

Campus & Community Engagement

2018-19 SEASON

Youth Performance Lesson Materials



Trey McLaughlin & The Sounds of Zamar

FRI, APR 26 | 11 AM-12 PM
BASS CONCERT HALL

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texasperformingarts.org

Thank you to our sponsors whose generous support makes our programs available to The University of Texas at Austin campus and Central Texas community!



Experience the Power of Positivity through Song!

Dear Educators,

I'm looking forward to seeing you and your students at the Trey McLaughlin and The Sounds of Zamar youth performance!

Texas Performing Arts is pleased to be able to offer youth performances free of charge, thanks to the generous support of H-E-B and several individual donors.

Although Trey McLaughlin typically performs in a religious setting, at our youth performance he will focus on secular songs including pop music, show tunes, and possibly even a traditional African song.

This document includes information and lesson plans about the artists and their music.

For logistical details to help plan your visit, follow this link. tinyurl.com/TPA-YP-Logistics

Enjoy the show!

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Trey's Message to Austin (:24)
<https://tinyurl.com/TreyWelcome>



Quick view of images from past Youth Performances (:53)
<https://tinyurl.com/YouthPerf-Bass>

Trey McLaughlin

In addition to being the Founder and Director of The Sounds of Zamar, Trey is Director of Worship & Arts at Augusta's Tabernacle Baptist Church and Director of Barefoot Productions, Inc. /Creative Impressions, a choral music ensemble for ages 12-18. He graduated in 2008 with a Bachelor of Music Performance degree with emphasis in vocal pedagogy from Columbus State University, Columbus, GA.

Known internationally as a gifted and talented musician, composer, singer and teacher, Trey has offered master classes in many locations, including the L'Opéra de Massy in Massy, France and the 7x Festival in Krakow, Poland.
<https://www.treymmusic.net> <https://www.facebook.com/TreyMmusic/>



The Sounds of Zamar

Trey formed this group because he enjoys singing with friends and wanted to continue pursuing his goal is to promote and spread positivity with both sacred and secular music. (The name Zamar means “sing praises” in Hebrew.) In September 2018, the group kicked off their first national tour to a sold-out performance at Augusta University.

VIDEO LESSONS

Who is Trey McLaughlin? (5:32) <https://youtu.be/ywlGjWGydXA>

What is The Sounds of Zamar's Story? (5:16) <https://youtu.be/3hRiorWT9oo>

How does Trey promote their tour? (2:39) <https://youtu.be/3pZPwcUrWrM>

Trey's promo for Austin's evening performance (:43)
<https://www.facebook.com/watch/?v=2189355077796750>

A Sampling of Sounds of Zamar viral videos (3:47)
<https://youtu.be/EpLR59blYvA>

Analysis of Trey's Dear Evan Hansen medley (3:05)
<https://youtu.be/jL6mQq26eqY>

Basics of Gospel music style- Jazz at Lincoln Center lesson excerpts
<https://tinyurl.com/GospelMusicStyle> (4:00)
Full video here: <https://youtu.be/XSZsynPONv8> (11:23)

KAHOOT! QUIZ- What do you know? <https://tinyurl.com/SOZ-Kahoot>

At the youth performance in Austin for grade 7-12 students, you will see a selection of their 24 singers, plus band members on guitar, bass, keyboard and percussion. There will also be a ticketed evening show open to the public.
<https://texasperformingarts.org/season/trey-mclaughlin-sounds-of-zamar-bass-concert-hall-2019>

LESSON 1: "I Hear America Singing..." Singing for Social Change

Language and Content Objectives

- Poetry analysis and argumentative writing
- Connecting features of a text to social issues and concerns
- Historical inquiry

Essential Questions:

- How has music been used to affect social change?
- What features of music can I map onto poetry? What is the effect?
- How is music connected to literature? Can we consider music literature?

Student Engagement Strategies

- Multimedia engagement
- Write to learn

Resources (Documents and Web Links)

- 1.1 [Interactive Poetry Handout](#)
 - 1.1a [Library of Congress, Billy Collins reads "I Hear America Singing"](#) (1:19 audio)
 - 1.1b ["I Too" read by Denzel Washington in The Great Debaters](#) (2:12 video)
- 1.2. [Vox, "The Evolution of American Protest Music"](#) (7:06 video)
→ **Note:** 4:00-4:06 and 5:31-5:36 *Skip these sections w/inappropriate language.*
- 1.3 [The Atlantic, "How Communal Singing Disappeared from Everyday Life"](#) (text)
- 1.4 [NPR, "'This Little Light of Mine' Shines on, a Timeless Tool of Resistance"](#) (7:30 audio)
- 1.5 [Smithsonian Magazine, "What Langston Hughes' Powerful Poem "I, Too" Tells Us About America's Past and Present"](#) (text)
- 1.6 [Library of Congress Webcast, "Langston Hughes and His Poetry"](#) (19:44 video)
- 1.7 [Side-By-Side Poetry Handout](#)

English Language Arts and Reading, English II, Knowledge and Skills

- (2C) Relate the figurative language of a literary work to its historical and cultural setting.
- (3A) Analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry.
- (6A) Evaluate the role of syntax and diction and the effect of voice, tone, and imagery on a speech, literary essay, or other forms of literary nonfiction.
- (7A) Explain the function of symbolism, allegory, and allusions in literary works.
- (9C) Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational pattern
- (9D) Synthesize and make logical connections between ideas and details in several texts selected to reflect a range of viewpoints on the same topic and support those findings with textual evidence.
- (15D) Produce a multimedia presentation (e.g., documentary, class newspaper, docudrama, infomercial, visual or textual parodies, theatrical production) with graphics, images, and sound that conveys a distinctive point of view and appeals to a specific audience.
- (26A) participate productively in teams, building on the ideas of others, contributing relevant information, developing a plan for consensus-building, and setting ground rules for decision-making.

LESSON 1: "I Hear America Singing..." Singing for Social Change

Foundations Lesson: 45-60 minutes

Warmup Complete the Sentence (10 minutes)

List the following sentence starters on the whiteboard or projector. Have students work independently or in small groups to complete the sentences. After a few minutes, have them report back to the class to discuss their responses.

- Music is powerful because ...
- One time in history that music has united groups of people was ...
- A time that music has been important to me was ...



Instruction "I Hear America Singing" & "I Too" Activity (25 minutes)

Using the Interactive Poetry Handout ([Resource 1.1](#)), read and discuss Walt Whitman's 1867 "I Hear America Singing" and Langston Hughes's 1926 response poem "I, Too." (Recorded versions: [Resources 1.1a and 1.1b](#))

With students, consider why the poets used singing as a way of thinking about American life and values.

Raise Your Voice: Protest Music (15 minutes)

Discuss what students already know about protest music in the United States or in other countries. Why might music be an effective vehicle for protest? When have Americans specifically used music to unite people and galvanize social change?



As a class, watch the Vox Media feature, "The Evolution of American Protest Music." ([Resource 1.2](#)) **Note: Skip** 4:00-4:06 and 5:31-5:36 *w/inappropriate language. It will not affect the experience of the video.*

After watching the video, talk with students about why music has been effective in communicating social messages. Discuss genres like gospel and folk which have influenced protest music. Ask students what protest songs they know, or what music they might consider having a particular social message in their lives now.

Next, read The Atlantic article, "How Communal Singing Disappeared from Everyday Life." ([Resource 1.3](#)) Discuss students' experiences of communal singing. Is communal singing a part of our culture today? If so, where and how? What effect does it have?



This Little Light of Mine (15 minutes)

Read or listen to the NPR about the American gospel and protest song "This Little Light of Mine." ([Resource 1.4](#)) Have students take notes on the tone and mood of the different versions of the song played in the radio story. They can use streaming platforms to explore the topic further.

As a class, discuss how singers have used "This Little Light of Mine" and songs like it to galvanize social movements and unite people. How does the song reach past an exclusively religious meaning in order to bring people together?

LESSON 1: "I Hear America Singing..." Singing for Social Change

Digging Deeper: Writing Prompt Options



Argumentative: Consider the themes of "I Hear America Singing" and "I, Too." In a well-written paragraph, discuss how Whitman and Hughes present American identity through the image of singing. How do the themes of both poems relate to the history and present role of protest music in American civic life?



Creative: After discussing the power of singing to bring people together, revisit "I Hear America Singing." Are members of your community represented? In the same way that singers in the 1960's and 1970's rearranged "This Little Light of Mine," rewrite "I Hear America Singing" to reflect your community.

Connect & Extend

- To further explore the history and impact of "I, Too," read and discuss the Smithsonian Magazine article, "What Langston Hughes' Powerful Poem 'I, Too' Tells Us About America's Past and Present" ([Resource 1.5](#)) and/or the Library of Congress Webcast, "Langston Hughes and His Poetry." ([Resource 1.6](#))
- Using the side-by-side poetry handout ([Resource 1.7](#)), students can write an essay comparing and contrasting the images and themes of "I Hear America Singing," "I, Too," and Bob Dylan's 1963 folk song, "The Times They Are A'Changing."

LESSON 2: Gospel Style - It's Everywhere!

Language and Content Objectives: By the end of this lesson, students will be able to:

- Articulate and recognize characteristics of gospel music
- Recognize gospel music influences in contemporary music
- Perform short sustained writing to analyze a song

Essential Questions

- What is the historic sound of gospel music?
- What does gospel music have to do with today's music?
- What choices can composers and arrangers make to influence tone, mood, and theme?

Student Engagement Strategies

- Multimedia engagement
- Small-group discussion and participation
- Self-directed research and inquiry

Web Links & Resources:

- 2.1 "[Let It Be](#)" [Activity Guide](#)
- 2.2 Audio recording: Beatles, "[Let it Be](#)" original version (4:03)
- 2.3 Audio recording: "[Let It Be](#)" film (*Across the Universe*) version by composer/arranger Elliot Goldenthal, performed by Carol Woods and Timmy Mitchum (3:48)

Note: A [powerful video version of this song is available](#), but it may not be suitable for all student audiences because it has police violence and funerals.

- 2.4 Google Slides Presentation: [What is Gospel Music?](#)
- 2.5 Interactive Worksheet: [History of Gospel Music](#)
- 2.6 Informational Text: "[A Change is Gonna Come: How Gospel Influenced Rhythm'n'Blues](#)"
- 2.7 Book: *I See the Rhythm of Gospel* by Toyomi Igus and Michele Wood. (Zonderkids, ISBN: 0310718198) [Amazon purchase information](#)

TEKS: English Language Arts and Reading, English II, Knowledge and Skills

- (2C) Relate the figurative language of a literary work to its historical and cultural setting.
- (3A) Analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry.
- (6A) Evaluate the role of syntax and diction and the effect of voice, tone, and imagery on a speech, literary essay, or other forms of literary nonfiction.
- (8A) Analyze the controlling idea and specific purpose of a passage and the textual elements that support and elaborate it, including both the most important details and the less important details.
- (9C) Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns;
- (23B) Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns;

LESSON 2: Gospel Style - It's Everywhere!

Foundations Lesson: 45-60 minutes

Warmup "Let It Be" Version Analysis (15-20 minutes)



Use "Let It Be" Activity Guide ([Resource 2.1](#)) to conduct a listening activity with two versions of "Let It Be":

- the 1970 Beatles original ([Resource 2.2](#))
- the 2007 version arranged for the film *Across the Universe* ([Resource 2.3](#))

Page 1 (purple) of Resource 2.1 is for teachers; pages 2-3 (orange) are for students.



Instruction "What is Gospel Music" Presentation (30 minutes)

Review the "What is Gospel Music?" Google Slides presentation ([Resource 2.4](#)) with students with the option of using the following activities.

Activity Options

- **Compare and Contrast:** Have students select one class gospel song from Slide 5 and one song from Slide 8- "Influence of Gospel Music" and write a paragraph comparing and contrasting the use of gospel styles and themes in both pieces.
- **Gospel Playlist:** Using resources from the presentation and from independent research, have students work in pairs to make a playlist of gospel music that showcases the evolution of the genre from the 1930s to present day. Students may use songs and genres that employ gospel themes or have gospel influences, such as folk, country, blues, jazz, soul, hip-hop, rap, pop, and rock.
- **Song Analysis:** Using songs listed in Slides 9-11, work as a class to perform a close read of the lyrics and a "close listen" of the musical styles in the song. Students can write a paragraph response detailing how the artists use gospel style to support the tone, mood, and theme of the composition.

Going Deeper



Gospel Music History (20 - 30 minutes)

Using the interactive worksheet ([Resource 2.5](#)), students can work independently or in small groups using any of the four short activities to gain a new understanding of the historical context for gospel music. Students may write to reflect upon the impact of gospel music, listen to and analyze gospel rhythms and sound, or conduct independent research.

Connect and Extend: Read and Discuss



For a more detailed picture of the story of gospel music's influence, read "A Change is Gonna Come: How Gospel Influence Rhythm & Blues" ([Resource 2.6](#)) and/or picture book "I See the Rhythm of Gospel" by Toyomi Igus and Michele Wood checked out from library or ordered online ([Resource 2.7](#)).

Lesson 3: Stand by Me

Language and Content Objectives: By the end of this lesson, students will be able to:

- Compare and contrast renditions and adaptations of the popular song, "Stand by Me"
- Analyze the song "Stand by Me" for tone, mood, and theme and connect the piece with a short story

Essential Questions

- How do artists communicate tone, mood, and theme differently in new interpretations of the same song?
- How can a writer translate musical themes and ideas into literary works?
- Why do particular songs' messages endure over time? What does that tell us about ourselves?

Student Engagement Strategies

- Multimodal instruction
- Self-directed learning and inquiry
- Write to learn
- Individual and small group engagement

Web Links & Resources

- 3.1 Interactive Worksheet: [Stand by Me Interactive Worksheet](#)
- 3.2 Audio Recording: [Ben E. King, "Stand by Me" \(1961\) \(2:57\)](#)
- 3.3 Google Slides Presentation: ["Stand by Me" Google Slides Presentation](#)
- 3.4 Video: [Playing for Change, "Stand by Me" \(2009\) \(5:27\)](#)
- 3.5 Video: [Karen Gibson and the Kingdom Choir at 2018 royal wedding, "Stand by Me" \(2018\) \(3:33\)](#)
- 3.6 Short Story: ["Stand by Me" Wendell Berry](#)
- 3.7 YouTube Playlist: [Notable "Stand by Me" Covers](#)

TEKS English Language Arts and Reading, English II, Knowledge and Skills

- (2C) Relate the figurative language of a literary work to its historical and cultural setting.
- (3A) Analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry.
- (6A) Evaluate the role of syntax and diction and the effect of voice, tone, and imagery on a speech, literary essay, or other forms of literary nonfiction.
- (15D) Produce a multimedia presentation (e.g., documentary, class newspaper, docudrama, infomercial, visual or textual parodies, theatrical production) with graphics, images, and sound that conveys a distinctive point of view and appeals to a specific audience.
- (21B) Organize information gathered from multiple sources to create a variety of graphics and forms (e.g., notes, learning logs)

Lesson 3: Stand by Me

Foundations Lesson: 45-60 minutes

Instruction Option 1



Interactive Worksheet: Reading Activity (10 minutes)

Use Activity 1 on the interactive worksheet ([Resource 3.1](#)) to read the excerpt from the New Yorker piece, "The Eternal 'Stand by Me.'" Discussion questions:

- How does the author characterize "Stand by Me"? What language does he use to describe the song and its long-term impact?
- After listening to "Stand by Me," (link included in Activity 1 or use [Resource 3.2](#)) what strikes you about its "lasting and universal appeal"? What features stand out to you?



"Stand by Me" Google Slides Presentation (20 minutes)

Use [Resource 3.3](#) for a brief history of "Stand by Me," the life of Ben E. King, and acclaimed covers of "Stand by Me."

Compare & Contrast (15 minutes)

Use Activity 2 on the interactive worksheet ([Resource 3.1](#)) to compare & contrast two recordings of "Stand by Me":

- "Playing for Change" (Recording A-[Resource 3.4](#))
- Karen Gibson & The Kingdom Choir (Recording B-[Resource 3.5](#))

Focus on how the artists create different tone, mood, and theme through their musical choices.

Short Story (20-30 minutes)

Individually or in small groups, students should read Wendell Berry's "Stand by Me" ([Resource 3.6](#)) and respond to the discussion questions included on the interactive worksheet. ([Resource 3.1](#))



More to Explore (20 minutes)

Have students use the linked YouTube playlist ([Resource 3.7](#)) to explore how different artists have interpreted Ben E. King's work.

Instruction Option 2

Warmup: "Stand by Me" Compare and Contrast (10 minutes)

Students will listen to the classic 1961 Ben E. King recording of "Stand by Me" ([Resource 3.2](#)), as well as the 2009 Playing for Change rendition ([Resource 3.4](#)). As time permits or for students seeking enrichment, students may enjoy adding the Karen Gibson and the Kingdom Choir version ([Resource 3.5](#)).

Individually or in small groups, have students create a Venn diagram detailing similarities and differences between the recordings. Students may choose to focus on several dimensions of difference in the recordings, including lyrics, tempo, rhythm, instrumentation, and number of singers.

As a class, discuss how the differences between the pieces may have contributed to a change in understanding of the song's mood, tone, and message.

"Stand by Me" Slides Presentation (20 minutes)

Use [Resource 3.3](#) to review a brief history of "Stand by Me," the life of Ben E. King, and acclaimed covers of "Stand by Me."



"Stand by Me" Short Story (30 minutes)

Students will read the Wendell Berry's "Stand by Me" ([Resource 3.6](#)), published in *The Atlantic's* 2008 Fiction Issue. As the story was published decades after the release and initial popularity of King's song, students should pay careful attention to how the story runs concurrent with the themes of the song.

After reading, possible discussion or sustained writing questions include:

1. Trace the idea of belonging in this short story. Through life and even in death, how do the characters create and resist belonging in their relationships? How does Wendell Berry weave ideas of kinship and family throughout the text?
2. What role does Burley (the narrator) play for Tom and Nathan? What roles do Tom and Nathan play in Burley's life? Support your answer with details from the text.
3. After Tom dies and Nathan has left, both Burley and Jarret occupy their own houses alone. Burley considers that, "[By] living apart we were keeping two houses more or less alive, and maybe there was some good in that." Using specific details from the text, explain what Burley means by this.



Individual Writing (20 minutes)

Students will respond to the following analytical prompt in a paragraph or short essay format.

Prompt: Wendell Berry wrote and published this short story after the song "Stand by Me" had become popular. Why do you believe he chose "Stand by Me" as the title for this short story? What connections can you draw between this story and the themes explored in the song? Support your reasoning with examples from the song and from the story.

Going Deeper



Writing Activity (25-40 minutes)

Students can work individually or in small groups to write an analytical essay comparing and contrasting the musical styles in two different recordings of "Stand by Me." Using the recordings in the included presentation or recordings that students discover independently, students should analyze how musicians' choices change or emphasize specific moods or themes in the song.