

Lesson Plan

Concert Choir 11-27-06

Warm Up 9:30-9:40AM

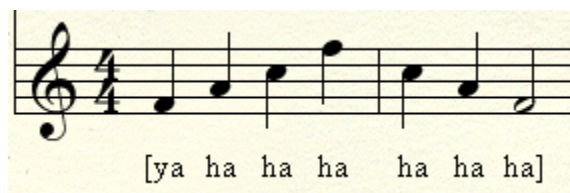
1. Hissing Exercise- quarters, eighths, sixteenths, half notes, whole notes
 - a. Get breath moving, diaphragm warmed up and engaged
2. High sigh
 - a. Sense of freedom and relaxation in the voice
3. Vowels on a 5 note scale



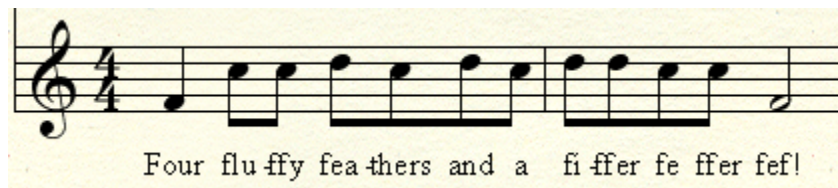
- a. Sense of legato and finding the proper space in the mouth for each vowel
4. Vocalise No. 9c



- a. Working on the tuning of the open 5th, good tone quality, freedom and relaxation in the singing of larger intervals
5. Staccato arpeggio
 - a. What is the name of the pattern we just sang? Answer: arpeggio



- b. Low breath work, engaged breath support, and freedom in the upper register
6. Four Fluffy Feathers



- a. Work on diction, conserving the breath
7. Solfege Practice
 - a. Scale, 3rds, intervals, chromatic, major triad, minor triad, diminished triad, major arpeggio

8. Sightreading 1.10 9:40- 9:45AM

- a. Introduce modes:
 - i. Writing a tune in modes is both an ancient and a modern idea. It was the most common form of scale before the 17th century, and has been popular with composers once again, since around the end of the 19th century.
 - ii. In music, a mode is an ordered series of musical intervals, which, along with the key or tonic, define the pitches. Modes are created by beginning on each of the white keys and creating 7 tone scales with only the white keys. The pattern of whole and half steps creates that mode.
- b. Identify sight reading as F Mixolydian and explain and show why.
- c. Sight read 1.10

Rehearsal

“Out of the Orient Crystal Skies”, Richard Zgodava 9:45- 10:07AM

1. Look at the opening section. Determine who has the most important line- the melody that should be brought out. Everyone sing staccato on ‘dut’ except those who have the line that should be heard above the rest. Encourage everyone to listen for those lines as we all sing it as written.
2. Carefully look over the dynamic markings for the beginning sections and remind students of the mood created
3. Begin by reminding the students of the proper spot for the soft palate for the [u] vowel.
4. Teach 2/4 conducting pattern. Emphasize light conducting as well as singing. Have students conduct while singing and switch pattern to a legato 2/4 when women come in at measure 35.
5. Put in breath marks for the whole piece with a pencil.
6. Work on pitches at 101. Review the key change and why. Sing to the end of the piece.
7. Talk about reason for key change. Why the need for contrast? Introducing a new idea?
8. Discuss dynamics at 101.
9. Progress as rehearsal dictates.

“Lo, How a Rose E’er Blooming” 10:07-10:17AM

1. Work pitches in the women’s parts pickup to measure 42 to the end.
2. Talk about alternation of men’s and women’s lines from measure 32 to the end. How might the dynamics need to adjust to fit this alternation? Men face women and sing to one another.
3. Work poco cresc and accel at measure 41- discuss its importance and push to the final homophonic phrase.
4. Sing through the piece without stopping.

“O Magnum, Mysterium” 10:17-10:20AM

1. Work pg. 3 men and women separately and then together if time permits.