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UBC Music Education: Secondary Lesson Plan - Choral

Big Idea: The arts provide opportunities to gain insight into the perspectives and experiences of people from a variety of times, places, and cultures.

Note: This lesson would be appropriate for an eight/nine music class, but it is adaptable for older students, and it could be used as an enhancement lesson with a performance based class (e.g., band, choir, or orchestra). Teaching of this lesson could be spread over 1-3 meetings of the class.

Objectives:

Given demonstration and guided exercises of rhythms, the student will demonstrate the ability to sight-read and perform simple rhythms at 100 BPM (eighth, quarter, half notes and equivalent rests) using numbers and clapping, as evaluated by the teacher in a group informal assessment where the student will sight read an exercise four measures in length with simple rhythms (eighth, quarter, half notes and equivalent rests) with no more than 3 errors. (S/NS) [Grade 8/9 Choir]

Equipment & Resources:

- Risers
- Handout exercises for rhythm
- Video of

Methodology:

Introduction - “Good morning class! Let’s warm up our vocal cords with a some vocal warm ups!”

- Let’s start with attendance! (Pull out the attendance link)

Exercise 1: Humming 5-4-3-2-1 descending

Exercise 2: Lip Trills

- Have students sing up the octave, and move up in semi-tones

Exercise 3: EE OO EE OO

Exercise 4: 1 2 3 4 5-5 4 3 2 1 (up half step each time)

Exercise 5: Johnnys Got a Ping Got a Ping Pong Ball

- Students will cycle 3 times

Exercise 5: 1 2 3 4 5-5 4 3 2 1 (up half step each time)

Exercise 6: Solfege Exercises

A- Up and Down (unison), then canon

B- Intervals (e.g., do re, M2), then canon

C- Do Do Re Do, then canon

Objective 1

I- “Good morning/afternoon class, in our choral class today, we will be beginning our lesson on rhythms, afterwards we will learn a new choral piece together!”

M- T. will have different note values on the boards and have students say the note values

GP- T. Will write a short excerpt two bar rhythm exercise on board

IP- T. will direct students to practice on their own for 2 minutes while T. monitors and helps around the class.

A- “Everyone is getting much better at their rhythm exercises!”

Objective 2

M- Once students are comfortable with the rhythm exercises, T. will then introduce a new piece to the choir. T. will hand out the piece to the class, and have S. listen to the song while reading the choral music. (*JW Pepper Recording*)

-T. will draw attention to certain aspects of music

I- T. will discuss the story and significance of the piece. After, T. will show class videos of other interpretations of the song to show significance of song to class. (30 seconds each video)

GP- T. will guide the students through the music, starting with the rhythms - relate it back rhythm exercise (Ask students where they recognize the rhythm in bar 4-5 & 8-9) - T. will demonstrate rhythms with articulations!

GP- starting with the Sopranos, then Altos, then Tenors and Basses. (*Have sopranos start standing and learning their part, then everyone else sitting*)

A- “Everyone is getting much better at performing their new piece! Please practice at home, learn ahead of the piece!”

C- A class performance of what the class has worked out so far and informal teacher evaluation.

History of music:

Bella Ciao arranged by Jerry Estes

The original version of Bella Ciao was sung by women who were migrant rice paddy workers in Italy's Po Valley. The song was then adapted during World War II to become a resistance anthem for the partigiani (Italian patriots). The lyrics tell of a soldier's wish to be buried in the mountains beneath a beautiful flower if he should have to die for liberty.

The following is an approximate translation:

This morning I awakened, (Good-bye beautiful)
This morning I awakened and found the invader.

Oh partisan carry me away, (Good-bye beautiful)
Oh partisan carry me away when I feel death approaching.

Bury me up in the mountain, {Good-bye beautiful)
Bury me up in the mountain under the shade of a beautiful flower.

And all those who shall pass, (Goodbye beautiful)
And all those who shall pass will tell you what a beautiful flower it is.

And this flower of the partisan, (Good-bye beautiful)
And this flower of the partisan is the flower of liberty.

Bella Ciao should be performed with much passion and drama.

-Jerry Estes

Where did the song come from?

- *Started as a folk song in Italy, and spoke about the plight of the 'modine'*
- *It was born into the poverty stricken working class plains of Italy*
- *No one knows who wrote this song*
- *Started as a love song, very romantic*
- *Later becoming a song to reflect the fight against facism and Nazi occupation*
- *It became the song to represent fighting for freedom and change and rebranding Italy after WWII*
- *The song has evolved, even becoming an anthem for several football clubs across Europe*
- *The song started showing up in protest movements all across Europe*

Sing We and Chant It by Michael Drayton and Thomas Morley (arranged by Russell Robinson)

Thomas Morley was an English composer most known for his secular madrigals.

d. Secular - non-religious music

d. A **madrigal** is a secular vocal **music** composition of the Renaissance and early Baroque eras

Non-religious **secular music** and sacred music were the two main genres of Western music during the Middle Ages and Renaissance era.

Madrigals originated in Italy during the 1500s

He was part of the English Madrigal School that included Thomas Weelkes. The English Madrigal in comparison to the Italian form had smoother counterpoint.

There was more focus on vertical relationships to chords and the harmonic structure. Themes of a pastoral nature were often used.

Sing We and Chant it has many characteristics of the late Renaissance period.

PERFORMANCE NOTES (found on last page of music)

This popular Renaissance piece was written in 1595 by Thomas Morley (1557-1603) as part of a collection of choral pieces for five voices (SSATB). The arranger has tried to make this beautiful piece of choral music accessible for 3-Part Mixed choirs. Much of the original counterpoint has been maintained, and the arrangement was lowered one full step from the original (from G major to F major), this allowing the range of Part III to be a fifth from middle C to the F below.

Utilize vertical vowels, so that the choral sound remains free and supported. It might help to sing the entire song on "doo" or "loo" to get the corners of the mouth in, particularly for young singers. The repeats of the verses should be "echo-like" and the entrances of the "fa la la's" should be heard for clarity of the counterpoint. As with all Renaissance music, the lines should be sung as text dictates and without a predominant metered pulse. Although the music should be performed sensitively and with excitement, extreme dynamics should be avoided and the tempo should be carefully watched. Enjoy!

What is the English madrigal characterized by?

The **madrigal** is **characterized by** word painting and harmonic and rhythmic contrast. In the **madrigal**, each line has its own tune, rather than the entire composition having a single tune with harmonic accompaniment.