



Lesson: Text/Sound Connections

OVERVIEW

In *When I Sing*, the composer Rosephanye Powell utilizes legato and staccato articulation, text painting and key changes to enhance the text.

NATIONAL STANDARD

National Standard: Performing/Interpret Mu:Pr4.3

Develop personal interpretations that consider creator's intent.

LEARNING GOAL

Students will identify connections between the melodic line, dynamics, and the changes in musical texture and the text.

RESOURCES & MATERIALS

- Music Score of *When I Sing*
- Recording of [When I Sing](#)

PRIOR KNOWLEDGE

Students can:

- identify by sight and sound when pitches rise and fall in notation
- identify and explain key signature as they appear in the score
- identify legato and staccato articulation by sight and sound.

PROCESS

1. Have students listen to a recording of the first section of the music (mm. 1-20). How does the use of legato articulation in both the voices and piano enhance the text?
2. Read out loud the words **Text Painting** from the board.
 - Discuss ideas about what text painting is. Make it a brainstorming conversation without right or wrong answers.

- Read out loud Rosephanye Powell's comments about text painting in the program notes for *When I Sing*. Powell's notes are in the score or access them [here](#).
 - Have student identify places in the text where the melody enhances the text (Ex. mm. 12-13, m. 52, mm. 53-54).
 - Sing the measures while actively thinking about text painting.
3. Review key signatures. Play the recording. Discuss how the key signature changes from the end of the B section to the return of A (m. 55). What effect does the key change have on the listener?
 4. Discuss the use of staccato articulation in the coda. How does this change the mood of the piece?
 5. Rehearse portions of the song and use student input to generate performance ideas to interpret the text through elements such as articulation, dynamics, and tempo.

ASSESSMENT

Students will show their awareness of how the text is enhanced through their articulation, phrasing and dynamics through accurate performance.

EXTENSIONS

1. Students can compare the use of text painting in this song to "[Up, Up and Away](#)," by the Fifth Dimension.
2. Follow up with a more in-depth [lesson on text painting](#).
3. Explore the use of text painting and articulation in other choral works they are rehearsing.