

Balance & Blend - Loch Lomond

Objective:

Given a demonstration and modelling of singing the “oo” and “oh” vowels, with and without a pitched “l” consonant (i.e., loo), and demonstrations/guided practice opportunities of singing through “Loch Lomond”, the student will demonstrate the ability to sing the correct pitch, rhythm and vowel shape, as assessed by the teacher in an SATB performance of “Loch Lomond” where the student will sing his or her respective part from mm. 36-44 with no more than 2 errors in rhythm, pitch or vowel. (S/NS)

Equipment & Resources:

- Teacher will need a piano
- Score for “Loch Lomond” arr. by Quick
- Pencil to make score markings
- Chair with no arms, suitable for singing

Methodology:

I T. will take attendance and write the agenda for the class on the board.

AS T. will lead S. through a 10-minute warm up consisting of the following exercises:

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| Physical: | Stretching (releasing tension from bodies)
Posture movements (body alignment) |
| Breathing: | Breathe in for four, and hiss out for 4 (inhalation & exhalation patterns)
Pulsing lip trills (breath flow) |
| Resonance: | “Ng” descending opening to “oh” (focused tone)
Siren on “oo” (range expansion and register transitions) |
| Phonation: | “Loo” descending (pitched “l” consonant and “oo” vowel shape) |
| Singing: | Vowels with messa di voce technique (crescendo through “oo” and “oh”) |

I T. will explain the agenda written on the board and that today’s lesson will consist of working through mm. 36-44 of “Loch Lomond” (without solo) in order to secure pitches, rhythms and vowel placement. Class will conclude with the choir singing through mm. 36-44 (with solo) as if it were a performance or recording.

M T. will model Tenor part from mm. 36-39, singing correct pitches, rhythms and vowels while playing part on piano. T. will remind S. of singing into the pitched “l” consonant and the “oo” vowel shape (as demonstrated in the warm-up).

GP Tenors will sing their part back. T. will listen for correctness and give feedback, as necessary.

M&GP T. will repeat this same process for Altos, Soprano 2s and Soprano 1s. While other parts are not singing, they will be encouraged to listen to where their part fits in by auditing it in their head as they follow along in the score.

GP S. will sing through mm. 36-39 on their respective parts acapella. T. will conduct and offer suggestions, as needed.

M T. will model Soprano 1 part from mm. 41-44, singing correct pitches, rhythms and vowels while playing part on piano. T. will review the difference between the “oo” and “oh” vowels (as demonstrated in the warm up).

GP Soprano 1s will sing their part back. T. will listen for correctness and give feedback, as necessary.

M&GP T. will repeat this same process for Soprano 2s, Altos and Tenors. Again, while other parts are not singing, they will be encouraged to listen to where their part fits in by auditing it in their head as they follow along in the score.

GP S. will sing through mm. 41-44 on their respective parts acapella. T. will conduct and offer suggestions, as needed.

A As a concert choir ensemble, S. will sing their respective parts (including solo) from the pickup to m. 36-44 with correct pitches, rhythms and vowel placement. Grading of student accomplishment of the instructional objective of this lesson is done on a Satisfactory/Non Satisfactory basis.

C S. are congratulated on their efforts and progress, given suggestions of what they may need to continue working on, and feedback on what they did well. If time allows, the choir will sing through the entire piece, with special attention to dynamics and text enunciation.