

O Sing

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Kenney Potter

Emerging
MUSICIANS

Curriculum Guide

For Choir Teachers, By Choir Teachers

by: Colleen McNickle & Coty Raven Morris
<https://www.ecspublishing.com/curriculum>

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Get to know Colleen and Coty, the creators behind this guide. Have you enjoyed this guide? Take a peek at several similar guides within the Galaxy Music Catalog.



WELCOME!

We are delighted that you have chosen to purchase this curricular resource for your choirs! We have worked hard to provide you with a comprehensive approach to teaching this piece, while leaving space for you to add your own brilliant ideas. From music theory to social issues to science and literature—we believe all of these topics and more not only belong in choir rooms, but also have the potential to lead to more intentional and empowered choral musicians. We encourage you to think outside the box and engage with your repertoire in mindful and meaningful ways!

Whether you follow this guide step-by-step or simply use the information to inform your instruction, we are confident that you will benefit from this resource. Happy singing!

Teachers are permitted to make copies of the quizzes and activities in this book for students' use.
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Teaching Objectives

Within every piece of choral music lies myriad teaching objectives. Here are a few teaching objectives for *O Sing* that we have addressed within this curriculum guide.



Students will be able to...

Read and sing a piece in mixed meter, identifying the differences between 6/8, 3/4, and 4/4.



Students will be able to...

Sing in four parts confidently and with unified vowels and tone and recognize, explain, and perform the differences in style within *O Sing*.



Students will be able to...

Identify, define, and put into practice vocabulary terms and musical instructions from *O Sing*.



Students will be able to...

Draw personal connections to the lyrics and message of *O Sing*, creating a Wall of Heroes as an ensemble.



Students will be able to...

Share stories of those who came before them, examining relationships and structures in their lives.



Students will be able to...

Listen to and evaluate additional choral works with similar themes, crafting their own choral program.

notes

Teaching Sequence

Just one way you might consider teaching this piece to your ensemble:

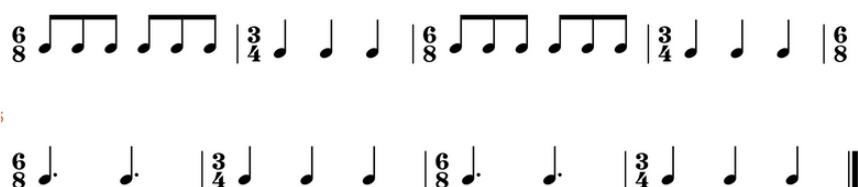
	Teaching Suggestion	Time	Measures
day 1	Introduce Warm-Up One . Clap rhythm and step macrobeat. Feel the meter shifts. Connect to opening of <i>O Sing</i> . Sight read, speaking rhythm mm. 1–26. Teach in layers as written in the octavo, beginning with the Basses and working to the Sopranos.	15 minutes	mm. 1–26
day 2	Introduce Warm-Up Two . Singers find warm-up in score. Learn 53–57, then work backwards, learning 51–57, then 49–57, then 47–57. Begin Activity One .	15 minutes	mm. 47–57
day 3	Continue Activity One . Sight read 29–45. Compare and contrast to beginning. Combine from beginning to m. 57.	20 minutes	mm. 1–57
day 4	Introduce Warm-Up Three . Singers locate in score. Sight read mm. 57–end. Compare and contrast to beginning. Begin Activity Two .	15 minutes	mm. 57–end
day 5	Assign Activity Three . Complete sectionals. Students who are not singing are working on the activity.	20 minutes	Full piece
day 6	Complete Activity One gallery walk. Sing full piece following gallery walk.	30 minutes	Full piece
day 7+	Continue rehearsing full piece, paying special attention to meter changes, constant eighth notes, unified vowels, breath support, and part independence. Share Activity Two and Activity Three projects.	TBD	Full piece

O Sing Warm-Ups

Teach concepts specific to this piece by using these original warm-ups:

Mixed Meter Madness

warm-up 1



Teach the rhythm above by rote or project on the board for sight reading. Feel the difference between the macro and micro beats. Tap the eighth note throughout, so singers can feel the constant driving rhythm throughout.

Stressed & Unstressed Syllables

warm-up 2



Teach by rote or project for sight-reading. Sing on a neutral syllable, solfege, or count system of your choice. Raise and/or lower by half steps. Focus on distinguishing between stressed and unstressed syllables, independence of parts, vowel unification, and placement of final consonant sounds.

Find Balance

warm-up 3



Teach by rote or project for sight-reading. Sing on a neutral syllable, solfege, or count system of your choice. Raise and/or lower by half steps. Focus on balance of parts, vowel unification, and final "ng" release.

my warmups

O Sing Vocabulary

Here are some terms and definitions that are handy when learning this piece:

Term	Definition
Meter Change	Occurs anytime you change and establish a new time signature.
Hemiola	The ratio 3:2. When three beats of equal value occur in the time normally occupied by two beats.
Compound Meter	Meter in which the beat divides into three and subdivides into six.
Simple Meter	Meters in which the beat divides into two and subdivides into four.
Note Flag	Added to any note, cuts the duration of that note in half.
Double Stem	A second stem pointing in the opposite direction of another note stem. Signifies two voices in unison.
Tie	Indicated by a curved line connecting two notes of the same pitch. Sing the note for the combined rhythmic value of the notes as if they were one.
<i>Andante</i>	At a moderately slow tempo. Italian for "moving along in a walking pace"
+ (as in + <i>Tenor</i>)	Definition
Fermata	Sing until conductor cuts off the choir
Your Term:	
Your Term:	

Wall of Heroes Activity





Ensemble Story Book

Materials

- Photo Album, Google Slides, or PPT
- Pictures from students present and past

The B section of this piece starts with the lyrics "may we never forget who came before us." How does your choir celebrate the history of the members that came before you? What legacy will you leave in this program? How has it grown over the years? And where will it go?

instructions

1. Create a timeline for the history of your choir program. How long has the program existed? How have the ensembles changed? How many members do you have? Who have been the directors?
2. Collected stories of choir members past and present. Ask them the following questions:
 - a. When were you in this program and who was your director?
 - b. Why did you join the program? Why did you stay?
 - c. What is one of your favorite memories involving singing?
 - d. What is one of the best things that you have learned by being in choir?
 - e. If you could give advice to any of the future students, what would it be?
 - f. Create your own questions!
3. Interview members of your community about the choir and its impact as well!
4. Assemble your ensemble story book! If you have a choir team, quote, and or song, use it to tie your story book together artistically. If you don't, what a great opportunity to continue building culture!



BE THE PROGRAMMER

description

Have you ever wondered what it is like to plan a choral program? In this assignment, your challenge is to create your own choral program for your ensemble with the theme of: Stories of Our Ancestors.

materials

- Access to internet
- Google Doc or Slides
- Access to school choir library

use the table below to create your program

Your Goal: Create a Choral Program for your Ensemble

Your Theme: Stories of Our Ancestors

Considerations: Difficulty, variety, "it" factor, ranges of vocal lines, text, and accompaniment

Music Sources: Choir library, YouTube, Spotify, publishers and distributors like E.C. Schirmer, Earthsongs, and MusicSpoke, Choral Public Domain Library, composer websites

Stories of Our Ancestors Concert Program:

Song Name	Composer Name	Length

In a separate document, in 1-2 sentence per piece, explain why you chose each song and how it functions within the scope of your program.



“

May we
never forget
who came
before us.

Kenney Potter

About the Composer

Noted composer, Kenney Potter is Editor for School and Concert Choral Music for ECS Publishing. His compositions are published by ECS, Hinshaw Music, Choristers Guild, and Santa Barbara Music Publishing and he is founder and editor of Wingate University Music Press, which publishes Folk Songs of South Africa, a series of pedagogical resources that he co-authored with Dalene Hoogenhout, conductor of the Wits Choir of Johannesburg.

He serves as the Artistic Director of the Charlotte Master Chorale and as the Director of Choral Activities at Wingate University. His choirs have received wide-spread acclaim including winning the Grand Prix for best choir in the Pärnu International Choral Festival in Pärnu, Estonia. As a performer, he has been a featured soloist in Carnegie Hall, and was choir soloist for the Grammy-winning Oregon Bach Festival choir as well as the International Bach Academy, conducted by Helmuth Rilling.

In addition to his work at Wingate and with the Charlotte Master Chorale, he serves as Choral Conductor at Covenant Presbyterian Church in Charlotte, North Carolina. As a clinician, Dr. Potter has conducted state-wide festival choirs for NAFME and ACDA in Florida, Georgia, Mississippi, North Carolina, South Carolina, and West Virginia as well as in Nairobi, Kenya and Johannesburg, South Africa.

In 2019, the North Carolina ACDA awarded Dr. Potter the Lara Hoggard Award for distinguished accomplishments in the field of choral music. He holds degrees from Florida State University, Portland State University, and the University of North Carolina at Greensboro resides in Charlotte with his wife, Heather, and their children, Syl and Calvin.



O Sing Quiz

Circle the best answer:

1. *Who wrote O Sing?*

- | | |
|------------------|--------------------|
| A. Laura Farnell | C. Brandon A. Boyd |
| B. Kenny Potter | D. Susan Labarr |

2. *The first 24 measures do not have piano accompaniment. This is referred to as... (Circle all that apply)*

- | | |
|------------------|-------------------|
| A. unaccompanied | C. vocal exposure |
| B. solo | D. a capella |

3. *The process of time signatures changing every few measures is:*

- | | |
|----------------|----------------|
| A. metric mix | C. mixed meter |
| B. broken beat | D. time turns |

4. *What considerations are important when programming a concert?*

- | | |
|---------------|---------------------|
| A. Difficulty | C. Vocal Ranges |
| B. Variety | D. All of the Above |

5. *The term andante means...*

- | | |
|--------------------|---------------------|
| A. moderately slow | C. walking pace |
| B. relatively slow | D. All of the Above |



hey there!

We're Colleen & Coty

Coty Raven Morris is currently the Visiting Assistant Professor of Choir, Music Education, and Social Justice at Portland State University. Prior to this, she was the Director of Choirs at Crosby High School in the Houston area and has served as the Outreach Choir Director at the MSU Community Music School and Music Director at Grand Ledge United Methodist Church.

A newly published author and composer, Morris is a sought after clinician and speaker across the country. She has recently served as the Clinician and Headliner for Florida ACDA, Washington MEA, and Minnesota ACDA as well as the Keynote speaker for the city of Lake Oswego's Juneteenth festival.

Coty is the Founder of *Being Human Together*, a budding community rooted in music education striving to normalize difficult topics in our field through conversation and connection. BHT seeks to discuss traditionally taboo topics like mental health, systemic oppression, diversity, and inclusivity.

Music enthusiast, choral educator, and life-long learner, **Dr. Colleen McNickle** is Assistant Professor of Music Education at Arkansas State University, where she teaches undergraduate and graduate music education courses and conducts Scarlet Voices and the Singing Statesmen. With a PhD in Music Education and Choral Cognate from Michigan State University, Colleen's scholarly interests include music educator wellness and interdisciplinary choral education. Colleen previously taught middle school and high school choirs, piano, ukulele, and music theory in Illinois.

An active clinician, Colleen has conducted choirs and presented research and practice sessions regionally, nationally, and internationally. Colleen is the founder and author of *Inspired Choir*, a blog for choir leaders, singers, and enthusiasts.



Our paths first crossed as we pursued graduate degrees as Michigan State University. Through numerous choral literature classes, conducting lessons, and choir rehearsals, we bonded over our appreciation for choral music education with a purpose. Together, we have published an article in Choral Journal, presented at state and national conferences, and supported each other via our weekly Zoom work calls.

Now, we have paired up to bring you the resources that we wish we had when we taught elementary, middle school, and high school choral ensembles. We have personally selected each piece of music in this curriculum series and look forward to seeing you bring these curricula to life in your own classrooms!

Let us know how it goes by contacting us at the links below!

let's get social!



Similar Guides



RECONCILE

Examine the role of reconciliation with your choral communities via Kyle Pederson's *Reconcile*.

Objectives of this curriculum guide include arranging a narration to accompany performance, articulating the historical and cultural contexts of Swahili language and sing the language with appropriate vowel shapes, and conceptualizing choral creations.

[CLICK HERE TO LEARN MORE](#)

STAR OF WONDER

Find balance and explore curiosity with Terre Roche's *Star of Wonder*.

Objectives of this curriculum guide include reading and singing a piece with shifting tonal centers and mixed meters, drawing interdisciplinary arts connections to the lyrics and message of the piece, finding and/or creating pieces of complementary art, and listening to and evaluating folk trio music, drawing connections from listening examples to *Star of Wonder*.

[CLICK HERE TO LEARN MORE](#)



WHEN OUR VOICES RISE

Explore the connections between music and advocacy with Stuart Chapman Hill's *When Our Voices Rise*.

Objectives of this curriculum guide include reading and performing pop-style rhythms, describing and demonstrating the difference between choral and pop vocal production, and conceptualizing and advocating for a collectively agreed upon goal as a community.

[CLICK HERE TO LEARN MORE](#)