

Two-Minute Peer Teaching Assignment

Basic Information

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2MPT Lesson Plans

Prerequisite Knowledge and Skills for this rehearsal

Takadimi and echo-translating skills, and solfege are recommended skills for this rehearsal.

Behavioral Objectives

At the conclusion of this lesson, students will be able to:

- Accurately echo and echo-translate Level 1 tonal patterns (major and minor) (NS 5)
- Accurately echo and echo-translate Level 1 rhythmic patterns (NS 2)
- Demonstrate improved respiration technique (NS 1)
- Demonstrate improved pronunciation and phonation of beginning consonants while keeping a strong tonal center (NS 1)
- Demonstrate improved tone production while lip buzzing (NS 1)
- Demonstrate improved diction using voiced consonants (NS 1)
- Demonstrate improved dynamic levels (NS 1)
- Demonstrate improved part-singing skills (NS 1)
- Demonstrate improved blending of the head and chest voice (NS 1)

Procedures

Rhythm Echoing

- Have students keep the beat on their chests, then using Sound Connections Level 1 Compound Patterns, take through patterns of compound and simple meter, then echo-translate on the neutral syllable “pa”.

Tonal Echoing

- Give starting pitch of middle “C” to students, then using Sound Connections Level 1 Major and Minor Tonal Patterns, particularly 1.3 and 1.6, take through patterns interchanging major and minor modes, then echo-translate on the neutral syllable “pa”.

Respiration

- Have students stand and demonstrate good posture.
- Make sure they have their hands at their sides, feet shoulder-width apart, chest back slightly, and have them breathe in for 4 counts (holding fingers up or counting out loud backwards) and then have them let out the air for 4 counts using a “sh” sound.
- Do this same exercise for 8, 12, and 16 counts, always counting backwards out loud to the students.

- Make sure the students know all their air should be out by the time they are done breathing out, and that they should keep one constant stream of air with no spurts of too much air or too little, and they shouldn't die out before the count is up.

Phonation

- Demonstrate to the students the exercise of going do re mi fa sol sol sol sol sol fa mi re do using the words hip on do re mi fa going up, and ha on the sols as well as fa mi re do on the way down.
- Give the starting chord of C Major and have the class repeat the exercise going up by chromatics up to G Major.
- Explain the importance of phonating the "h" before each one of the "hips" and "ha's" as well as the "p's" at the ends of the "hips" to have clear pronunciation.
- Also explain having a strong core or abdomen while doing this exercise so the entire body is engaged and the words will come out clearly.
- Then repeat this exercise and watch for improvement in the phonation of the h and p, and strong abdomens.

Resonant Tone Production

- Demonstrate to the students the exercise of singing "mmm" for two counts then transitioning to "ee" for two counts, connecting the two syllables with one breath.
- Tell them to have the "ee" in their mouths or as the shape of their tongues while they are singing the "mmm" so the transition between the two syllables is smooth.
- Do this same thing but moving to "ah" instead of "ee" with only a breath in between the two sections.
- Then have them take another breath and finish the exercise by only doing the "ee" and "ah" each for two counts.
- Make sure to tell them they should feel a buzzing or vibration sensation in their lips when doing the "mmm" part of the exercise.
- Also be sure to tell them they should concentrate greatly on listening to themselves and the tone they are singing to match the pitch.

Diction

- Demonstrate to the students the exercise of going zivi zivi zivi zivi zivi, going down sol fa mi re do on these words.
- Give the starting chord of G Major, and have the class repeat this exercise going down by chromatics until C Major, then stop the exercise.
- Explain the importance of strong "z's" and "v's" especially since they are voiced syllables and need to be heard, as well as an emphasis on a legato line and breath while singing, connecting every zivi to the next.

- Then repeat this exercise and watch for improvement in legato lines and breath as well as diction in the zivi's.

Expression

- Demonstrate to the class on the vowel ah, singing from do to sol sliding through the middle notes using any particular dynamics.
- Give the starting chord of C Major, and have the class repeat the exercise.
- Using the same starting note, ask for another dynamic level (for example: ask for forte at first, and piano at the highest note, then back to forte) and repeat this 4 more times using different dynamic levels.
- Ask for suggestions from the class for levels of dynamics that way the students stay engaged and can put their opinions into the lesson.
- Be sure to explain the vowel should stay the same no matter what dynamic level, and should blend with the other students.

Part- Singing

- Give the starting pitch of middle "C" and have the entire ensemble sing a major scale up and down repeating do at the top.
- Then for the next time around separate the class into 4 groups of 3 or 4 students. Have the first group stay on do at the top, have the second group stop on la, third group stop on fa, and fourth group stop on re, each of them holding the pitches when they come to them, and then have them listen to each other and hear all the other parts, then resolve them to a C Major chord.
- Then repeat this exercise on a different scale of choice using the same technique and part split.

Balance/ Blend

- Demonstrate, using lip buzzing, going up the scale then down to 5 to 3 to 1.
- Tell the students to make sure they keep one stream of breath and that they should keep the note jumps from sol to mi to do legato.
- Then, give the starting chord of C Major, and move up by chromatics to G Major, listening especially for a connected sound and one supported breath through the exercise.
- Also listen for a smooth connection between the chest and head voice when going up and back down the scale, making sure there is no break in the sound because of a separation and no connection between the two.