

Dynamic Shaping - Imagine

Objective:

Given a demonstration and modelling of proper dynamic shaping, and demonstrations/guided practice opportunities of singing through “Imagine” with the correct dynamics and shaping, the student will demonstrate the ability to perform crescendo-diminuendo shaping (<>), as assessed by the teacher in an SATB performance of “Imagine” where the student will sing his or her respective part from mm. 1-16 with no more than 2 errors in dynamics and shaping. (S/NS)

Musical Concepts/Vocabulary to be learned in this lesson: crescendo, decrescendo, dynamic shaping

Equipment & Resources:

- Teacher will need a piano
- Black folders
- Score for “Imagine” arr. by Pentatonix
- Pencil to make score markings
- Chair with no arms, suitable for singing (or room to stand)

Methodology:

I T. will take attendance, distribute any remaining scores/black folders, and discuss expectations for rehearsals.

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

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| Physical: | Posture (talk about body alignment when singing)
Wave & say hello to someone you don't know
Arrange yourselves from shortest to tallest without talking! |
| Breathing: | Pulsing on “ss” (stress diaphragmatic breathing) |
| Resonance: | Hmm (sol, fa, mi, re, do) descending
“Oo” and “ah” vowels ascending |
| Phonation: | Sirens on “oo” |
| Singing: | Vowels with messa di voce technique (crescendo through “oo” and “ah”) |

I T. will explain that today's rehearsal will consist of working through mm. 1-16 of “Imagine” in order to secure dynamics and shaping. After, the choir will sing through mm. 1-16 as if it were a performance or recording.

P T. will show John Lennon's original video recording of "Imagine" from 1971. S. will be asked to think about what Lennon may have been trying to evoke and then to share what this song makes them think about after. T. will also give some historical background and context for "Imagine" to guide S. listening.

D As a group, S. and T. will share their thoughts on the song. S. will be encouraged to share the meaning, intent, and emotion of the song and how we might evoke this as an ensemble.

L T. will then explain how dynamics and shaping can help evoke meaning, intent, and emotion in music. Additionally, T. will explain the significance of crescendo-decrescendo shaping (<>) and the effect it creates in performance.

M T. will model how to sing the first two measures with proper crescendo-decrescendo (<>) dynamic shaping.

GP Everyone will sing mm. 1-12. T. will listen for correct dynamic shaping and give suggestions as needed.

M&GP Starting with Tenors, S. will sing through their respective part from mm.1-8, and T. will provide feedback. T. will also demonstrate as necessary. T. will repeat this same process for Sops, then Altos, and finally adding the Bass solo line back in.

GP Once SAT are secure, everyone will sing through mm. 1-16 while listening for Bass Solo. T. will listen for dynamic balance of choir.

M&GP T. will repeat process for mm. 9-16.

GP S. will sing through mm. 1-13 on their respective parts acapella. T. will conduct and offer suggestions, as needed.

IA As a chamber choir ensemble, S. will sing their respective parts from mm. 1-16 with correct dynamics and shaping. Grading of student accomplishment of the instructional objective of this lesson is done on a Satisfactory/Non Satisfactory basis.

GP S. will move into sectionals to work through the first half of the piece in order to secure pitches and rhythms. S. may also begin layering in dynamics and shaping once secure in pitch and rhythm.

C S. come back as a large group and 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 shaping.