



FEATURE

THE SINGING SERIES PART 4: INTO THE SPOTLIGHT

Meets National Core Arts Anchor Standards 5, 7, 9 and 10

OBJECTIVES

- Develop and refine artistic work for presentation (*Pr5*)
- Perceive and analyze artistic work (*Re7*)
- Apply criteria to evaluate artistic work (*Re9*)
- Synthesize and relate knowledge and personal experiences to make art (*Co10*)

MATERIALS

- *Music Alive!* magazines (Vol. 39, No.1)
- Computer or mobile device with Internet access

START

Ask your students to read “The Singing Series Part 4: Into the Spotlight” on pages 6-9 before reviewing the words below. [This reinforces comprehension and vocabulary.]

DYNAMICS—varying levels of volume of sound

SUB-PLOT—a secondary storyline

CONVERSATIONAL—appropriate to an informal conversation; casual

CONCISE—short but complete

PHARYNX—the opening behind the nose and mouth; throat

PHARYNGEAL—of or relating to the throat

RESONANCE—the quality in a sound of being deep and full

TRANSMITTER—equipment used to pass something on from one place to another

ENUNCIATE—say or pronounce clearly

PROJECTION—the ability to make the voice heard at a distance

PRESENCE—the impressive manner or appearance of a person

DEMEANOR—outward behavior; attitude

STAMINA—the ability to sustain mental or physical effort for a long time

CAPACITY—the maximum amount that something can contain

CONTEMPORARY—occurring in the present

DEVELOP

If necessary, refresh your students on last season’s The Singing Series material in the first three issues. These articles discuss vocal mechanics, singing techniques, and famous singers with unique voices.

Ask your students if anyone has had the experience of singing on a stage before.

What was the experience like?

Were you nervous? Why?

Did you have to dance or act at the same time?

How did your voice sound differently than it does in your room or in the shower?

What are some things to consider when preparing to sing in a musical?

What is conversational singing and why is it used in musical theater?

What is resonance and where are the different resonators within your body? How can you use them to your advantage when you sing on stage?

Why do you sound “better” when you sing in the shower?

If you train your voice specifically for musical theater, can you also train your voice for other genres?

CLOSE

● **Watch a clip of the live performance of “Popular” from the musical *Wicked* (watch on musicalive.com).**

How would you describe the tone of Chenoweth’s voice as she sings?

Does she sound like she has control over her voice? What about when she dances?

Does she use conversational singing?

ASSESS

Did the students read the article?

Did they answer the review questions?