

Jessica Zraly

Wednesday, February 18, 2020

### 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.*

**Objective:**

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
- Draw the Bar Lines Worksheet
- Recording of song

**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 reviewing the rhythms from last week, afterwards we will learn a new choral piece together!”

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

**GP-** T. will write short two bar rhythms 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!”

T. will hand out homework due next week.

\*Remind students that MV project is due next week February 25th\*

## **Objective 2**

**M-** Once students are comfortable with the rhythm exercises, T. will then review the new piece to the choir. T. will have class listen to the piece and read along with their music (***JW Pepper Recording***).

*-T. will draw attention to certain aspects of music*

**I-** T. will review the story and significance of the piece. After, T. will show class videos of other choirs performing the song.

**GP-** T. will guide the students through the music, starting with the rhythms - relate it back rhythm exercise (Ask students where they recognize the rhythms) - 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.

*Note to Self:*

**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 1520s.

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.

These included a secular text and repeated sections. The work is very structured. It is sectionalized between homophonic writing with little imitation, and the ‘fa, la, la’ refrain which is a trademark of Morley. The piece is light-hearted compared to Italian madrigal. These were generally thicker in texture and focused more in melodic emphasis than the harmonic nature of the English madrigal.

**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.*