

Lesson #1

<b>Name:</b>	Adrian Camano
<b>Grade Level:</b>	Madrigal Choir High School (Grades 11-12)
<b>Date:</b>	February 16, 2022
<b>Central Focus:</b>	Perform a choral piece from the Renaissance at end of the year choir concerts.
<b>Standards:</b>	<ul style="list-style-type: none"> <li>● <b>MU:Pr4.2.E.IIa</b> Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.</li> <li>● <b>MU:Pr5.3.E.IIa</b> Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.</li> <li>● <b>MU:Re7.2.E.IIa</b> Explain how the analysis of structures and contexts inform the response to music.</li> </ul>
<b>Objectives:</b>	<ul style="list-style-type: none"> <li>● Students will be introduced to, develop an understanding of, sing, and notate the three forms of the minor scale by using their prior knowledge/understanding of solfège.</li> <li>● Students will use a combination of their prior knowledge/understanding of solfège, and their gained knowledge/understanding of the minor scale to confidently sing measures 1-18 of <i>Ave Verum Corpus</i> with the correct pitches and rhythms using do-based minor solfège.</li> <li>● Student will begin to develop an understanding of how the stylistic/historical period provided artistic space to interpret the vocal line musically/stylistically, and will learn how they can incorporate different elements of music into their singing to accomplish this.</li> </ul>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Copies of the choral score of William Byrd's <i>Ave Verum Corpus</i></li> <li>● Manuscript journals</li> <li>● SMART Board</li> <li>● Piano or keyboard</li> </ul>
<b>Assessment:</b>	<ul style="list-style-type: none"> <li>● Students will be assessed on their participation in class discussion, and their performance throughout the lesson using the choir student engagement rubric.</li> </ul>
<b>Prior Knowledge</b>	<ul style="list-style-type: none"> <li>● Students are able to use a key signature to determine where the solfège syllable "do" lives on the staff.</li> <li>● Students are able to sing a major and chromatic scale using solfège syllables.</li> </ul>
<b>Learning Plan:</b>	<p><i>Score Analysis/Music Theory</i></p> <ol style="list-style-type: none"> <li>1. Teacher distributes copies of the choral score to students.</li> <li>2. Teacher asks them to perform a brief score analysis of the piece.             <ol style="list-style-type: none"> <li>a. Students consider questions such as:                 <ol style="list-style-type: none"> <li>i. What time signature is the piece in? Does it remain consistent or does it switch between different time signatures throughout?</li> </ol> </li> </ol> </li> </ol>

	<p style="text-align: center;">ii. What key is the piece in? (In other words: where does “do” live on the staff?) Is the piece in a major or minor tonality? How do we know?</p> <ol style="list-style-type: none"> <li>3. Teacher asks students to share what they noticed upon analyzing the first page of the score.</li> <li>4. Teacher introduces the class to minor tonality and “do” based minor solfege.</li> <li>5. In order to introduce the “do” based minor solfege, teacher asks students if anyone is familiar with the three kinds of scales (natural, harmonic and melodic) that are typically used in a minor key.</li> <li>6. Teacher asks students to take out their journals and write down the three minor scales: natural minor, harmonic, and melodic.</li> <li>7. Teacher reviews the three minor scales with students and assure that they understand the differences between each one.       <ol style="list-style-type: none"> <li>a. Teacher provides a visual of the three minor scales with written “do” based minor solfege, along with a visual difference between the three scales (see Part C: Instructional Materials)</li> <li>b. Teacher shows the A natural minor scale and asks students to consider which notes in the minor scale are different from the A major scale.           <ol style="list-style-type: none"> <li>i. Students and teacher sing the scale using “do” based minor solfege.</li> </ol> </li> <li>c. Teacher shows the harmonic minor scale and asks students what the difference is between the natural and the harmonic minor scale.           <ol style="list-style-type: none"> <li>i. Students and teacher sing the scale using “do” based minor solfege.</li> </ol> </li> <li>d. Teacher shows the melodic minor scale and asks students what the difference is between the natural and the melodic minor scale.           <ol style="list-style-type: none"> <li>i. Students and teacher sing the scale using “do” based minor solfege.</li> </ol> </li> </ol> </li> </ol> <p><i>Application of Music Theory to Repertoire</i></p> <ol style="list-style-type: none"> <li>8. Students are asked to use the three minor scales that they wrote down in their journal to write in the “do” based minor solfege for their voice part in the score up until measure 18.       <ol style="list-style-type: none"> <li>a. Students are encouraged to work with the people in their section.</li> </ol> </li> </ol> <p><i>Rehearsing Repertoire</i></p> <ol style="list-style-type: none"> <li>9. Teacher and students perform a brief analysis of measures 1-5 identifying voice parts that sing the same material rhythmically, harmonically, or melodically, discussing dynamics/articulations and any trouble spots.</li> <li>10. Teacher plays the opening notes of the first measure on piano. Students attempt to sing measures 1-5 of the piece using “do” based minor solfege, without any help from teacher on piano.       <ol style="list-style-type: none"> <li>a. Teacher briefly advises the tenors and sopranos to notice the difference in their rhythm as opposed to the altos and basses who have the same rhythm.</li> </ol> </li> <li>11. Teacher isolates the soprano, alto, and bass lines and rehearses them together.</li> <li>12. Teacher rehearses the tenor line individually and asks students what is different about their part than the other voice parts.</li> <li>13. Teacher rehearses all the voice parts together and rehearses any voice part that still needs help individually.</li> </ol>
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14. Once satisfied with the sound in hearing all four voice parts together, teacher discusses the importance of the stylistic/historical time period and how it gave singers artistic space.
  - a. Teacher describes the different kinds of ways they have artistic space:
    - i. Look at the editor's markings. Remember they are editorial and not original. There is some room for interpretation.
    - ii. Identifying moving lines vs static lines. Moving lines are at the forefront of the texture and static lines remain in the background of the texture.
    - iii. Using the messa di voce vocal technique on notes that are held for long durations in order to make the phrase more interesting!
    - iv. Identifying the pinnacle/arrival point of the phrase so that we know where the phrase is leading to when we are singing.
      - How do we do this?
        - Syllabic stress of text
        - Duration of the pitch, how high the pitch is
        - Editorial markings
        - The harmony
        - Experiment by singing the phrase with a different arrival point each time
  - b. Students copy the above into their journals.
15. Teacher asks students to sing measures 1-5 confidently incorporating the discussion on artistic space.
  - a. Teacher tells students that the piece will mostly be sung with singers stagger breathing throughout unless otherwise specified in class.
16. Teacher and students perform a brief analysis of measures 6-9 identifying voice parts that sing the same material rhythmically, harmonically, or melodically, discussing dynamics/articulations and any trouble spots.
17. Once satisfied, teacher plays the opening notes of measure 6 on piano. Students attempt to sing measures 6-9 of the piece, without any help from teacher on piano.
  - a. Teacher briefly advises the basses to notice the difference in their rhythm as opposed to the soprano, alto and tenors who have the same rhythm.
18. Teacher isolates the soprano, alto, and tenor lines and rehearses them together.
19. Teacher rehearses the bass line individually and asks students what is different about their part than the other voice parts.
20. Teacher rehearses all the voice parts together and rehearses any voice part that still needs help individually.
21. Once satisfied with the sound in hearing all four voice parts together, teacher asks students to sing measures 6-9 with attention to their artistic space for interpretation.
22. Teacher asks students to sing measures 1-9 confidently using "do" based minor solfege, without any help from teacher.
23. Teacher and students perform a brief analysis of measures 10-18 identifying voice parts that sing the same material rhythmically, harmonically, or melodically, discussing dynamics/articulations and any trouble spots.

	<ol style="list-style-type: none"><li>24. Once satisfied, teacher plays the opening notes of measure 10 on piano. Students attempt to sing measures 10-18 of the piece, without any help from teacher on piano.<ol style="list-style-type: none"><li>a. Teacher briefly advises tenors of their difference in rhythm from the other voice parts in measure 10, draws attention to the fact that sopranos and basses have the same rhythm up until measure 18, and advises tenors and altos of the similarities and differences in their part up until measure 18.</li></ol></li><li>25. Teacher isolates the soprano and bass line and rehearses them together.</li><li>26. Teacher rehearses the tenor line individually and asks students what is different or similar about their part than the other voice parts.</li><li>27. Teacher rehearses the alto line individually and asks students what is different or similar about their part than the other voice parts.</li><li>28. Teacher rehearses the alto and tenor lines together.</li><li>29. Teacher rehearses all the voice parts together and rehearses any voice part that still needs help individually.</li><li>30. Once satisfied with the sound in hearing all four voice parts together, teacher asks students to consider their discussion on artistic space before singing.</li><li>31. Teacher asks students to sing measures 10-18 confidently using “do” based minor solfege, without any help from teacher.</li><li>32. Teacher assesses students on their understanding, engagement and performance throughout the lesson.</li></ol>
<b>Notes:</b>	<ul style="list-style-type: none"><li>● Teacher will circulate around the room during individual work and check for understanding with all students, but particularly those with IEPs.</li></ul>

## Lesson #2

<b>Name:</b>	Adrian Camano
<b>Grade Level:</b>	Madrigal Choir High School (Grades 11-12)
<b>Date:</b>	February 17, 2022
<b>Central Focus:</b>	Perform a choral piece from the Renaissance at end of the year choir concerts.
<b>Standards:</b>	<ul style="list-style-type: none"> <li>● <b>MU:Pr5.3.E.IIa</b> Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.</li> <li>● <b>MU:Re7.2.E.IIa</b> Explain how the analysis of structures and contexts inform the response to music.</li> </ul>
<b>Objectives:</b>	<ul style="list-style-type: none"> <li>● Students will use a combination of their prior knowledge/understanding of solfège, and their gained knowledge/understanding of the minor scale to confidently sing measures 19-27 of <i>Ave Verum Corpus</i> with the correct pitches and rhythm using do-based minor solfège.</li> <li>● Students will simultaneously continue to develop an understanding of how the stylistic/historical period provided artistic space to interpret the vocal line musically/stylistically, and will learn how they can incorporate different elements of music into their singing to accomplish this.</li> </ul>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Copies of the choral score of William Byrd's <i>Ave Verum Corpus</i></li> <li>● Manuscript journals</li> <li>● SMART Board</li> <li>● Piano or keyboard</li> </ul>
<b>Assessment:</b>	<ul style="list-style-type: none"> <li>● Students will be assessed on their participation in class discussion, and their performance throughout the lesson using the choir student engagement rubric.</li> </ul>
<b>Prior Knowledge</b>	<ul style="list-style-type: none"> <li>● Students have a basic understanding of and the ability to sing and notate the three forms of the minor scale, that are used within a minor tonality, using their prior knowledge/understanding of solfège.</li> <li>● Students are able to use a combination of their prior knowledge/understanding of solfège, and their gained knowledge/understanding of the minor scale to confidently sing measures 1-18 of <i>Ave Verum Corpus</i> with the correct pitches and rhythms using do-based minor solfège.</li> <li>● Students have a basic understanding of how the stylistic/historical period provided artistic space to interpret the vocal line musically/stylistically, and how they can incorporate different elements of music into their singing to accomplish this.</li> </ul>
<b>Learning Plan:</b>	<p><i>Review of Music Theory/Warm Up to Prepare for Repertoire</i></p> <ol style="list-style-type: none"> <li>1. Teacher asks students to sing the three forms of the minor scale using “do” based minor solfege. <ol style="list-style-type: none"> <li>a. Students can look at their journals if they need a reminder of the “do” based minor solfege for each form of the scale.</li> </ol> </li> </ol> <p><i>Rehearsing Repertoire</i></p>

2. Teacher tells students they are going to review what they have learned so far.
3. Teacher asks students what elements from the previous class discussion they are going to think about while they are singing.
4. Teacher plays the opening notes of measure 1 on piano, and students sing measures 1-18 using "do" based minor solfège with teacher playing along.
5. Teacher makes basses aware of the editor's mistake on their part in measure 15, and briefly articulates how this is not uncommon given that music from the time period was not as accurately notated as it is today.
6. Teacher plays the opening notes of measure 10 on piano, and asks students to sing measures 10-18 with the correction in the basses' part.
7. Teacher rehearses the bass part individually from measure 12 to 18 to assure they are singing the correct notes.
8. Teacher plays the opening notes of measure 10 on piano, and asks students to sing measures 10-18 a cappella.
  - a. Teacher assesses and rehearses voice parts individually that need attention.
9. Students are asked to use the three minor scales that they wrote down in their journal to write in the "do" based minor solfège for their voice part in the score from measure 19 (Rehearsal C) to measure 34 (Rehearsal E).
  - a. Students are encouraged to work with the people in their section.
  - b. Teacher makes sopranos aware of the editor's mistake on their part in measure 22, and once again reminds students that this is not uncommon in the time period the piece is from.
10. Once students are finished writing in the solfège, teacher asks students to look at measure 19 and 20 and identify similarities and differences between the voice parts.
11. Teacher plays the opening notes of measure 19 and rehearses all parts together until measure 21.
12. Teacher rehearses the soprano part individually from measure 19 to 22.
13. Teacher rehearses the alto part individually from measure 19 to 22.
14. Teacher rehearses the bass part individually from measure 19 to 22.
15. Teacher rehearses the tenor part individually from measure 19 to 22.
16. Teacher rehearses all parts together from measure 19 to 22.
17. Teacher plays the opening notes of measure 10 and asks students to sing until measure 22, without any help from teacher.
18. Teacher plays the opening notes of measure 1 and asks students to sing until 22, without any help from teacher.
  - a. Teacher asks students to sing from measure 1 to 22 with attention to phrasing and shaping their line, and incorporating dynamics.
19. Teacher asks students to look at measures 23 to 27 and identify similarities and/or differences between the voice parts.
  - a. If no one articulates it, teacher leads students to notice that the section includes the voice parts singing the same text but layered/staggered, entering at different times.
  - b. Students and teacher outline the order the voice parts are layered/staggered throughout measure 22 to 24.
20. Teacher rehearses the alto part individually from pick up to measure 23 to 27.
21. Teacher rehearses the soprano part individually from measure 23 to 27.

	<ol style="list-style-type: none"><li>22. Teacher rehearses the soprano and alto part together from pick up to measure 23 to 27.</li><li>23. Teacher rehearses the bass part individually from measure 24 to 27.</li><li>24. Teacher rehearses the tenor part individually from pick up to measure 25 to 27.</li><li>25. Teacher rehearses all parts together from pick up to measure 23 to 27.</li><li>26. Teacher asks students to sing measures 19-27.</li><li>27. Teacher assesses students on their understanding, engagement and performance throughout the lesson.</li></ol>
<b>Notes:</b>	<ul style="list-style-type: none"><li>• Teacher will circulate around the room during individual work and check for understanding with all students, but particularly those with IEPs.</li></ul>

Lesson #3

<b>Name:</b>	Adrian Camano
<b>Grade Level:</b>	Madrigal Choir High School (Grades 11-12)
<b>Date:</b>	February 18, and February 23, 2022
<b>Central Focus:</b>	Perform a choral piece from the Renaissance at end of the year choir concerts.
<b>Standards:</b>	<ul style="list-style-type: none"> <li>● <b>MU:Pr5.3.E.IIa</b> Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.</li> <li>● <b>MU:Pr4.3.E.IIa</b> Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.</li> <li>● <b>MU:Re7.2.E.IIa</b> Explain how the analysis of structures and contexts inform the response to music.</li> <li>● <b>MU:Cn11.0.T.IIa</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</li> </ul>
<b>Objectives:</b>	<ul style="list-style-type: none"> <li>● Students will use a combination of their prior knowledge/understanding of solfège, and their gained knowledge/understanding of the minor scale to confidently sing measures 1-34 of <i>Ave Verum Corpus</i> with the correct pitches and rhythms.</li> <li>● Students will simultaneously continue to develop an understanding of how the stylistic/historical period provided artistic space to interpret the vocal line musically/stylistically, and will learn how they can incorporate different elements of music into their singing to accomplish this.</li> <li>● Students will develop knowledge/understanding of and be able to describe the progression of music from the Medieval Era to the Renaissance periods of history, and how learning about the historical context of the repertoire informs in their preparation to perform the piece.</li> </ul>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Copies of the choral score of William Byrd's <i>Ave Verum Corpus</i></li> <li>● Manuscript journals</li> <li>● SMART Board</li> <li>● Piano or keyboard</li> </ul>
<b>Assessment:</b>	<ul style="list-style-type: none"> <li>● Students will be assessed on their participation in class discussion, and their performance throughout the lesson using the choir student engagement rubric.</li> </ul>
<b>Prior Knowledge</b>	<ul style="list-style-type: none"> <li>● Students have an understanding of and the ability to sing and notate the three forms of the minor scale, that are used within a minor tonality, using their prior knowledge/understanding of solfège.</li> <li>● Students are able to use a combination of their prior knowledge/understanding of solfège, and their gained knowledge/understanding of the minor scale to confidently sing measures 19-</li> </ul>



	<p>27 of <i>Ave Verum Corpus</i> with the correct pitches and rhythms using do-based minor solfège.</p> <ul style="list-style-type: none"> <li>● Students continue to understand how the stylistic/historical period provided artistic space to interpret the vocal line musically/stylistically, and how they can incorporate different elements of music into their singing to accomplish this.</li> </ul>
<p><b>Learning Plan:</b></p>	<p><i>Rehearsing Repertoire</i></p> <ol style="list-style-type: none"> <li>1. Teacher tells students they are going to review what they have learned so far.</li> <li>2. Teacher ask students what they should think about while singing; elements from class discussion from previous lessons.</li> <li>3. Teacher plays the opening notes of measure 1 on piano, and students sing measures 1-22 using “do” based minor solfège with teacher playing along.</li> <li>4. Teacher assesses and isolates the voice parts that need attention.</li> <li>5. Teacher continues rehearsing the section not finished from the previous lesson with students.       <ol style="list-style-type: none"> <li>a. Teacher asks students to recall what is happening rhythmically with all of the voice parts in measures 23 and 24, and rehearses the voice parts in the order that they are staggered/layered.           <ol style="list-style-type: none"> <li>i. Teacher rehearses and reviews the alto line and then the soprano line both individually and then puts them together.</li> <li>ii. Teacher rehearses the bass line and then the tenor line, both individually and then puts them together.</li> <li>iii. Teacher rehearses all the voice parts together.</li> </ol> </li> </ol> </li> <li>6. Teacher has students sing from measure 19 (Letter C) to 27.</li> <li>7. Teacher has students sing from the beginning to measure 27 and asks them to keep in mind the ways they are phrasing and shaping the line and incorporating the use of dynamics while singing.</li> <li>8. Teacher then transitions to discussing the historical context of the piece and where the motet derives from throughout an interactive presentation.</li> </ol> <p><i>Discussing the Historical Context of the Piece and The Origin of The Motet</i></p> <ol style="list-style-type: none"> <li>9. Teacher asks students to take out their journals and use them to write down the main ideas of the presentation: The Progression of Music from the Medieval Era to the Renaissance.</li> </ol> <p><i>Discussing the History of the Time Periods</i></p> <ol style="list-style-type: none"> <li>a. Teacher asks the rhetorical question: “What is the Medieval Era or Middle Ages?”       <ol style="list-style-type: none"> <li>i. Teacher will say that it is the time period between 500 to 1400 C.E; 5th century to late 15th century.</li> </ol> </li> <li>b. Teacher asks students to take out their phones or laptops to answer the following question: “What else have you learned or know about this time period?” using an anonymous survey (Poll Everywhere)</li> <li>c. Teacher reads the answers that appear on the screen and calls on students who wish to explain and/or expand on their answers. Teacher and students have a discussion about the time period.</li> <li>d. Teacher presents the key points about the time period that students should know and understand.</li> <li>e. Teacher asks students if they are familiar/have heard of the Black Death Plague/Bubonic Plague of the Medieval Era. Teacher will call on students who raise their hands to elaborate on their prior knowledge.</li> </ol>

- i. Teacher acquaints students with the key points about the Plague and emphasizes that it is a big part of what led to the Renaissance.
- ii. Teacher asks students if they are able to make any connections with the Plague, leading them to draw parallels between the plague and the COVID-19 pandemic that we are living through today and have been for the past two years.
- f. Teacher asks the rhetorical question: "What is the Renaissance?" and presents the key points about the time period that students should know and understand.

*Discussing the Development of Music Throughout The Medieval Era and The Renaissance*

- a. Teacher presents the key forms of music that existed and were popular during the Medieval Era, as well as the difference between notation today and in the Medieval period.
  - i. Teacher elaborates on Plainchant, specifically Gregorian chant, and discusses the key elements that students should understand and be able to describe.
    - 1. Teacher plays an example of Gregorian chant (Circumdederunt me performed by The Gregorian Choir of Paris), and shows students a visual of what Gregorian chant looked like (notation for the Ave Maria Gregorian chant).
    - 2. Teacher asks students to describe what they see and what similarities/differences they can find between the notation of Gregorian chant and the traditional notation system that is used today.
  - ii. Teacher distributes copies of the traditional notation for the *Ave Verum Corpus* chant to students, and asks students to look at it, while teacher describes the chant and its origin.
  - iii. Teacher and students sing the chant together. Teacher will sing each different phrase of the chant and students will echo.
- b. Teacher briefly reviews what was taught in the previous class, asking students questions about the content.
- c. Teacher picks up where they left off the previous class and discusses the key forms of music that are described as the early development of harmony.
  - i. Teacher shows a visual and audio example of each of the key forms of music discussed above.
- d. Teacher tells students that now that they have discussed the music during the Medieval Era, they are going to move into the "rebirth" period or what's otherwise known as the Renaissance.
  - i. Teacher asks students what they see in the upper right hand corner of the slide (A picture of notation from the Renaissance) and leads students to realize the development of notation (similarities and differences) from the Medieval Era, the Renaissance, and the notation we see today.
  - ii. Teacher briefly discusses the two popular forms of music during the Renaissance and their characteristics.
- e. Teacher presents the key points about the Renaissance Motet and the Madrigal (the genre of music that the class is named after)

- f. Teacher draws attention to the composer of the piece and presents the key points students should know about him.

*Connection to Repertoire*

- g. Teacher begins to conclude the lesson by asking students why they think we took the time to discuss and analyze the historical context of the piece.
- h. Teacher explains to students that they need to be aware of both the horizontal line and vertical line of music throughout the piece. The horizontal line is just as important as the harmony in this piece and that needs to come out when we are singing the piece.
  - i. Medieval Era - Gregorian chant is the horizontal line of music.
  - ii. Early Harmony - Harmony is beginning to build and develop and the parts of music are lining up and sounding consonant.
  - iii. Renaissance - Horizontal line was just as important as the harmony.

*Rehearsing Repertoire*

1. Teacher rolls opening notes on piano and has students sing from the beginning up to measure 27 (all of the material they've learned so far), keeping in mind the elements that have been discussed throughout the previous lessons.
  - a. Teacher assesses and works with voice parts that need attention or review.
2. Teacher has students sing from measure 19 (Letter C) until measure 27, and continue reading along until measure 34 (with teacher playing along).
3. Teacher asks students to analyze measure 28 (Letter D) to measure 34 beat 3.
4. Teacher rehearses altos, sopranos, and basses together up until measure 31.
5. Teacher rehearses the tenor line individually, and then rehearses all parts together from measure 28 to 31.
6. Teacher rehearses the alto and soprano lines individually from measure 28 to 34 and then rehearses them together.
  - a. Teacher has altos and sopranos sing without any help from teacher.
7. Teacher rehearses the bass and tenor lines individually from measure 28 to 34 and then rehearses alto, soprano and bass together.
8. Teacher rehearses the tenor line individually, and then rehearses all parts together from measure 28 to 34.
9. Teacher rehearses all parts together from measure 19 to 34.
10. Teacher rehearses all parts together from measure 1 to 34.
11. Teacher assesses students on their understanding, engagement and performance throughout the lesson.

Lesson #4

<b>Name:</b>	Adrian Camano
<b>Grade Level:</b>	Madrigal Choir High School (Grades 11-12)
<b>Date:</b>	March 1, March 3, and March 7, 2022
<b>Central Focus:</b>	Perform a choral piece from the Renaissance at end of the year choir concerts.
<b>Standards:</b>	<ul style="list-style-type: none"> <li>● <b>MU:Pr5.3.E.IIa</b> Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.</li> <li>● <b>MU:Pr4.3.E.IIa</b> Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.</li> </ul>
<b>Objectives:</b>	<ul style="list-style-type: none"> <li>● Students will use a combination of their prior knowledge/understanding of solfège, and their gained knowledge/understanding of the minor scale to confidently sing measures 1-64 of <i>Ave Verum Corpus</i> with the correct pitches and rhythms.</li> <li>● Students will simultaneously continue to refine their understanding of how the stylistic/historical period provided artistic space to interpret the vocal line musically/stylistically, and will learn how they can incorporate different elements of music into their singing to accomplish this.</li> <li>● Students will use their prior knowledge of the basic vowels used in choral singing diction to learn, speak and perform the text of <i>Ave Verum Corpus</i> on pitch.</li> </ul>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Copies of the choral score of William Byrd's <i>Ave Verum Corpus</i></li> <li>● Manuscript journals</li> <li>● SMART Board</li> <li>● Piano or keyboard</li> </ul>
<b>Assessment:</b>	<ul style="list-style-type: none"> <li>● Students will be assessed informally on their participation in class discussion, and their singing using the choir student engagement rubric.</li> </ul>
<b>Prior Knowledge</b>	<ul style="list-style-type: none"> <li>● Students have an understanding of and the ability to sing and notate the three forms of the minor scale, that are used within a minor tonality, using their prior knowledge/understanding of solfège.</li> <li>● Students are able to use a combination of their prior knowledge/understanding of solfège, and their gained knowledge/understanding of the minor scale to confidently sing measures 1-34 of <i>Ave Verum Corpus</i> with the correct pitches and rhythms using do-based minor solfège.</li> <li>● Students continue to understand how the stylistic/historical period provided artistic space to interpret the vocal line musically/stylistically, and how they can incorporate different elements of music into their singing to accomplish this.</li> </ul>

	<ul style="list-style-type: none"> <li>● Students have an understanding of and are able to describe the progression of music from the Medieval Era to the Renaissance periods of history, and how learning about the historical context of the repertoire informs their preparation to perform the piece.</li> <li>● Students understand and are familiar with the basic vowels that are used in choral singing diction.</li> </ul>
<p><b>Learning Plan:</b></p>	<p><i>Singing Chant/Warm Up for Piece</i></p> <ul style="list-style-type: none"> <li>● Teacher and students sing the <i>Ave Verum Corpus</i> Gregorian chant that was sung in the previous lesson, without using the piano, to warm up for the piece <ul style="list-style-type: none"> <li>○ Practicing singing the text.</li> </ul> </li> </ul> <p><i>Rehearsing Repertoire</i></p> <ul style="list-style-type: none"> <li>● Teacher begins by asking students what kind of musical texture the Gregorian chant they just sang is in, and what it means. Teacher also asks students to distinguish between polyphonic and homophonic musical textures, and asks students to sing their part as if they are singing Gregorian chant.</li> <li>● Teacher rolls pitches at the beginning on piano and asks students to sing from the beginning of the piece until measure 28, without any help from the teacher, unless any help is absolutely needed.</li> <li>● Teacher asks students to remind themselves of the many musical details that they should be thinking about while singing the piece. <ul style="list-style-type: none"> <li>○ Teacher assesses and isolates parts as necessary.</li> </ul> </li> <li>● Students are then asked to use the three minor scales that they wrote down in their journal to write in the “do” based minor solfege for their voice part in the score from measure 35 (Rehearsal E) to measure 49 (Rehearsal G) <ul style="list-style-type: none"> <li>○ Students are encouraged to work with the people in their section. <ul style="list-style-type: none"> <li>■ Teacher makes sopranos aware of the editor’s mistake on their part in measure 36, and once again reminds students that this is not uncommon in the time period the piece is from.</li> </ul> </li> </ul> </li> <li>● Teacher asks students to analyze measures 34 to measure 41, and 42 to 49. <ul style="list-style-type: none"> <li>○ Teacher asks the question “ Which voice part is the most important in this section and why?”</li> </ul> </li> <li>● Teacher asks students to read their part from measure 34 to 41, with teacher playing along as needed.</li> <li>● Teacher rehearses altos, tenors and basses from measure 34 to 41 with sopranos singing softly in the background. <ul style="list-style-type: none"> <li>○ Teacher rehearses the alto and tenor individually and then rehearses them together.</li> <li>○ Teacher rehearses the bass part individually and then rehearses the alto, tenor and bass part together. Teacher adds soprano part.</li> <li>○ Teacher has students sing from measure 34 to 41 without any help.</li> </ul> </li> <li>● Teacher rolls pitches on piano and has students sing from measure 28 (Letter D) to 41.</li> <li>● Teacher rolls pitches on piano and has students sing from measure 19 (Letter D) to 41.</li> <li>● Teacher picks up where they left off in the previous class. <ul style="list-style-type: none"> <li>○ Teacher has students sing from the beginning to measure 42.</li> </ul> </li> <li>● Teacher talks about the importance of the section they are about to learn and emphasizes the term “pathos” and singing the phrase meaning “have mercy on me” with emotion and sorrow.</li> <li>● Teacher makes students aware of the changing time signatures in 2/4 and 6/4, if they don’t notice it.</li> </ul>

- Teacher rehearses the alto and tenor lines individually and then together, the soprano part individually and then together with the alto and tenor lines, and finally the bass individually and then all parts together from measure 43 to 49.
  - Teacher asks students to analyze the structure of the section and which parts come in first, second, third, and when the parts come in rhythmically.
  - Teacher has all parts sing together until satisfied with the sound.
- Teacher rolls pitches at measure 34-35 on piano and has students sing until measure 49.
- Teacher rolls pitches at measure 28 on piano and has students sing until measure 49.
- Teacher rolls pitches at measure 19 on piano and has students sing until measure 49.
- Teacher rolls pitches at the beginning of the piece on piano and has students sing up until measure 49, focusing on shaping and phrasing the line using dynamics, and following the teacher's conducting.
- Teacher tells students that they have basically learned the entire piece minus the "Amen" section at measure 64, and that measures 49-56 are exactly the same as 35-41 minus a difference in the soprano pick up note in measure 49.
- Teacher tells students that measures 57-64 are exactly the same as 43-49 minus a difference in rhythm in the tenor part at measure 60 going into measure 61.
- Teacher has students sing from measure 49 until 64 stopping before the "Amen" section.
- Teacher rehearses measures 35 to 64 various times.
- Teacher teaches the text for the piece, breaking it down into small parts and having students echo. Students will write in the appropriate vowel sounds that they use in choral singing diction: ee, eh, Ah, oh, oo [i, e, a, o, u].
  - Teacher has students sing the small parts of the text taught. (Rehearsal A-C, D-F, etc.)
- Teacher will inform students that they will have a formal assessment on March 9th, where they will be required to sing measures 28-49 in quartets. Teacher will rehearse and prepare students for this adequately.
  - Teacher reviews rubric that teacher will use to grade students the previous class before the assessment and asks students if they have any questions. Teacher tells students they will receive the rubric back with written feedback on what they can improve upon to be performance ready.
  - Teacher posts a reminder to students in their Google Classroom page.
- Teacher assesses students on their understanding, engagement and performance throughout the lesson.

## Lesson #5

<b>Name:</b>	Adrian Camano
<b>Grade Level:</b>	Madrigal Choir High School (Grades 11-12)
<b>Date:</b>	March 9, 2022
<b>Central Focus:</b>	Perform a choral piece from the Renaissance at end of the year choir concerts.
<b>Standards:</b>	<ul style="list-style-type: none"> <li>● <b>MU:Pr5.3.E.IIa</b> Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.</li> <li>● <b>MU:Pr4.3.E.IIa</b> Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.</li> <li>● <b>MU:Pr6.1.E.IIa</b> Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.</li> </ul>
<b>Objectives:</b>	<ul style="list-style-type: none"> <li>● Students will sing all of <i>Ave Verum Corpus</i> on text confidently with the correct pitches and rhythms.</li> <li>● Students will refine their understanding of how the stylistic/historical period provided artistic space to interpret the vocal line musically/stylistically, and will incorporate different elements of music into their singing to accomplish this.</li> <li>● Students will perform measures 28 to 49 of <i>Ave Verum Corpus</i> in quartets demonstrating their understanding and knowledge of their part musically, technically and stylistically which will be assessed by a teacher-created rubric.</li> </ul>
<b>Materials:</b>	<ul style="list-style-type: none"> <li>● Copies of the choral score of William Byrd's <i>Ave Verum Corpus</i></li> <li>● Manuscript journals</li> <li>● SMART Board</li> <li>● Piano or keyboard</li> <li>● Recording device/microphone</li> </ul>
<b>Assessment:</b>	<ul style="list-style-type: none"> <li>● Students will be assessed informally on their participation in class discussion, and their singing using the choir student engagement rubric.</li> <li>● Students will be assessed formally on their ability to sing the selected section of the piece in quartets (groups of 4 people, with one person singing each voice part).</li> </ul>
<b>Prior Knowledge</b>	<ul style="list-style-type: none"> <li>● Students have an understanding of and the ability to sing and notate the three forms of the minor scale that are used within a minor tonality by using their prior knowledge and understanding of solfège.</li> <li>● Students are able to use a combination of their prior knowledge/understanding of solfège, and their gained knowledge/understanding of the minor scale to confidently sing measures 1-64 of <i>Ave Verum Corpus</i> with the correct pitches and rhythms.</li> <li>● Students are simultaneously refining their understanding of how the</li> </ul>

	<p>stylistic/historical period provided artistic space to interpret the vocal line musically/stylistically, and will learn how they can incorporate different elements of music into their singing to accomplish this.</p> <ul style="list-style-type: none"> <li>• Students have an understanding of and are able to describe the progression of music from the Medieval Era to the Renaissance periods of history, and how learning about the historical context of the repertoire informs in their preparation to perform the piece.</li> <li>• Students understand and are familiar with the basic vowels that are used in choral singing diction.</li> </ul>
<p><b>Learning Plan:</b></p>	<p><i>Review of Repertoire</i></p> <ul style="list-style-type: none"> <li>• Teacher tells students they are going to review the section that they will be assessed on. Teacher reminds students of the elements they should be thinking about while singing, and tells them that they will be looking for students to demonstrate understanding of and some kind of proficiency in the categories based on rubric.</li> <li>• Teacher rolls pitches on piano for measure 28 and has students sing on text until measure 49. <ul style="list-style-type: none"> <li>○ Repeat multiple times as needed for students to feel comfortable with singing the section.</li> <li>○ Isolate and rehearse voice parts individually as needed.</li> </ul> </li> <li>• Teacher picks numbers 1-5 randomly out and assigns each student a number. All students with the same number sing together in a quartet.</li> </ul> <p><i>Assessment</i></p> <ul style="list-style-type: none"> <li>• Teacher records students in order to be able to refer to a video when grading students using the rubric.</li> <li>• Teacher has students sing with their quartet twice. The first time is only for the people singing together to get a sense of how everyone sounds together. The second time will be the one the teacher assesses.</li> <li>• Teacher counts students off and helps keep a steady beat throughout, but does not assist musically whatsoever.</li> <li>• After the first quartet sings twice, the next quartet sings twice, and so on until everyone in the class has sung.</li> </ul> <p><i>Learning the Ending</i></p> <ul style="list-style-type: none"> <li>• Teacher has students sing measures 57 to the end and asks them to read their part in the final 3 measures.</li> <li>• Teacher isolates measure 65-67 by voice part and then puts all parts together.</li> <li>• Teacher rolls pitches at measure 42 on piano and has students sing from measure 42 to the end.</li> </ul> <p><i>Run Through of Piece</i></p> <ul style="list-style-type: none"> <li>• Teacher asks students to sing the entire piece on text from the beginning to the end to hear what the piece sounds like from start to finish. <ul style="list-style-type: none"> <li>○ Teacher takes note of the sections that need additional work and isolates/layers those parts as needed.</li> </ul> </li> <li>• Teacher assesses students on their understanding, engagement and performance throughout the lesson.</li> </ul>