

Sim Shalom

Sim Shalom

Jennaya Robison

Curriculum Guide

For Choir Teachers, By Choir Teachers

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

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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 *Sim Shalom* that we have addressed within this curriculum guide.

- Students will be able to...
Sing and describe the difference between natural minor and harmonic minor, pronounce unvoiced consonants rhythmically and precisely, and sing in a round at various time intervals.
- Students will be able to...
Identify, define, and put into practice vocabulary terms and musical instructions from *Sim Shalom*.
- Students will be able to...
Sing Hebrew text with appropriate pronunciation, in a waltz feel, with clear phrasing and unified consonant releases.
- Students will be able to...
Move to the beat of *Sim Shalom* in a variety of ways, emphasizing phrasing and ensemble togetherness.
- Students will be able to...
Examine traditions in their lives and share with others, connecting to the historical and cultural traditions associated with *Sim Shalom*.
- Students will be able to...
Listen to and evaluate other musical performances, drawing comparisons to and identifying differences from their own performance of *Sim Shalom*.

notes

Teaching Sequence

Just one way you might consider teaching *Sim Shalom* to your ensemble:

	Teaching Suggestion	Time	Measures
day 1	Introduce Warm-Up One . Discuss difference between natural and harmonic minor. Determine key together and identify raised 7ths in octavo. Sight read mm. 9-17, all on Soprano line on solfege or neutral syllable. Where else can we find this melody throughout this piece?	20 minutes	mm. 9-17
day 2	Review melody mm. 9-17. Sopranos split to join Altos, Tenors, or Basses for today's rehearsal. Sight read all lines but Soprano mm. 18-33. What do we notice about relationships between the lines? Assign Activity One for homework.	15 minutes	mm. 9-33
day 3	Introduce Warm-Up Two . Teach Hebrew text via call and response using pronunciation guide. Encourage students to write pronunciations in their octavos during each repetition. Rehearse mm. 9-33 on singers' own parts. Students share listening impressions from Activity One .	20 minutes	mm. 9-33
day 4	Introduce Warm-Up Three . Ask singers to find this motive in the octavo. Beginning with the Alto entrance at pick up to 38, rehearse 38-end on text.	10 minutes	mm. 38-end
day 5	Introduce and complete Activity Two . Rehearse pick up to mm. 26 to end. Focus on phrasing and forward motion.	20 minutes	Full Piece
day 6	Run full piece. Allow students to identify problem spots and examine their use of breath and phrasing. Introduce Activity Three and begin group work.	20 minutes	Full Piece
day 7+	Share student group work from Activity Three . Continue rehearsing full piece, paying special attention to text pronunciation, phrase shaping, dynamics, and expression.	TBD	Full Piece

Sim Shalom

Sim Shalom Warm-Ups

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

my warmups

Natural vs. Harmonic Minor

warm-up 1

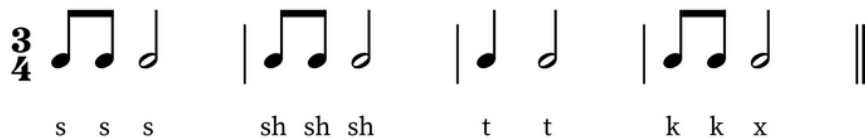


Teach by rote or project for sight-reading. Sing on a neutral syllable, solfege, or words. Raise and/or lower by half steps. Discuss the difference between natural and harmonic minor and focus on navigation of the octave interval.

Challenge: Try to sing this exercise backwards!

Consonant Pronunciation

warm-up 2



Teach by rote or project for sight-reading. Tap or clap first using counting system of your choice. Then, add consonants. Focus on crisp, unified consonants. [x] is "ch" as in "Bach."

Sing In A Round

warm-up 3



Teach by rote or project for sight-reading. Sing on a neutral syllable, solfege, or words. Focus on unification of vowel and tone. Split into 2, 3, or 4 groups and experiment singing in a round three ways:

- 1) entrances every two measures, 2) entrances every one measure, 3) entrances every beat.

Sim Shalom Vocabulary

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

Term	Definition
<i>espr.</i>	Abbreviation for <i>espressivo</i> , an indication to sing expressively
<i>niente</i>	Indicates to fade away to silence. Italian for "nothing."
Dotted Slur	Used in this piece to indicate when not to breathe.
Dotted Rhythm	The dot adds half of the length of the note before it. Therefore a dotted half note receives 2 beats (half note) + 1 beat (the dot - half of a half note) = 3 beats.
Sixteenth Note	Sung for half the duration of an eighth note, or one quarter the duration of a quarter note. Indicated by a double beam between two notes or double flag on one note.
Translation	Shares the <i>meaning</i> of words in another language.
Transliteration	Shares how to <i>pronounce</i> words in another language.
Ashekanzic	From the Ashkenazi tradition. Ashkenazi Jews descend from Jewish families who lived in Central or Eastern Europe.
Sefardic	From the Sephardic tradition. Shephardic Jews descend from Jewish families who lived in the Iberian Peninsula.
Chet	8th letter of the Hebrew alphabet. Spoken with the guttural sound of "ch" as in "Bach."
Your Term:	
Your Term:	

LISTENING ACTIVITY



description

When learning music from any historical or cultural practice, **listening** is an essential element of gaining understanding of musical concepts and performing respectfully.

listening examples:

- [Ani Yeshena](#)
- [Kol Dodi Chabbad](#)
- [Shokhanet Basade](#)
- [Karev Yom](#)

All listening examples are on the B'nai Jeshurun YouTube page and are from their presentation "Until Love Pleases: Music and Poetry from the Song of Songs"

instructions

1. Listen to each of the four examples of music with texts from the Song of Songs provided above.
2. As you listen, answer the following questions:
 - What instruments do you hear? How do they compare to *Sim Shalom*?
 - Describe the expressive elements of the performance, including dynamics, articulation, and style. How are these elements representative of Jewish service music?
 - Find translations of each of the songs as you listen. What do you notice about the text of these pieces?
 - Each of these pieces is an adaptation of a traditional chant for the Shabbat of Pesah. What does this commemorate?
 - What are the similarities and differences between these four works?
3. Following your listening, consider how your listening might inform your performance:
 - What did you like from these performances that you would like to consider for our performance of *Sim Shalom*?
 - What did you not like from these performances that you would like to avoid as we present *Sim Shalom*?

Walk This Way!

Practice phrasing and steady beat.



LEARNING OUTCOME:

Students will:

**establish part independence
and make musical decisions
based on the score.**

Note:

**This exercise can be modified
for differently abled bodies.**

MATERIALS

- *Sim Shalom* octavo
- Piano or pitch pipe
- Space for movement

INSTRUCTIONS

1. Begin by singing the opening phrase in unison. On suspended notes, instruct singers to raise their binders to propel to the next beat.
2. As singers walk around the room, have them step on an assigned beat while singing the melody; first the quarter note, tip-toeing on the eighth note, and then taking big steps on the dotted half. Which feels organic? What steps amplify the phrasing?
3. Continue reading the octavo stepping on the rhythm that you are singing and raising your binder on suspended lines.



TRADITIONS GROUP PROJECT

Materials

- sticky notes
- colored pencils or markers
- poster paper

Traditions allow people to express culture and be part of something bigger than themselves. The main characteristics of any culture are the beliefs, behaviors, material objects, and values shared by a group of people. *What traditions does your ensemble have? Are there any new traditions you would like to create?*

instructions

1. As individuals and then in small groups. answer the following questions:
 - a. What are the core beliefs and values of this group?
 - b. Are there common goals of this group desire's to reach toward?
 - c. What are the behaviors and expectations of this group? And what is not acceptable?
 - d. Are there images, symbols and/or phrases that have value and/or purpose to this group?
2. Each member of the group should write one of their concepts on a sticky note and place in the front of the room under one of the following categories: belief/ values, behavior, or material.
3. Choose 1-3 of the concepts and create a poster, video, or song to express the value and importance of this in your ensemble
4. Create a new tradition based on one of the values shared, but not expressed!

“

Grant peace,
goodness,
and blessing
to us.

Jennaya Robison

About the Composer

Dr. Jennaya Robison, is in demand as a conductor, clinician, and soprano throughout the United States. She currently serves as Associate Professor of Music at Luther College (Decorah, Iowa) where she conducts Aurora, Collegiate Chorale, and the Luther College Gospel Choir and teaches courses in conducting and vocal pedagogy.

Dr. Robison has presented lectures and workshops at national, regional, and state ACDA conferences and state NATS conferences. She has been an invited conductor and clinician at numerous festivals including All State Choirs in Minnesota, Wisconsin, and North Dakota, Wisconsin Middle Level Honors Choirs, Alabama Collegiate Honor Choirs, Texas Collegiate Women's Honor Choir, Montreat Music Conference Festival Choir (North Carolina) and various regional and state honor choirs in Colorado, Texas, Nevada, Arizona, Illinois, Iowa, Minnesota, and Wisconsin. She will serve as guest conductor of the Consort Chorale, San Francisco in 2020 and make her Carnegie Hall conducting debut in the summer of 2021.

She holds the Doctor of Musical Arts in Choral Conducting from the University of Arizona, the Master of Music in conducting and voice from the University of New Mexico, and the Bachelor of Arts in music from Luther College. She has held leadership roles in both state and regional ACDA organizations. Her choral series is published with Pavane Music and additional arrangements and compositions are published by Kjos Music and Galaxy Music.

From the Program Notes:

Sim Shalom was written for the Luther College Collegiate Chorale for concert with the theme, "Prayers for Peace." Although the work is newly composed, I wanted the melodic material to seem reminiscent of music that one would hear in a Hebrew morning service, and it is my hope that the melody would be one that the singers and listeners would carry with them throughout the entire day. The piece can be performed in a variety of ways: as an unaccompanied work (beginning at measure 8) with piano, or with string quartet. The work is suitable for both concerts and worship services.



Sim Shalom Quiz

Circle the best answer:

Who composed Sim Shalom?

- A. Kyle Pederson
- B. Jennaya Robison
- C. Susan Labarr
- D. Stuart Chapman Hill

What kind of event was this text originally composed for?

- A. birthday party
- B. a mass
- C. funeral
- D. a morning service

What does the word "shalom" mean?

- A. joy
- B. peace
- C. happiness
- D. grace

What is the loudest dynamic in the piece?

- A. piano
- B. forte
- C. mezzo-forte
- D. fortissimo

What does ritardando mean?

- A. richly
- B. speeding up
- C. rapidly
- D. slowing down



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.

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.

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.

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!

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.

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

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.

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](#)

SHEEP MAY SAFELY GRAZE

Dive into the Baroque Era with Katherine K. Davis's arrangement of Johann Sebastian Bach's *Sheep May Safely Graze*.

Objectives of this curriculum guide include describing, identifying, and applying characteristics of Baroque composition within *Sheep May Safely Graze*, analyzing the lyrics of the piece and articulating the meaning of the piece, and comparing *Sheep May Safely Graze* with other works by the composer J. S. Bach.

[CLICK HERE TO LEARN MORE](#)



SOUND THE TRUMPET

Begin your set with a grand fanfare: Henry Purcell's *Sound the Trumpet* as arranged by Alfred Moffat and Rollo Dilworth.

Objectives of this curriculum guide include investigating Baroque characteristics within *Sound the Trumpet*, singing with a tone appropriate to the composition, interpreting lyrics and intent, explaining the difference between a composer and arranger, and creating a simple arrangement utilizing familiar musical materials.

[CLICK HERE TO LEARN MORE](#)