

ATM II- Secondary General Music Unit Plan: **Musical Audiation**

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Lesson 1: Echoing

Lesson 2: Solfege Audiation

Lesson 3: Sight-Singing

This unit aims to take students through the process of musical audiation. This will begin with exercises in echoing of short passages of music as well as nonsense passages created by the teacher and the students. Students will then begin to understand the concept of audiation as musical thought by omitting certain words in familiar nursery rhymes, and then joining back again. Students will learn the kodaly hand signs as well as the diatonic pitches associated with each of them. This will be learned through the process of audiation itself via echoing the teachers' hand signs, and playing a musical group game. Ultimately, all of these activities will lead to the students being able to sight-read various measures and exercises containing steps and skips on the diatonic scale.

Lesson 1: Echoing

Grade: 8

Summary: In this general music lesson, students will receive an introduction to musical audiation through activities revolving around echoing. These will consist of students singing a call-and-response welcome song in Swahili with the teacher, echoing back three-note passages on nonsense syllables, and finally, singing “My Bonnie Lies Over The Ocean” while omitting different words each time. In this lesson, students will begin to understand the broad concept of audiation as it relates to musical thought.

Time: 20 Minutes

Key Concepts: Singing, echoing, call-and-response, improvisation, audiation.

Objectives:

- Students will be able to echo the teacher on the welcome song “Jambo” with an accuracy of 85%.
- Students will be able to sing back short, three note passages on the nonsense syllable “bum” with an overall accuracy of 80%.
- Students will be able to sing “My Bonnie Lies Over The Ocean” in unison with an accuracy of 85%.
- Students will then be able to sing “My Bonnie Lies Over The Ocean” but with the omission of words starting with the letter “m” and then the letter “b” with an accuracy of 85%.

Materials: Ukulele or Piano to accompany the teacher on “Jambo” and “My Bonnie Lies Over The Ocean.”

National Core Arts Standards:

MU:Cr2.1

MU:Re7.2

Activities/Sequence:

1. Introduction with student-teacher echoing of the Swahili welcome song “Jambo.” Students will echo words and verses after the teacher sings/ plays them.
2. The teacher will sing passages of three random notes on the nonsense syllable “bum.” The students will then attempt to echo back what they heard.
3. Student volunteers will come to the front of the class and sing their own made-up passages. The class will echo them as well.
4. Students will then sing “My Bonnie Lies Over The Ocean” twice in unison.
5. The teacher will then tell the students to sing it again, but leave out all of the words that start with the letter “m.” They will sing that twice as well. As an added level of challenge and fun, the teacher may tell the students to instead leave out all of the words that start with the letter “b.”
6. To end this lesson, the students will have a musical conversation and sharing of ideas about the concept of musical audiation with the teacher so that they begin to understand it as a skill and tool.

Lesson 2: Solfege Audiation

Grade: 8

Summary: This lesson will build upon some of the skills from lesson 1, but this time implementing the use of kodaly solfege syllables and hand signs to sing a C Major scale. Students will further grow their audiation skills through various solfege activities with the teacher and a group game.

Time: 20 minutes

Key Concepts: Audiation, solfege, singing, echoing, improvisation, collaboration

Objectives:

- Students will sing the introduction to “Twinkle, Twinkle, Little Star” and then stop singing after the first “star” word. Students will be introduced to the concept of audiation as musical thought
- Students will learn kodaly solfege syllables and hand signs and be able to sing up and down a C Major scale while using them with an accuracy of 85%.
- Students will echo, sing, and sign back various solfege that the teacher holds up with an accuracy of 85%.
- Students will play “Pass The Pitch” game and play with a syllabic, hand sign, and pitch accuracy of 85%.

Materials: Powerpoint, Piano

National Core Arts Standards:

MU:Re7.1.E

MU:Cr1.1E

Activities/Sequence:

1. Students will begin this lesson by singing the introduction of “Twinkle, Twinkle, Little Star” and stopping after the first “star” word and only thinking through the rest of the song.
2. Students will then learn the kodaly solfege syllables and hand signs through singing up and down a C Major scale while using them.
3. The students will then take part in a solfege audiation and echo activity in which the teacher will silently hold up a solfege sign and they will then “echo back” on pitch.

4. Student volunteers will then be encouraged to come up to the front of the class and hold up their own silent solfege signs and have the rest of the class echo them as well.
5. Students will then play a “Pass The Pitch” game which is a solfege version of ‘Zip, Zap, Zop.’”
6. The teacher will then have an open discussion and reflection with the class about how the activities they completed relate to the musical skill of audiation.

Lesson 3: Sight-Singing

Grade: 8

Summary: Building off of lesson 2, students will take their knowledge and skills of solfege and pitch audiation and apply it to notation via short sight-singing exercises. These exercises will range in difficulty and will contain steps and skips all in C Major. Students will also be able to make informed musical decisions in order to create and compose their own measure of music using solfege.

Time: 20 Minutes

Key Concepts: Singing, audiation, solfege, echoing, sight-reading, analysis, composition

Objectives:

- Students will be able to sing up and down a C Major scale using kodaly solfege syllables and hand signs with an accuracy of 85%.
- Students will be able to echo back solfege signs with pitches that the teacher holds up with an accuracy of 85%.
- Students will be able to analyze measures of sight-singing exercises with the teacher and be able to recognize where there are skips in the music with an accuracy of 80%.

- Students will be able to perform various sight-singing exercises as a class with an overall accuracy of 85%.
- Students will volunteer to create their own measure of music through the use of solfege syllables and after the teacher draws it out on staff paper, the class will be able to perform the exercise with an accuracy of 85%.

Materials: Powerpoint, Sight-Singing handout sheet, piano

National Core Arts Standards:

MU:Cr1.1C

MU:Pr4.2.8.b

Activities/Sequence:

1. As a warm-up for this lesson, the students will begin by singing up and down a C Major scale using solfege as a group.
2. The class will then do the solfege echoing activity with the teacher from the second lesson.
3. The students will then look over a few measures of sight-singing exercises in order to pick out skips and more difficult intervals. The students and teacher will circle those places on the board together. The names of the solfege syllables will be under each note.
4. The students will then perform the sight-singing examples as a group.
5. Student volunteers will then come up to the front of the class and create their own measure of music using solfege. The teacher will then write the students' measure on the staff on the board.
6. Lastly, the class will perform the students' composed sight-reading exercises using solfege syllables and hand signs.

Post-teaching Reflection:

I believe that the teaching process of a lesson begins with a clear, written lesson plan as well as the creation of a sequence of activities. After the teacher creates a clear, detailed lesson plan and sequence, then the evaluation of their individual teaching process can begin. For myself, I felt that I created a clear sequence of the lesson that I taught yesterday. In terms of my teaching process within my lesson, I had a visual aid of a powerpoint so that the students could stay more engaged with the content. The lesson that I decided to teach was the second of a three-lesson unit on the concept of audiation; this being a lesson specifically on “solfege audiation.” I began with a fun and hopefully thought-provoking hook which the students seemed to really enjoy. Before delving into the heart of the lesson, after the hook, I explained what audiation was and I used a critical pedagogy approach by asking students to put Edwin Gordon’s definition of the concept into their own words. Then, we went over a review of the Kodaly solfege hand signs and syllables by singing up and down a c major scale. After we did this together as a class, I checked-in with the students to see if they were all on the same page, to which they responded with a resounding “yes.” We then did an audiation activity together in which I would hold up a random solfege sign silently, and then the class would sing and sign back the corresponding solfege syllable. The class seemed quite engaged in this activity and were very accurate in their echoing back. To end the lesson, we played a “pass the pitch” game which was a culmination of all of the elements of the lesson. I played this game along with them and they seemed like they had an excellent time. When the students returned back to their seats, I checked in with them to see if they had any questions and they all seemed to be on the same page and were really receptive to the concepts in this lesson. My lesson mostly included informal assessments due to the fact of there being no true summative assessment or test, only really exploration of content and musical ideas. My first informal assessment was asking for student

volunteers to say the definition of audiation in their own words. My formal assessments came into play when I was evaluating if each student was singing the correct pitches on solfege with the proper hand signs. As I was teaching the class the solfege scale in c major, I took note of which students were singing and signing correctly. I did the same for when I had the students audiate and echo back the signs that I held up. The final informal assessment occurred when we were playing “pass the pitch.” I could clearly see which students sang and signed the solfege correctly but now in a less rigid and academic setting. I feel as though I sequenced this lesson in a way in which the content built upon itself and could also apply to many facets of use. This unit on audiation as a whole is also sequenced in that the first lesson begins with echoing and nonsense syllables, leading to the second lesson of adding solfege and notation in the mix but still having free-sing elements but now being constrained to a scale, which all finally lead to the students possibility to begin sight-singing exercises in c major. The individual sequencing can be seen in the lesson that I taught yesterday because I took the students from singing a familiar nursery rhyme in their head, to then learning Kodaly solfege signs and applying them to a c major scale, to then bringing back the concept of echoing but on solfege, and then applying the concept to each other and making their own informed decisions in a game. I feel that the lessons in this unit touch upon all areas of a students’ artistic expression. In reference to the National Core Arts Standards, students were creating when they made up their three-note passages on nonsense syllables and the class had to echo them, when they held up their own solfege signs and had the class echo themselves, and when they were able to compose a measure of sight-reading in the third lesson. Students were performing in the first lesson when singing while omitting certain words in “My Bonnie Lies Over the Ocean” as well as when singing various sight-reading measures in the final lesson. Students were responding when they would

supply their own definitions to certain concepts and acted as student volunteers and leaders when choosing which solfege to hold up. Students were connecting to the lesson concepts as well as each other through the means of the end-of-lesson songs, games, and sight-singing. These allowed for opportunities for the concepts to become all-encompassing as well as for students to collaborate and create with each other. This lesson and the thoughtful way in which it was created and executed really was rooted in my passion and belief in critical pedagogy and the ideas of Paulo Freire and Frank Abrahams, combined with the ideals and values of Bennett Reimer, with the concepts and main ideas of this unit being rooted in the teachings of Edwin Gordon and his theories on musical audiation. Kodaly was especially present as well with the second and third lessons on audiation and sight-reading being experienced by means of Kodaly solfege syllables and hand signs.