

Literature Spec. Sheet

Title: Worthy to Be Praised
Composer: Byron Smith
Arranger: N/A

Publisher: Alfred/Lawson-Gould
Publication Date: 1993
Publication ID#: LG52654
Voicing: SATB
Accompaniment: piano
Solos: yes, female
Language: English
Occasion: praise / gospel

Voice Ranges: S: Db4-Ab5 A: C4-C5 T: Ab3-G4 B: F2-Eb4

Concepts: rubato, forte-piano (fp), del segno/coda road map, accent, staccato, syncopation, vamp, sforzando
Skills: forte-piano, accent, staccato, syncopated rhythms, sforzando
Potential Problems: high tenor tessitura, frequent chromaticism, gospel articulations (if unfamiliar)

Learning Goals

- Cognitive
 - Understand the roots and influences of gospel music and connect that to its written and performed stylistic traits in “Worthy to Be Praised!” (NS9 History/Culture, NS5 Reading, NS6 Listening/Analyzing/Describing)
- Affective
 - Identify and connect the emotions and themes that inspire gospel music to the music that they like though comparing and contrasting stylistic traits (NS 6 Listening/Analyzing/Describing, NS 8 Relationships to other disciplines)
- Psychomotor
 - Perform the distinctive characteristics of gospel music accurately as notated in the piece “Worthy to Be Praised!” (NS1 Singing, NS5 Reading)

Peer Teaching #2 Plan

Basic Information

David Bobay

MUSE 376

Dr. Don Ester

3/19/13 - 9:30am

Prerequisite Knowledge and Skills for this rehearsal

-SATB part reading/independent singing capabilities

-previous choral encounters with articulation markings

Behavioral Objective(s) (with correlated national standards indicated)

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

- perform mm. 50-57 of “Worthy to Be Praised” accurately and expressively (NS1, NS5)
- show an understanding of legato vs. accented styles in “Worthy to Be Praised” mm. 50-57 and perform them appropriately per my model (NS1, NS5)
- Improve reading of new material without prior model

Materials

Piano

Chromatic exercises projector sheet

“Worthy to Be Praised” scores

Procedures

Set

0:00

Vocal Technique:

1. Bee ay bay (p, m, z) (accented then legato styles) (use contrasting hand gestures)

2:00

Music Literacy

2. chromatic echoing (SC level 6)
3. overview of accidentals
4. chromatic reading (slow*)

3:00

4:00

6:30

Literature

(read and correct CPT)

“Worthy to Be Praised!”

CMP focus: legato vs. accented

- Page 11, second system, measure 50
- S 50-53 (*legato*)
- Who has a similar part to the sopranos? Tenors!
- T 50-53
- ST 50-53 (AB look ahead, see how your part is a little separate)
- A 50-53
- B 50-53
- AB 50-53 (ST hum)
- SATB 50-53

8:00

8:45

11:00

13:00

*Cresc.
in 53

Peer Teaching #2 Plan

- 14:00
 - 54-57 all Takadimi (B on Eb3, SAT on Bb4) (how is this section different?)
 - S 54-55, 56-57
 - A 54-55, 56-57
- 15:30
 - SA 54-57
 - T 54-55, 56-57
 - B 54-55, 56-57
- 17:00
 - TB 54-57 (SA hum)
 - SATB 54-57
- 19:00
 - SATB 50-57

Closure

Instructional: questioning of where the break is in this section between legato and accented, m. 54

- 20:00
 - Performance: run mm. 50-57 with accompaniment

Curriculum Connection

- Students will write a paragraph based on the assigned related reading about the themes and inspirations of gospel music and what other music (genres or specific songs) they know of that has also been directly influenced by history and culture.

Sponge

- Preview tomorrow's continuation of learning in this piece by reading the rhythms of mm. 63-70 on Takadimi syllables

Time Frame

-daily 50-minute rehearsals

- Week 1
 - M
 - Part teach mm. 12-18 (refrain pt. 1)
 - staccato
 - T
 - Part teach mm. 19-27 (refrain pt. 2)
 - Sforzato
 - W
 - Polish whole refrain
 - accent
 - R
 - Part teach mm. 50-57 (bridge)
 - leggiero
 - F
 - Introduce solo section to women mm. 30.41
 - connect learned refrain to bridge via solo section
 - tenuto
- Week 2
 - M
 - Review all learned portions
 - Past CMP focuses review
 - Announce soloist auditions throughout the week after school
 - T
 - Part teach vamp, mm. 58-61
 - smear
 - W
 - Review vamp
 - Put the vamp into context off all learned portions
 - Assign related reading assignment
 - R
 - Part teach mm. 1-9 (rubato, legato intro)
 - rubato
 - F
 - Soloist decided and added in
 - Run of whole piece
 - Assign writing assignment based on related reading

- Week 3
 - M
 - Polish first half, pre solo
 - T
 - Polish second half, post solo
 - W
 - Memorize second half
 - R
 - Memorize first half
 - F
 - Perform whole piece memorized

- Week 4
 - M
 - polish trouble spots from Friday's run
 - T
 - Discuss gospel elements that may be missing or need to be exaggerated more
 - W
 - Discuss emotion of the piece and identify how to specifically incorporate this into our group's performance, then do it!
 - R
 - Full-out performance for recording and evaluation

-from here on out continue to polish piece as necessary based on student response and ensemble feedback

Worthy to Be Praised!

Title: Worthy to Be Praised!

Composer: Byron Smith

Arranger: N/A

Voicing: SATB

Background/ Historical Context:

Composer Byron J. Smith, an L.A. native, specializes in commercial music and music business, and he also works as a freelance arranger, producer, and has written several acclaimed musicals. He dedicated this work to the world touring Albert McNeil Jubilee Singers who are an L.A. based choral ensemble whose objective is to cultivate global attention on the rich genre of African-American music known as Negro spirituals. This piece has a multitude of the defining characteristics of twentieth century gospel music (vamps, a belty female soloist, staccatos, accents, smears, sforzandos, and more).

Terms:

Rubato - Taking part of the duration from one note and giving it to another, involves the performer tastefully stretching, slowing, or hurrying the tempo as she/he sees fit, thus imparting flexibility and emotion to the performance.

Accent - A stress or special emphasis on a beat to mark its position in the measure, moderately sharp attack

Fermata - A notation marking directing the performer or ensemble to sustain the note of a composition affecting all parts and lasting as long as the artistic interpretation of the conductor allows. The fermata is marked above the note or rest to be held.

Staccato - A style of playing notes in a detached, separated, distinct manner, as opposed to legato. Staccato is indicated by dots directly above or below the notehead.

Leggiero - Performing in a light and delicate manner

D.S. al coda - A mark in a composition which informs the performer to repeat a specific section of the composition marked by a dal segno sign. This directive is abbreviated: D.S.

Vamp - To repeat a simple one or two measure passage as directed

Sforzato - Perform a specific note or chord of a composition with particular emphasis. The note or chord would be performed as if it had an accent and performed at the dynamic level indicated. It is typically shown as the abbreviation, sfz

Tenuto - Perform a certain note or chord of a composition in a sustained manner for its full time value or slightly longer

Smear - Ascending into the written pitch from below

Skills:

Smear – this technique is used by each voice part during the vamp section, jazz/gospel technique (pg. 13, mm. 58-59)

Sforzato – used by each voice part in mm. 20 & 62, jazz/gospel technique

Accent – used heavily throughout; designate the emphasis of the phrase

Staccato – used heavily throughout; assists text clarity and syncopation often

Leggiero – produces stylistic contrast when necessary between the driving gospel feel and legato sections (mm. 1-7 & 50-53)

Assessment Tools

**“Worthy to Be Praised!”
Written Quiz**

1. What is the genre of this piece? _____

2. What term did we use to refer to the flexible tempo of the intro section?

3. Match the terms (put the letter in the far left column that matches the term in the center column)

	Accent	a. Perform a specific note or chord of a composition with particular emphasis. The note or chord would be performed as if it had an accent and performed at the dynamic level indicated.
	Tenuto	b. A style of playing notes in a detached, separated, distinct manner
	Staccato	c. A stress or special emphasis on a beat to mark its position in the measure, moderately sharp attack
	Sforzato	d. Perform a certain note or chord of a composition in a sustained manner for its full time value or slightly longer

4. Explain how you perform a portamento.

Assessment Tools

5. Explain the musical mapping process that is associated with D.S. al coda
(draw symbols for an extra 2 points).

6. Give 5 traits of gospel music. _____

Concert Reflection/Evaluation

In this reflection, assume the following:

Last night's concert was an audition for our group to be invited to sing the theme song for an upcoming Hollywood project, and we are being heavily considered! Tell me who discovered us and what movie/tv show/event we will be singing for. Then write a letter to that person explaining why we deserve to be chosen to sing for their project.

Be sure to comment on the following areas in your letter:

-diction

-expression

-balance/blend

-intonation

-tone production

-choir work ethic & responsibility

-Also, mention what areas we will be specifically working on to improve leading up to this singing opportunity.

Please write a minimum of 3 sentences for each of the topics above for full credit.

Concert Reflection Rubric

	0-10 pts.	11-16 pts.	17-22 pts.	23-25 pts.
Letter Format	2 or less of the 5 elements listed were included, tone very informal	3 out of the 5 elements listed were included, tone rather informal	4 out of the 5 elements listed were included, tone slightly informal	Date, greeting, body, closing, signature all included in the appropriate order with an appropriate formal tone
Introductory paragraph items	No mention of who is being written to and for what event	1 of the 2 mentioned	----	Who and what both present
Inclusion of listed musical topics	2 or less listed areas addressed	3-4 listed areas addressed	5-6 listed areas addressed	All 7 listed areas addressed
Quality/ Accuracy of musical topic descriptions	No specific descriptions, most terms used inaccurately, no observations	Many unspecific descriptions, many terms used inaccurately, weak observations	A few unspecific descriptions, a few terms used inaccurately, questionable observations	Specific descriptions, accurate use of terms, genuine observations
Grammar mechanics	Significant errors in mechanics	Minimal errors in mechanics, slightly distracting to the reader	Very minor errors in mechanics	No errors in mechanics (spelling, grammar, punctuation, etc.)

Writing Assignment

Prompt:

If there was music written about your life what types of characteristics and styles and traits would it include? How do these elements represent your life? Discuss at least 5 areas listed below.

Think about: dynamics, genres, articulations, major/minor, tone/timbre, expression, rhythmic figures, texture, instruments, voices, and other musical elements you wish to include

Give a few examples of specific songs & artists you think represent you well.

	0	10	20
Musical Elements	No musical elements discussed	Less than 5 musical elements discussed	5 or more musical elements discussed
Song examples	No song or artist examples provided	-----	Specific song and artist examples provided
Grammar mechanics	Significant errors in mechanics	Several errors in mechanics, slightly distracting to the reader	No errors in mechanics (spelling, grammar, punctuation, etc.)

**Worthy to Be Praised! – Singing Test
Grading Rubric**

Students will be evaluated on their development of the psychomotor skills developed and emphasized during the class instruction of the piece “Worthy to Be Praised!”. Students will sing measures 50 to the end accompanied by a prerecorded track.

100 points possible

	<u>Unsatisfactory</u> (less than 67 pts.)	<u>Basic</u> (67-79 pts.)	<u>Proficient</u> (80-91 pts.)	<u>Distinguished</u> (92-100 pts.)
Rhythmic Accuracy	Significant, consistent errors throughout, singer not in time	Several errors that caused the singer to get off the beat occasionally	A few minor errors that did not interrupt the flow of the piece	All rhythms performed accurately as written
Tonal Accuracy/ intonation	Mostly incorrect pitches, very poor intonation	Many incorrect pitches, frequent intonation issues	A few incorrect, a few pitches slightly out of tune	All pitches performed accurately as written, always in tune
Articulations (accent, staccato, tenuto, portamento)	Mostly incorrect articulations	Many incorrect articulations	A few incorrect articulations	All articulations performed as written
Phonation/ Resonant Tone Production	Constantly unsupported and strained tone	Many instances of unsupported and strained tone	A few moments of unsupported or strained tone	Well supported, healthy, clear and free tone
Diction/ Expression	Consistently unclear words, never follows written expressive elements	Many unclear words, rarely follows written expressive elements	A few unclear words, follows most written expressive elements	Very clear, appropriate diction and uses expressive elements written and intuitively

Related Reading

Dowley, Tim. "Chapter 19: Gospel Music in the 20th Century." *Christian Music: A Global History*. Minneapolis: Fortress, 2011. 221-29.

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The artist can "make" a song, whether or not he or she has written the number, and whether it is a "cover" of a classic or standard or a new number by a contemporary composer/writer. Gospel has come to mean a unique style and sound of raw, soulful, and Spirit-filled singing, by a soloist and/or choir. From reggae to rumba, jazz to juju, gospel today can be expressed in as many ways as there are music genres. But the constant remains that it carries a Christian gospel - "good news" - message.

Gospel music has two sets of roots in nineteenth-century America: one in white gospel music, a second in African-American gospel music. From spirituals came the themes we have previously noticed: longing for release, the promise that good living brings its reward, role models taken from Old Testament prophets, lyrical devices such as improvisation and repetition, a sense of yearning and rhythm, passion, and joy. As the twentieth century progressed, and the walls of political segregation and artistic separation between black and white began to crumble, the two gospel music traditions started to influence one another - white artists took up black songs and traditions of performance and vice versa.

Gospel music also had strong roots within the new - and rapidly expanding - Pentecostal movement, generally accepted as having begun in a series of revival meetings in 1906 at a storefront church in Azusa Street, Los Angeles. At these largely black gatherings, speaking in tongues, prophesying, dancing in the Spirit, and uninhibited dance and music featured as modes of Christian worship and expressions of a desire for holiness. From such beginnings sprang the major denominations now known as the Assemblies of God (largely white) and the Church of God in Christ (largely black). In these new churches not just piano or organ but also drums, guitars, and tambourines were employed, and services

- which included clapping, stomping, and "singing" - could last three hours or more. Singing preachers used a distinctive chant style, with a call-and-response format, encouraging the congregation regularly to improvise shouted "amens".

♪ The Fisk Singers

One of the pioneering gospel music performing groups was the Fisk Jubilee Singers, a chorus of African-American students from Fisk University, Nashville, Tennessee, who started to tour the USA in 1871, singing spirituals to raise funds for their college.¹ Their songs were described by white listeners as "plantation melodies", "[log] cabin songs", and "slave hymns". This was probably one of the first occasions when the worship-songs of slaves were publicly performed to outsiders, and initially the students were reluctant to sing the songs that reminded them of the years of slavery. Of the original nine Fisk Singers, seven had formerly been slaves.

Trained by their white musical director, George White, the Fisk Singers were restrained and disciplined in their performance - there was none of the physical abandon that might have been anticipated. Their concerts were so successful financially as well as artistically that Fisk University might be said to have been built on their songs. When the Fisk Singers toured Britain in 1873, they performed at evangelistic meetings, including those led by D. L. Moody, who asked them to sing "There are Angels Hovering 'Round" as he appealed to the crowd to repent. This was not the last time gospel singing and emotional revivalism were to meet.

Among the Fisk Singers' favourite numbers was "Didn't My Lord Deliver Daniel?" performed in unison, a number American folk-song collector Alan Lomax (1915-2002) described as "one of the most

Gospel Light Jubilee Singers. Other groups included the Roberta Martin Singers, formed by the eponymous Roberta Martin (1907-69) with the aid of Thomas Dorsey, with the theme hit-song "Only a Look". Among many songs composed by Martin are "God is Still on the Throne" (1959), "Just Jesus and Me", and "Let it Be" (1962).

The first professional black gospel choir in the USA was Wings Over Jordan, founded in 1935 in Cleveland, Ohio, by Glenn T. Settle, starting out singing spirituals and achieving a regular national radio spot. In the 1940s "Wings" were overtaken by the St Paul Baptist Church Choir of Los Angeles (also known as the Echoes of Eden Choir), directed by James Earl Hines. This group displayed most of the features now associated with the gospel choir - handclapping, solo spots, polyphonic arrangements, and antiphonal styles - and performed not only spirituals but also traditional hymns and contemporary gospel. Hines was skilled at raising his audiences to a state of hysteria and "slaying" them in the aisles (as he termed it).

By the end of the twentieth century, most major American cities could boast their own large gospel choir, notable among which was the New Life Community Choir formed by John P. Kee, "Prince of Gospel", from Durham, North Carolina. Also successful was Britain's London Community Gospel Choir, founded in 1982 by the Revd Basil Meade, which rapidly built up its repertoire, recruiting members from a number of different London churches.

US gospel group the Dixie Hummingbirds.

♪ Gospel Quartets

Significant influence on gospel music was exercised by the barber-shop male-voice quartets that flourished informally around barbers' shops in African-American neighbourhoods. The division of these quartets into lead, soprano, tenor, and bass was copied by gospel quartets. In 1902, the Dinwiddie Colored Quartet (also known as the Dinwiddie Quartet and the Dinwiddie Quartette) was the first black vocal quartet to record on disc, with songs such as "Down on the Old Camp Ground" and "Gabriel's

