction: As a class, in groups, or individually, read poems with clear diction. Ask students:
    - *Can you understand every single word? Does it sound mushy, dull, or garbled?*
    - *How can we get our speaking to be described with words like clear, clean, or crisp?*
  - "Reading Lips Game": Students can send each other "secret messages" across the room by mouthing the words of a sentence. Over-emphasis of consonant formations wins the game and gives kids great practice for diction training.

- Practice and discover tongue twisters: Students can make up fun tongue twisters (such as “mommy made me mash my M&Ms” or “diction is done with the tip of the tongue”).
- Alliterations: Students can make up their own alliterated sentences to practice good diction. Be sure to exaggerate all the consonant sounds. Explain the meaning of *alliteration*, as needed.

### **Checklist for Being a Singing Superstar:**

1. How's my posture?
  - ✓ back straight
  - ✓ shoulders relaxed and down
  - ✓ chin level
2. How's my breathing?
  - ✓ breathing low into my body (not raising my shoulders)
3. Am I using my singing voice?
  - ✓ clear, light sound
  - ✓ feeling vibrations in my nose and forehead
4. Am I using good diction to make all the consonants nice and clear?
5. Am I listening carefully and correctly matching the notes with my voice?
6. What did the class and I do well?
7. What can the class and I do to make our singing better next time?

## Appendix B: About our Composers



*Drumlines, Come to Play*

**Thomas Cabaniss** (b. 1962) lives in New York City and composes music for opera, theater, dance, film, and concerts. He worked with choreographer Hilary Easton to create a series of dance theater works, and his music for theater has appeared in shows on- and off-Broadway. He has written an opera based on E. T. A. Hoffmann's, *The Sandman*, and he scored an Oscar-winning short film, *The Lunch Date*. His choral works include *Behold the Star*, available on New World Records and published by Boosey & Hawkes. He is a member of the faculty of The Juilliard School.



*"Mars" from The Planets*

**Gustav Holst** (1874–1934) was an English composer. He is most well-known for *The Planets*, a suite for orchestra in which each movement musically describes one of the planets in our solar system. Holst's music combined a range of influences, including spiritual aspects of Hinduism and English folk tunes, and classical composers Edvard Grieg, Richard Wagner, and his friend Ralph Vaughan Williams. In addition to composing, Holst was an educator, working in London at St. Paul's Girls' School as its music master and as the director of music at Morley College.



*Clapping Music*

**Steve Reich** (b. 1936) has made a career out of experimenting with new ways of writing music. Some of his musical experiments include making pieces out of repeated figures—looping, extending, and layering those figures to create multifaceted music. He and his compositions have played an important role in contemporary music, and his pieces have influenced many other composers. He received the Pulitzer Prize in 2009 for his *Double Sextet*.



*In C*

**Terry Riley** (b. 1935) is an American composer. He has been influenced by music and instruments from all over the world—especially Indian classical music—and has woven these influences into his own compositions. His innovative piece *In C* incorporates elements of minimalism (music made up of small phrases) and improvisation. It can be performed with any instruments or voices and by a group of any size.



Entr'Acte from *The Nose*

**Dmitri Shostakovich** (1906–1975) was a Russian composer. He composed many pieces, including string quartets, piano concertos, operas (including *The Nose*), and 15 symphonies. Early in his career, Shostakovich was recognized and brought to prominence by the Soviet government (led by Joseph Stalin). Shostakovich wanted to compose music that expressed his creative identity, while the government wanted him to compose music that honored the Soviet people. As a result, the composer was either denounced or celebrated by the government throughout his long and prolific career. Shostakovich was inspired to write his satirical opera *The Nose* after a story by Nikolai Gogol.



“Stars and Stripes Forever”

**John Philip Sousa** (1854–1932) came from a musical and military family. He was already an accomplished musician at only 13 years old, and his father had him join the US Marine Corps. For seven years, he studied music and even learned how to play each wind instrument in the band. Drawing on his experience in the military, Sousa became known as the “March King” for composing many famous marches, but was also a famous conductor and even had a brand new instrument, the sousaphone, named after him. Sousa composed the US national march, *Stars and Stripes Forever*, in 1897.

## Glossary of Musical Terms

**Climax:** a high point in the music, often loud and very emotional

**Composer:** a person who creates music and writes it down, or works with someone to write it down

**Dialogue:** more than one voice or instrument talking or playing together in a conversation

**Drumline:** a group of percussionists from a marching band

**Dynamics:** a musical term for volume (loud and quiet)

**Family:** a small group of similar instruments within an orchestra; the four families are woodwinds, brass, percussion, and strings

**Fragment:** a small, incomplete musical idea

**Grace note:** a short sound that is played or sung to add musical decoration, usually to another main note and written in a smaller size compared to regular notes



**Groove:** to create motion in music that swings and makes you want to dance

**Harmony:** occurs when more than one note is heard at a time, creating a harmonious or pleasing sound

**Improvisation:** making up and performing musical ideas that are not written down

**Lyrics:** words written for a song

**Orchestra:** a large group of instruments (usually including woodwind, brass, percussion, and string families), usually led by a conductor

**Ostinato:** a short pattern of sounds that repeats over and over again

**Phrase:** a musical idea; usually a group of notes

**Pulse:** the steady part of music that keeps repeating

**Quarter note:** a musical sound that lasts for one beat

**Refrain:** a repeating section of a song, sometimes called the *chorus*

**Rehearsal:** the time when musicians get together to practice music

**Repetition:** doing exactly the same thing over and over

**Rhythm:** a combination of sounds and/or silences

**Rock:** to make a persistent, unstoppable beat in a piece of music

**Score:** the “map” of music that tells you what, when, and how to sing or play

**Simultaneous/Simultaneity:** when two different things are happening at once

**Syllables:** vocal sounds to help singers perform music without words

**Synchronization:** when two parts begin together, continue together, and/or end together

**Tempo:** the speed of music

**Unison:** when more than one person plays or sings the same musical line at once

**Verse:** a section of a song that comes between refrains or choruses

# Learning Standards Chart

## National Standards for Music Education

Standard 1	Singing, alone and with others, a varied repertoire of music.	<b>Found in unit(s):</b> 1, 2, 3, 4, 6
Standard 2	Performing on instruments, alone and with others, a varied repertoire of music.	1, 2, 3, 4, 6
Standard 3	Improvising melodies, variations, and accompaniments.	1, 2, 3
Standard 4	Composing and arranging music within specified guidelines.	1, 2, 3, 4
Standard 5	Reading and notating music.	1, 2, 3, 4, 6
Standard 6	Listening to, analyzing, and describing music.	Intro, 1, 2, 3, 4, 5, 6
Standard 7	Evaluating music and music performances.	1, 2, 3, 4, 6
Standard 8	Understanding relationships between music, the other arts, and disciplines outside the arts.	1, 2, 3, 5, 6
Standard 9	Understanding music in relation to history and culture.	Intro, 1, 3, 5, 6

## New York City Department of Education Blueprint for Teaching and Learning in the Arts: Music

Strand 1	Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.	<b>Found in unit(s):</b> 1, 2, 3, 4, 6
Strand 2	Developing Music Literacy: Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.	Intro, 1, 2, 3, 4, 5, 6
Strand 3	Making Connections: By investigating historical, social, and cultural contexts, and by exploring common themes and principles connecting music with other disciplines, students enrich their creative work and understand the significance of music in the evolution of human thought and expression.	Intro, 1, 2, 3, 5, 6
Strand 4	Working With Community and Cultural Resources: Students broaden their perspective by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and genres. Active partnerships that combine school and local community resources with the full range of New York City's music and cultural institutions create a fertile ground for students' music learning and creativity.	Intro, 1, 2, 3, 4, 5, 6
Strand 5	Exploring Careers and Lifelong Learning: Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.	Intro, 1, 2, 3, 4, 5, 6



## CD Track Listing

1. *Clapping Music* (complete)
2. *Clapping Music* (ostinato)
3. *Clapping Music* (spoken ostinato)
4. *Clapping Music* (clapped and spoken ostinato)
5. *Clapping Music* (shifting ostinato)
6. *In C* (complete)
7. *In C* (pulse)
8. *In C* (phrase 1, vocal)
9. *In C* (phrase 1, recorder)
10. *In C* (phrase 2, vocal)
11. *In C* (phrase 2, recorder)
12. *In C* (phrase 3, vocal)
13. *In C* (phrase 3, recorder)
14. *In C* (phrase 4, vocal)
15. *In C* (phrase 4, recorder)
16. *In C* (phrase 5, vocal)
17. *In C* (phrase 5, recorder)
18. *In C* (phrase 6, vocal)
19. *In C* (phrase 6, recorder)
20. *In C* (phrase 7, vocal)
21. *In C* (phrase 7, recorder)
22. *Drumlines* (audience call and response, without piano)
23. *Drumlines* (audience call and response, with piano)
24. *Drumlines* (complete)
25. *Come to Play* (vocal part 1, call and response)
26. *Come to Play* (vocal part 1)
27. *Come to Play* (vocal part 2, call and response)
28. *Come to Play* (vocal part 2)
29. *Come to Play* (vocal part 3, call and response)
30. *Come to Play* (vocal part 3)
31. *Come to Play* (recorder part 1)
32. *Come to Play* (recorder part 2)
33. *Come to Play* (recorder part 3)
34. *Come to Play* (complete)
35. "Mars" from *The Planets*
36. Entr'acte from *The Nose*
37. "Stars and Stripes Forever"

# Acknowledgments

## Scores and Recordings

*Clapping Music*, music by Steve Reich. Published by Universal Edition. Performed by Steve Reich. © 1992 Nonesuch Music. Original lyrics by Nick Canellakis, Owen Dalby, James Michael Deitz, Erin Lesser, and David Skidmore. Performed by Justin Hines and Thomas Cabaniss.

*Come to Play*, music and lyrics by Thomas Cabaniss. Published by musiCreate publiCations. Performed by Thomas Cabaniss, Jonathon Hampton, Amy Justman, and Lynelle Jonsson.

*Drumlines*, music and instructions by Thomas Cabaniss. Published by musiCreate publiCations. Performed by Thomas Cabaniss and Justin Hines.

*In C*, music by Terry Riley. Published by Celestial Harmonies A/C Ancient Word Music. Performed by Bang On A Can, Maya Beiser, David Cossin, Steve Gilewski, Michael Lowenstern, Wu Man, Danny Tunick, Lisa Moore, Todd Reynolds, Mark Stewart, and Evan Ziporyn. © Cantaloupe Music 2000. Original lyrics by Thomas Cabaniss, performed by Sue Landis and Thomas Cabaniss.

“Mars” from *The Planets* by Gustav Holst. © 1996 Sony. Performed by Leonard Bernstein and the New York Philharmonic.

Act I Interlude from *The Nose* by Dmitri Shostakovich. © 2009 Mariinsky. Performed by Valery Gergiev and the Mariinsky Orchestra.

“Stars and Stripes Forever” by John Philip Sousa. © 1997 Sony. Performed by Leonard Bernstein and the New York Philharmonic.

All scores reprinted with permission. All recordings © © 2009 The Carnegie Hall Corporation, except where noted.

Photos: (inside cover) YouTube Symphony Orchestra by Stefan Cohen; (SG1) Philips SHP1900 headphones by Andres Rueda, “The cold drumset” by Dominik Liebler, “turntable\_1436” by doviende; (SG2) Thomas Cabaniss and Steinway piano by David Silva; (SG3) *Drumlines* score map by Thomas Cabaniss; (SG4) score section of *Drumlines* by Thomas Cabaniss; (SG5) “Spring—chirping of the birds” by Axel Buhrmann, “A classic music band live in an exhibition” by limingji, percussionists by SC Photography; “Finger-snapping lessons” by thomasperry; (SG17) “Brats” by 3eyedmonsta, “Broadway malls, June 2008” by Ed Yourdon; (SG18) The Cavaliers Drumline by WFIU Public Radio; (SG22) LinkUP! by Jennifer Taylor; (SG24) LinkUP! by Chris Lee; (SG26) LinkUP! by Jennifer Taylor; (SG28) LinkUP! by Chris Lee, YouTube Symphony Orchestra by Stefan Cohen, Stern Auditorium / Perelman Stage by Mark Crosby, string section by Steve J. Sherman; (SG29) sitting position and posture by Jennifer Taylor, eye contact by Chris Lee, active listening by Jennifer Taylor, quiet and not disruptive by Chris Lee, appropriate applause by Steve J. Sherman; (SG34) LinkUP! by Jennifer Taylor; (Appendix B) Thomas Cabaniss by David Silva, Gustav Holst by Dover Publications, Inc., Steve Reich by Wonge Bergmann, Terry Riley by Christopher Selver, and Dmitri Shostakovich © Horovod 2006.