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Section I

Lesson Plans and Procedural Suggestions

Intermediate Chorus
Monthly Plans and Teaching Procedures
Curriculum Alignment Project (CAP) Instructional Timeline 2

All materials should be considered cumulative. Once a concept has been introduced, daily practice on the concept must continue in order for the student to gain mastery. New concepts must build on existing knowledge. Document 2 contains previous as well as additional objectives. The level of difficulty and focus has changed and new resources added.

1st Quarter

Curriculum Performance Objectives: 1.1-10, 2.1, 3.1-8, 4.5, 10.1, 12.1

State Content Standards: 1,2,5,6

Concepts introduced this quarter:

- Classroom Procedures/Responsibilities
- Posture and Breathing
- Vocal Tone
- Intonation
- Music Skills
- Musical Form

Week One:

The student will...

- learn the procedure for entering, obtaining materials, and leaving the classroom
- identify the course requirements regarding participation/performance necessary for success in choir (12.1)
- identify and demonstrate the correct postures for singing (1.1, 1.2,1.3)
- learn a round (4.5)

Procedures:

- I. Devise and communicate to your students your plan for entering, and leaving the classroom. Many schools have sign in/out sheets indicating late arrivals and/or office requests. Review the procedure for obtaining materials (music and packets), taking notes, keeping a journal (optional), as well as anything extra they will need for class that day. The information (goals/objectives/agenda) is generally found on the front or sideboards. Indicate a specific location for backpacks. Fill out choir student information card. This will generally take a little time due to the fact that the first and second days you are checking schedules, and getting the students listed on your roll sheet.
- II. Discuss with your classes the importance of each student to the ensemble. Read through the choir handbook, giving special attention to the importance of concert attendance, and classroom participation as a major part of their grade. Review the Concert Dates for the year; have them note all dates in

their planners (if they have them). Stress the importance of each student reviewing the handbook with their parents. Once read and discussed, have their parent sign the corresponding parent signature slip and return. *(Some teachers choose to go over their handbooks the second week, it is your choice.)*

- III. Posture is very important. Instruct the students and practice the three postures they will use during their choral rehearsal. Introduce these more as a game in the course of your vocalizing and warm-ups. *(Should you need to review these postures, they are described in the CAP #1 - lesson one.)*
- IV. As you begin your vocal exercises remind the students of the importance of breathing properly. Shoulders relaxed, rib cage lifted, breathing into your body to your waist. Think of sipping air through a straw or a yawn, anything that you used with your students to help them visualize proper breathing.
- V. Vocal Warm ups: These may consist of guided humming, echo singing the scale or parts of the scale using solfege and/or numbers or syllables. You should also include pitch and vowel matching exercises. The students will remember the “Are You Sleeping” round. Incorporate this into your first day’s routine.
- VI. You may wish to give a pretest at some point this week or next to evaluate your students. Many school administrators now require a pretest which is used to evaluate the progress made over the semester. (A sample pre-test is provided, or you may wish to use your semester one exam.)

This lesson may require two weeks to complete depending on your situation. Remember to maintain a pacing; don’t spend too much time on one activity. Monitor your students for focus and participation.

Week Two:

The Student will...

- identify posture positions by number (1.1)
- demonstrate proper breathing techniques (1.2, 1.2c, 1.3, 1.4)
- identify common time signatures (3.1)
- clap and count basic note values (3.2)
- demonstrate proper breathing, phrasing, and intonation while singing rounds (1.6,4.5a,b)
- demonstrate knowledge of bass and treble clefs, lines and spaces (3.3)
- develop a music vocabulary

Procedures:

- I. Review Classroom Procedures. Classes should be set by this week so it is a good time to review fire drill procedures as well as practice them with each class.
- II. If you have the space try to add some movement to your warm ups. Use your arms: raising and lowering, extending from the side out, as well as other movements (bending/stretching) to help loosen the body as you warm up vocally.
- III. Review posture positions - 1, 2, 3. Using position 1 have students practice breathing exercises then move into vocal warm ups. Continuously stress posture, breathing, and a relaxed jaw. Continue on with your own vocal exercises making sure to stress the importance of correct diaphragmatic breathing. (See CAP # 1 for examples of vocal and choral warm ups) Round: Scotland's Burning, Good Night.
- IV. "Are You Sleeping" round. Notate the rhythms of this round on the board and ask the students to give you the time signature. (2/4 time) Ask them what this indicates. Without telling them the name of the round have them first tell you the names of the notes that they see written out.(quarters, half notes, eighth notes) Have the students count and clap as you point to the notes. Using solfege syllables (or numbers) have the students sing through the song. Can they name the round? Sing through it together in unison then in parts.
- V. Brother John may have been a member of a religious order. Only men could belong to these religious orders, as Brothers, Monks, or Priests. Early music was sung mainly by Brothers and Monks. They generally lived in monasteries and sang chants for the services held. Most of words were taken from scripture and these songs were known as Gregorian Chants. They were generally passed from one generation to another orally. Pope Gregory around the year 600 tried to get the chants organized and written down so they could be used everywhere. To prove to the students why this was important have them play the old party gossip game. Tell a story to the first student and then have each student in turn repeat the story quietly to their neighbor. Have the last student repeat what he/she heard. This gives them an idea of how things can change when passed from one person or generation to another. Introduce a timeline for the years of 450-1450 the Middle Ages. Discuss events and

inventions. Listen to examples of Gregorian Chant. Try to have them visualize being in a large dark damp building of stone, or in an enclosed garden, as they listen. (*This lesson can be broken up into ten minute segments or used as a Friday lesson for a break from the normal routine.*) The vocabulary words are pulled from today's lesson. For example: Chant, Rhythm, Time Signature, Posture and Unison. or from your choral music.

- VI. You may wish to start listening to your students sing for placement in sections. CAP #1 gives you some suggestions on how to accomplish this.
- VII. Your Choral Literature Plan

You may wish to end your week with a question of the week. Provide each student a quarter piece of paper- have them answer the question about your packet lesson (Gregorian Chant) and place it in a basket on the way out of class. The question could consist of any concept or information you want to be sure the students have mastered. You can give a (+) or (-) for a pass / fail grade. At the end of the month the weekly questions combine and is considered a quiz grade.

Week Three:

Students will...

- recognize movement in music step, skip, same, and utilize dynamics in sight seeing (1.4)
- demonstrate proper vowel placement (1.5)
- listen and assess intonation discrepancies (1.6)
- demonstrate correct posture, breathing support, and vocal placement to solve intonation problems (1.7)
- sing a round, unison song, 2-part sing musically with proper phrasing (1.9)
- begin to work in small groups (5-6) singing unison melodies to learn to listen for appropriate blend (2.1b)
- read and clap 4 measure patterns of basic rhythmic rotation (3.6)
- sing diatonic intervals with proper intonation (3.7)

All previous objectives are continuously reinforced each week through warm ups, their choral music, and the extended lessons. Moving information into the students long term memory can be done in a variety of ways: visualization, rhyming, finding patterns, integration and making connections. The extended lessons and supplementary material will help you incorporate a little more into your daily lessons, and hopefully allow the students to retain more information.

Procedures:

- I. Warm-up: Your vocal warm ups can include stretching, and a variety of movements to aid in freeing the tone, extending the breath. There are numerous exercises utilizing vowels and consonants in the CAP 1, as well as in other sight singing resources. Should you wish to get more technical, there are charts available on the internet. (www.voicecenter.com) These may help the visual learners in your choirs.
- II. Rhythmic and Melodic Drills: Last week we used the ‘Brother John’ round to help the students recall some basic music information. (Note values, time signatures, sight reading. This week notate the ‘Three Blind Mice’ round on the board. This contains dotted quarters and ties. Have the students name the notes using solfege, numbers, or letters. Ask them to note anything that does not move by step or same. They will probably recognize the round so singing the intervals will not be difficult. Look at the time signature 6/8. Clap six beats and ask the students which numbers are stronger. Have them pat their legs on 1 and 4. Have the students sing ‘Brother John’ and then ‘Three Blind Mice.’ Experiment with trying to sing them both at the same time.
- III. Continue to sing rounds / unison song - drawing attention to vocal and vowel placement. Stress posture, breathing, and focus listening on correct intonation. At this point, you may wish to sing in small groups - have the class help listen for intonation, and then discuss what they hear. (Discuss the importance of being positive when discussing what they are hearing).
- IV. Once you have tentatively placed all your students in a section you may wish

to introduce a new piece of music (either unison, or two parts). As you introduce the piece, first, look thru it, discuss the words, ask the students about the time signature, how does each part move, is it mostly steps/skips? Is it notated in mostly quarter, eighth, half or whole notes. Are there any unison sections, symbols that they have not seen before? Have the students give you as much information as they can - do this through guided questioning. Try to sing thru the song, and then begin by having entire class try to sight read each part. It is not necessary to spend the entire class period on the entire song, 1 or 2 pages or sections each day will suffice.

- V. Vocabulary: Review the words used to analyze and describe music that they learned last year.

Week Four:

Students will.....

- demonstrate the ability to sing consonants “t”, “d”, “k”, “s” (1.8)
- continue to work on uniform vowel placement (2.1)
- sing at various dynamic levels using supported breathing and tone quality (1.10)
- demonstrate ability to follow a conductor (2.5)
- analyze recorded examples of choral ensembles

Procedures:

- I. Warm up: Breathing and Stretching. Continue to demonstrate breathing technique and the importance of a free relaxed body. If you have room in your classroom walking and moving to the beat as you sing help free up the body. Laura Browning Henderson’s exercise



was used by Jean Perry in a workshop. The students walked the beat as they sang the exercise. Using the piano she changed the tempo as the students walked and sang the exercise. You could do this with any of your favorite vocal exercises.

- II. Rhythm drill / Melodic Drill - Hand sign and sing measures / intervals of a new round notated on the board. There are numerous rounds available: *Little Tommy Tinker*, *Brother John*, *Three Blind Mice*, *Scotland's Burning*, and *Good Night*. Continue to work the rounds. Discuss the role of the conductor and the use of conducting gestures. Incorporate conducting of dynamic levels as students sing the rounds - allow a few students to conduct the class.
- III. Extended Lessons: **Sing We and Chant It**. (This could be a two to three week lesson depending on how much time you wish to spend on it. You may wish to use this extended lesson at another time more compatible with your choral plans.)

Renaissance: 1450 – 1600

Composers

Guillaume Dufay 1400 – 1474
Josquin des Prez 1445? – 1521
Andrea Gabrielli 1520 – 1586
Giovanni P. de Palestrina 1524? – 1594
Thomas Morley 1557 – 1603

Writers

Sir Thomas More 1438 – 1536
Martin Luther 1483 – 1546
Miguel de Cervantes 1547 – 1618
William Shakespeare 1564 – 1616

Artists

Sandro Botticelli 1445 – 1510
Laonardo Da Vinci 1452 – 1510
Michelangelo Buonarroti 1475 – 1564
Raphael 1483 – 1520

America

Columbus travels to Americas – 1492
Cortez conquers Mexico – 1519

During this time period...

Printing press with movable type invented
Books are available to more people
Increased trading and exploration
Da Vinci sketches an early helicopter (heliocopter)
Women seen for the first time on the Italian stage - 1529

Using this information, have the students listen to some examples of Renaissance music. Sing a small portion of ‘Sing We and Chant It’. Discuss Madrigals, as well as the motet and the mass, prominent at this time in history. Try to find some art work representative of the artists named for example: Botticelli, Da Vinci, and Michelangelo, your schools library contains books with art examples. Many students are aware of Shakespeare. A discussion of Romeo and Juliet, which has been made into movies (the Leonardo DiCaprio version that came out a few years ago might interest them.) West Side Story is a musical many of them have seen on television so it would add to the discussion. The more you can connect information the more they will remember. These lessons will add depth to your instruction. Assessment can be done by journal, quiz, or ticket out, depending on how much you incorporate into your lessons.

- IV. Choral Literature: Introduce a new piece of music - maybe one you plan on using in your Winter Concert. (Many of us have to sing at Open House - rounds and unison pieces worked on earlier are fine to use.) Remember to use the same process for introducing new music.
- Talk through - addressing new terms and symbols; reviewing ones already learned.
 - Play through (Encourage the class to try and sight read their part.)
 - Find unison sections
 - Sight read - part by part; short sections at a time, read lyrics in rhythm, each part first, then as an ensemble

- e. It is not necessary to work the entire class period on one piece of music, work smaller sections then combine.
- f. Always apply concepts previously learned to your new literature!

Week Five:

Students will...

- demonstrate how to attack pitches accurately (2.3)
- sing with proper phrasing (1.9)
- modulate volume in order to hear all parts (2.2)
- identify and interpret dynamic markings (3.5)

Procedures:

- I. Warm up - Use a variety of warm ups, guided humming, lip buzzes up and down the scale, and tongue flutters. Pull your exercises from the choral literature you are working on. If there are long phrases that need to be sung legato; have the students work on exercises that focus on breathing and phrasing. Use a line from your music as the exercise. Notate the exercise on the board. Instead of words simply use vowels eventually changing the vowels to the words from the literature.
- II. Rhythmic drills - clap and count from measures notated on board or overhead.
- III. Melodic drill - hand sign and sing intervals, practice attacks particularly on those notes together. Sight sing hand signals then transfer to staff. Read melodies using step wise movement, as well as intervals. Incorporate dynamics as you focus on the drills, use dynamics whether you are using body percussion or singing.
- IV. Practice rounds utilizing dynamics and listening for balance in parts. Allow students to direct. Choose small groups to perform. Review dynamics, if dynamics markings are not notated, create your own!!! This is great time for a cappella work and for student conductors.
- V. Extended Lesson: You may wish to continue work on the previous week's Renaissance lesson, particularly if you wish to involve the class in discussion of the period. (Before you begin **have a set procedure on how discussion will take place.**) Make the students aware that nothing happens in isolation, generally one thing leads to another and then another, whether it is music, literature, science, or art. Many things influence events as well as musical compositions. Do not spend too much time on a particular subject however, unless you can see the entire class is involved.

You will want to discuss Solo and Ensemble with your students early in the semester to allow enough time to choose and prepare their literature. Art songs and folk songs provide wonderful literature from which students can choose. Try to influence your students toward good solo vocal literature, and refrain from using popular music. There are lists available in the appendix.

Week Six:

Students will...

- identify the dynamic and tempo markings found in their music (3.4,3.5)
- sing patterns containing various intervals (3.7)
- review time signatures and clap and count 4-8 measures in 2/4, 3/4, 4/4, and 6/8 time(3,6)
- identify key signatures that pertain to the music they are singing (3.9)

Procedures:

- I. Warm-Ups -Vocal exercises compatible with your students and literature. Use Rod Eichenberger's technique of having the students use movement (hands and arms) to help visualize and improve tone and pitch.
- II. Rhythmic Drill: Have your students read patterns off the board, placing quarters and half notes etc., on different parts of body. This exercise helps to wake them up and focus. Begin musical dictation, teacher will clap or play a few measure of rhythm and the students will identify the measures played from a variety notated on the board. Eventually, they will notate what is played in their journals or notebooks.
- III. Melodic Drill: As the students sing their measures of notated melody have them identify the whole and half steps.
- IV. Choral Literature

Try having each row sing a short section from one of the choral pieces previously learned.. Choose a different group of students to do the same thing. Listen, evaluate in a positive manner, and ask the students for their ideas on what was sung. Try to have them give the suggestions on how to improve a particular section of the music, either vocally or musically. Be creative when having the students work on a particular technique or concept. It changes your routine. A little variety adds to your lessons and helps maintain classroom attention.

- V. Introduce new piece for Winter Concert (see new music plan). By this time, students have a few pieces that they can look at and compare the form of each. Round / A B / A B A. Explain and give more examples of literature using these forms.
- VI. Extended Lesson
- VII. Use the few minutes at the end of class to quiz the students verbally on vocabulary, notes and note values, composer and period facts.

Week Seven:

Students will....

- recognize A B and A B A form in their music (4.2, 4.3)
- listen to prerecorded pieces and demonstrate knowledge of form (4.2, 4.3)
- identify and explain what constitutes sacred music and secular music (4.2, 4.3)

Around this time of year many schools are involved in fundraisers so it is important to set up an organized system of recording and collecting money and giving receipts without losing too much class time. You will find a guide to organizing and collecting money, giving receipts, depositing to your account in CAP I.

Procedures:

- I. Warm up / Rhythmic and Melodic Drills/ Dictation- add new exercises and games to help maintain the student's interest.
- II. As you work through each piece have the students recognize the number of measures in the composition, are they odd or even. How many phrases in the composition? Guide them to understand that the phrases generally have a question/answer form. Have the students pick them out. How many unison sections in the composition? Do you repeat anywhere? Guide them to an eventual realization of the form of the song. *This was used in CAP #1 but we add it again here because it helps to review form with the students as they sing through their music.*
- III. You may want your quiz this week to be an oral one; prerecorded songs (familiar ones) that you have put on tape. Students will listen and note whether they are rounds, A B or A B A. You may wish to assess them visually prior to a written quiz. This may be done easily by a thumb up, or 2 fingers up, if A B, thumbs down if A B A, hand extended palms down for Round. Have students listen then close their eyes this way you can visually assess and see whether they are getting the concept.
- IV. Through discussion, try to have the students come to an understanding of what constitutes sacred music and how it differs from secular music. If it applies, try and relate to what they are singing in class. If you did not have time to do the Renaissance lesson, this might be a good time to either introduce it or at least spend a little time on the sacred and secular music of that time period.
- V. Choral Literature

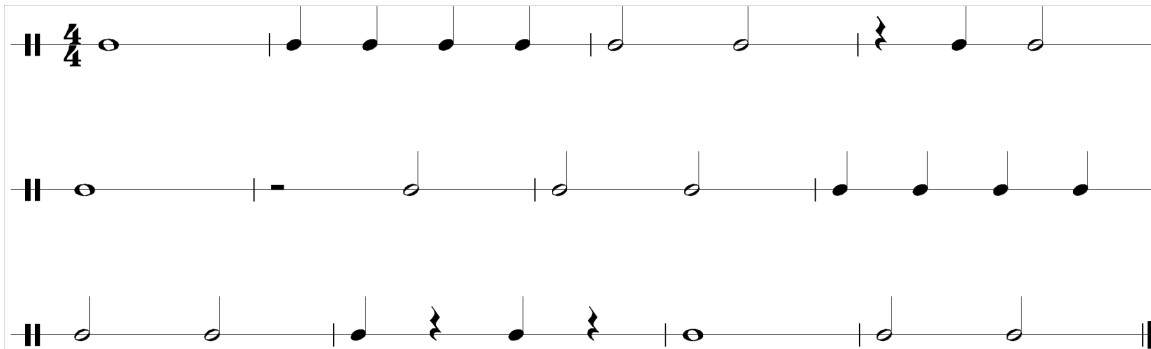
Week Eight:

Students will...

- continue to work for uniform supported tone as they make the transition from high to low register and back (1.5)
- continue to analyze identify characteristics of good choral tone in recorded examples (10.1)
- continue to work for awareness of pitch as they listen to the other sections (2.2)
- notate dictated measures of rhythm

Procedures:

- I. Warm up - Stretching/Vocal Exercises
- II. Rhythmic Drills - Have the students sing notated measures of rhythmic patterns on 'doo' or 'doot'. You may want to turn it into a rhythmic ensemble by notating three parts. Have the class clap or make sounds or sing each line first then divide into three parts and perform as a percussion or vocal ensemble.



- III. Melodic Drills: Have the students practice singing diatonic and chromatic scales. Write a new round on the board and have the students sight read and sing it.
- IV. Work choral music. Draw attention to time and key signatures, expressive markings, difficult rhythmic measures, skips that might be a problem vocally. Work on attacks and releases.
- V. Have students listen to examples of good choral singing and discuss what they hear. Guide the students as to what they should be listening for. This should be easier each week for them as they utilize and recognize the correct technique for singing through warm-ups.
- VI. Choral Literature

VII. Extended Lesson: Baroque Period (1600-1750)

**Baroque:
1600 - 1750**

Composers

Henry Purcell 1659 – 1695
Antonio Vivaldi 1678 – 1741
Johann Sebastian Bach 1685 – 1750
George Frederic Handel 1685 – 1759

Writers

Rene Descartes 1596 – 1631
John Milton 1608 – 1674
Moliere 1622 – 1673

Artists

El Greco 1541 – 1614
Diego Velasquez 1599 – 1660
Gianlorenzo Bernini 1598 – 1680

America

Settlement established in Jamestown, Va. – 1607
Pilgrims land in America – 1620
Harvard College Founded – 1636
First Newspaper, Boston News Letter – 1704
Benjamin Franklin born – 1706

During this time period...

Galileo is born – 1564
The telescope is invented in Holland

Week Nine:
Nevada Day - End of first 9 weeks

Students will...

- demonstrate knowledge of postures, clefs, terms, symbols and notation through a vocal and written quiz (1.1-10)
- demonstrate vocal technique and knowledge of music through small ensemble performance (2.1)

Procedures:

- I. Warm ups - Stretching, rhythmic review, melody and intervals -You may use previous suggestions from earlier lessons. Use this week to catch up on, or review concepts that are in need of re-teaching.

At this point you will be expected to give a nine week grade and a progress report. This is a good week to spend time on evaluating specific concepts. By this time you should have a number of grades for each student

- II. Sight-reading - You may wish to evaluate your students on reading melodic lines of music. One easy way to do this is by providing a number of melodic lines either on the board or on overhead. The lines should be numbered and very similar, so the students must be attentive to the lines and what you are playing. Allow the students a few minutes to beat out the rhythm and sight sing the lines to themselves. Inform them that you will play the line three times. They are to look and listen the first time. Choose one and then check their choice the second time. Have the student's check their choice the third time. Remind the students to write the number of the line they think you are singing or playing. They can exchange papers and correct this brief quiz.
- III. It is important to speak to each student this first progress report. Discuss any problem they may be having in the class. Ask what you can do to help them succeed.

Second Quarter

Curriculum Performance Objectives: 2.4, 3.8-11, 5.1, 5.2, 5.4-5, 6.1, 8.2, 11.5

State Content Standards: 1, 2, 5, 8, 9

Concepts introduced: Melodic and Rhythmic composition

Concepts introduced this month:

- Staggered Breathing
- Key Signatures
- Expressive Indications
- Sacred / Secular Music
- Role of church in choral music development
- Baroque and Classical Period

Week Ten:

The Student will...

- demonstrate the proper use of staggered breathing (2.4)
- be able to sing simple melodic phrases utilizing various rhythmic patterns (3.8 b, d)
- be able to recognize the key signature and identify the number of sharps/flats present . (3.9)
- be able to identify expressive indicators in music notation (3.10)

Procedure:

- I. Warm-ups: Stretching/Moving/Vocal Exercises
- II. Rhythmic and Melodic Reading Drills- Using a few lines from a folk song or round, have the students clap the rhythm. Indicate where 'do' is and then either together or individually have the students use either numbers or solfege to work out the melody.
 - A. There are a variety of sight singing texts:
 - B. Sing through the tune together. You might want to offer extra credit points to any student that can name the tune. Should you wish to use the entire song there are a variety of books containing children's songs and folksongs that are public domain

Examples:

My Homes in Montana

'Liza Jane

Sing Sing Together (round)

Shoo Fly

America

Sourwood Mountain (uses eighths and sixteenths)

- III. Have the students practice staggered breathing by singing songs with long phrases. Practice singing unison melodies in small ensembles (groups of 5 or 6) while sneaking unheard breaths. Another suggestion would be to have the students sing a chosen vowel for 60 seconds using staggered breathing,

keeping the breaths inaudible.

- IV. List on board or overhead the expressive indicators found in your literature. Some might be diminuendo, ritardando, rallentando. Review them as a part of your vocabulary list all year.
- V. Work on the choir's choral literature.
- VI. Extended Lesson: Continue with Baroque Period. Supplementary materials available in section two.

Week Eleven:

The student will.....

- identify various key signatures (3.9)
- identify notation symbols (3.11)
- be able to identify structure in music(4.1)
- be able to explain how other disciplines interrelate with those of music (8.3)

Procedure:

- I. Warm-up: Stretching/Movement/Vocal Exercises
 - A. Rhythmic and Melodic Drills - By this time the students should be reading the melody and rhythm together. Using folksongs and rounds as sight singing material works well and keeps the exercises interesting. Since these drills should be done daily it is important to keep the examples creative and interesting.
- II. Using a large poster of the circle of 5ths, have the students locate the key they are singing in. Have them count the sharps or flats and have them illustrate the key signature with its name in their notes or journal. Review the keys everyday as you rehearse your literature. There is a power point presentation available for use with this lesson. See Supplementary Materials Section 2. For disc and directions
- III. Work your choral literature. Make the students aware of the form of the pieces.
- IV. If you are working on a folksong, find the country of origin and discuss its location in relation to where you are. Does the folksong give any clues as to the culture and time period in which it was written? How would this folksong compare to one that we have come to know as American, like Home on the Range.
- V. Extended Lesson: Continue with Baroque Music, Composers and their countries and cultures.

Week Twelve:

The student will...

- sing simple melodic phrases utilizing diatonic intervals with various rhythmic patterns (3.8)
- begin to understand the role that sacred and secular music has played in the development of western music (5.1,5.2)
- discriminate the quality of a musical performance (10.1)

Procedure:

- I. Vocal Exercises will now consist of exercises that relate to your choirs specific problems. All choirs should be aware of posture, breath, tone, and balance. Introduce some two, three, and four part vocal exercises. The 'Alleluia' works well

The image shows a musical score for a four-part vocal exercise. It is written for Soprano, Alto, Tenor, and Bass voices. The melody is simple, consisting of a series of eighth notes. The lyrics are 'Al - le - lu - ia' repeated five times. The Soprano part starts on a high note, the Alto on a slightly lower note, the Tenor on a lower note, and the Bass on the lowest note. The score is written on four staves, each with a clef and a key signature of one sharp (F#). The lyrics are written below each staff, aligned with the notes.

- II. You should be rehearsing your winter concert literature. It is important to include both sacred and secular music in your program. It is important to define for the students sacred and secular. Make the students aware that in America we had composers writing Christmas hymns like 'Joy to the World', and 'Hark the Herald Angel's Sing.' to recognized melodies.
 - A. Sacred: That which relates to religion - any religion.
 - B. Secular: Relating to the worldly; not overtly or specifically religious.Spend some time discussing the differences. Name some songs that might apply to each. Many of them attend church services. Ask the students if the music they sing at church is the same as the music they listen to on their favorite radio station. Discuss content, instrumentation and style, etc. Remember to set guidelines and expectations on how you wish the students to respond. Working on the Baroque extended lesson allows for discussion regarding the influence the church has had on the development of choral music. (mass and motet)
- III. As you rehearse your concert literature, have the students discriminate the quality of their performance. One way to introduce this is to have students perform the piece twice, once with appropriate phrasing and musicality, and

once without. Then have the students analyze the quality of their performance using the following components: pitch, intonation, rhythm, tempi, form, expression, and phrasing. You will want the students to begin to self-analyze often now. Their performance will improve because they are beginning to take “ownership” of the process of creating.

Week Thirteen

The student will....

- continue to sight sing diatonic melodies (3.8)
- begin to compose a rhythmic composition using the quarter note, half note, and whole note and their equivalent rests. (6.1)
- work in cooperation with the director and other students to produce a cohesive musical sound. (12.2)
- begin to improvise “Answers” in the same style to given rhythmic and melodic phrases. (7.1,7.4)

Procedures:

- I. Warm-Ups : Vocal Exercises, and Rhythmic and Melodic drills and sight reading material which have increased in difficulty.
- II. Suggestion: Using the melody written out in the Supplementary Section work on incorporating some improvisation into your warm ups. Sing two measures and then have the students repeat the measures as you play the song. As the students become more comfortable with this exercise, work on some question and answer phrases. You can do this as a class or choose students who wish to sing alone.

III. Extended Lesson: **Classical Period 1750-1820 (Balance and Precision)**

Classic: 1750 - 1820

Composers

Franz Joseph Haydn 1732 – 1809
Wolfgang A. Mozart 1756 – 1791
Ludwig van Beethoven 1770 – 1827

Writers

Jonathan Swift 1667 – 1745
Voltaire 1694 – 1778
Jane Austen 1775 – 1817

Artists

Francisco Goya 1746 – 1828
Wolfgang Goethe 1749 – 1832
Anne Giradet-Triacson 1767 – 1824

America

1775 - Revolutionary War officially begins with battle of Lexington
1776 - Declaration of Independence signed
1776 - Tuttle, the first submarine, is used in battle in New York harbor
1789 - Bill of Rights adopted by the congress
Industrial Revolution in America
1769 - Steam engine - James Watt
1807 - Steam ship - Fulton

There is more in depth supplementary material in the second section for those of you who wish accompanying listening or worksheet activities.

- IV. Work your daily Choral Literature lesson. Classroom discussion: Discuss the music composed. If it is by contemporary composer, discuss what area of the country they are from and what other music they have written. Is the text original or is it a poem. Is there a point to the text, a message? Is there word painting? Try to find a way to make the music more personal and meaningful to each child.
- V. Discuss the upcoming winter concert, and begin to have the student practice behaviors appropriate to cooperative ensemble performance.
 - A. Remain quiet while the conductor gives instructions
 - B. Stand/sit attentively immediately after the conductor's cut-off, without talking, fidgeting, or singing past the cut-off.
 - C. Show respect for anyone who is speaking or singing by listening attentively.
 - D. Enter and leave the risers with good posture, hands out of pockets, and without talking
 - E. Practice proper expressions of appreciation, discouraging screaming, stomping and hooting.
 - F. Have students practice sitting quietly while listening to a performance of their peers. (By this time students are anxious to volunteer to sing in quartets or octets in front of the class.)

Week Fourteen

The student will....

- be exposed to a variety of performance settings (11.3)
- continue to practice appropriate concert behavior (11.6)
- participate in scheduled performances of their ensemble (12.1)

This is a busy time of year for most directors. Try to incorporate ideas and concepts from the previous lessons.

Procedure

- I. Warm-ups : Stretching
- II. Rhythmic Drills, Melodic Drills- Sight singing
- III. Interval Practice: There are numerous suggestions in the first CAP for practicing intervals. Try to incorporate some interval dictation over the next few weeks. It requires little time and can be used as a game or quiz. I would practice singing them, reading them, hearing and locating them on the board, or a separate worksheet, and lastly notating the interval on staff paper.
- IV. Winter Concert Choral Music Rehearsal. (Incorporate all previous vocal/choral objectives) Remind the students of the significance of the individual to the ensemble. Reiterate the importance of attendance at the upcoming winter concert. As the students evaluate their performance and progress on each piece, make them aware of how different the music would sound if many were missing. (It is difficult to have a baseball game if the pitcher and catcher are missing.) Have the students make a list of what they believe are their responsibilities to the ensemble as a whole. Write them on the board and put them in order of priority. Your weekly question this week might be, "What is the importance of teamwork in a variety of situations." (Football, Baseball, Soccer, Etc)

Many schools take their choirs off campus to perform. Remember to always have permission slips, letters home with pertinent details, transportation checked and confirmed, appropriate school personnel notified, and an administrator in attendance if possible.

Week Fifteen and Sixteen

The student will...

- explore the basic components of music including style, interpretation, dynamic levels, phrasing, and articulation while rehearsing concert literature (11.1)
- expand on his/her musical repertoire through performances in the school setting (11.2)
- explain and compare the roles of creators, performers and others involved in the production and presentation of the arts (8.2)

Procedure

- I. Warm ups: Vocalize, Rhythmic and Melodic Drills
- II. Practice your Winter Concert music. Review appropriate dress (some schools have uniforms, some do not.) Practice walking on and off the risers (even if it is on a flat area). Make the students aware of their position in relation to the other students on the risers, as well as their posture. Practice focusing on the conductor.
- III. Listening Activity: “The Messiah” is performed a great deal this time of year. Introduce the composer George F. Handel, either through class discussion or as a listening lesson. There are listening maps available for some of the listening activities as well as worksheets. Composer Video: George F. Handel is a wonderful video for the day prior to winter break. There are worksheets in the supplemental sections that correspond with this and other videos.
- IV. Try to incorporate some of the Classical Extended Lesson material over the next couple of weeks. You are coming to the end of the second nine weeks and grades will be dues again.

** Please be reminded that the extended lessons are just that. The lesson information is meant to be taken apart and utilized when appropriate, either as an opening exercise or as a supplement to a choral lesson. There is enough information to give you a number of ten minute “discovery lessons.” In art as in life every thing is influenced or affected by something else, an event, a thought, or a perception. Find the connections and the information you have becomes even more interesting and memorable.*

Week Seventeen:

The student will...

- continue to work on identifying key signatures 3.9
- compose a melodic composition using the C, G, or F major scale (6.2 (NS 4)
- describe the use of vocal music in the performance of various styles of folk music 5.4 (NS 2)
- describe the use of vocal music in the performance of various styles of classical music 5.5 (NS 2)
- recognize the opportunity to perform at solo & ensemble festival 11.5 (NS 1)
- discriminate the quality of a musical performance 10.2 (NS 6,7)

Procedures:

- I. Warm-up: Stretching/Moving: Try to add a little variety to avoid lethargy and keep the students involved. Use upbeat recorded music and have the students place the beat on various parts of their bodies. If there is space, have the students walk to the beat, move their arms, fingers, elbows, hands, eyes to the beat. You can incorporate some of these movements in a performance for a change of pace.
- II. Rhythmic Drill/ Melodic Drill: Practice reading measures of melody using all three systems, hand signs (solfege), numbers, and note names. Place different note values on various parts of body.
- III. Dictation: Have the students notate measures that you play or clap using a variety of note values. To increase the difficulty level, use 1,2,3,5, and 8 of the C scale and have them notate both on a staff.
- IV. Have the students write a warm up using the above parameters. You may also wish to change keys as students become more comfortable with key signatures. Check students for accuracy. Have 1 or 2 students either sing their composition for the class, or write it on the board for the class to sight sing.
- V. You may wish to introduce your festival music at this time. It is highly recommended that you use classical, folk, and spirituals. Try to avoid “Pop” and “Broadway” literature; you can use this music for your spring/summer “pops” concerts. (A list of recommended literature will be made available.)
- VI. Prior to introducing your festival music, you may want to expose the students to some recorded arrangements of folk and classical music. Have the students note in their notes or journals the differences they hear and discuss between the two genres. Use material from the extended lesson suggestions if you need ideas.

**You may also wish to audition students for preparedness this week. One advantage to auditioning is that you know who is really serious and hopefully avoid last minute drop outs. Finally, rehearse students throughout the month*

- VII. Have students who are participating in the Solo & Ensemble Festival perform their solos in front of the class. They should follow the following procedure:
 - A. Introduce themselves, the song title, composer and accompanist.
 - B. Give a brief history of the song and composer.
 - C. If the language is other than English, have the student explain the meaning of what he/she is singing.
- VIII. The class will give each performer **positive** feedback. The criteria will be:
 - A. Tone quality: Does it sound pleasant to listen to in the high and lower part of the voice? Does it sound clear and focused?
 - B. Intonation: Is the performer singing in tune?
 - C. Breath Support: Are the phrases good? Are they breathy?
 - D. Diction: Can we understand the words?
 - E. Stage Presence: Does the performer have a pleasant facial expression and relaxed body? Is the performer relating to the audience? Is there eye contact? Comments can be written or verbal simply stated in a positive way.

Should you have no one performing in Solo & Ensemble you may want to invite some high school students in to sing for your class in order to teach objective 10.2.

- IX. Choral music rehearsal. Apply all previous vocal /choral objectives to lesson. Review the structure and form, review tempo, dynamics, and expressive elements.

Week Eighteen

The student will....

- describe the use of vocal music in the performance of various styles of classical music (5.5)
- compose a melody using symbols and traditional terms referring to dynamics, tempo and articulation (6.2) (NS 4)

End of the second nine weeks. End of the first Semester.

Procedures:

- I. Warm-up: Vocal Exercises
- II. Rhythmic Drills: Reading, Rhythmic dictation, writing
- III. Melodic Drills: Reading, Simple melodic dictation, writing
- IV. Complete any lessons and worksheets, check journal. Grades are due. Study for final exams and vocal quizzes.
- V. Work on your choral literature.
- VI. Include music from the Classical period in this month's listening lesson. Discuss the major composers of which the students may already be aware - Haydn, Mozart, and Beethoven. Generally if they know the names of any composers, these are the three. Ask the students to listen to examples of these composers' works, (perhaps Haydn's "Creation," or a Mozart choral work). Remind the students that the music from this period generally refers to anything that is clear, simple, balanced, restrained and symmetrical. Since much was going on in the world between the mid 1700's and 1820, ask the students to go to the library and find other composers, perhaps in America who were writing at this time. If they have an interest in art or literature, they may bring in information concerning these subjects as well.
- VII. Helpful websites.

<http://www.edinboro.edu/cwis/music/cordell/comp-mozart.html>

<http://www.edinboro.edu/cwis/music/cordell/comp-beeth.html>

Curriculum Performance Objectives: 1.8-1.10, 2.1, 2.3, 5.1, 8.1, 8.3, 9.2, 11.3
State Content Standards: 1, 6, 7, 8, 9

Second Semester: Third Nine Weeks

Concepts introduced/reviewed this month:

Diction
Phrasing
Vowel unification
Dynamics
Music across the curriculum
Listening skills
Romantic Period

Week Nineteen

The student will...

- Describe the use of vocal music in the performance of various styles of classical music (5.5)
- Complete the end of the semester activities.
- compose a melody (6.2)
- compose a rhythmic composition using quarter, half, and whole notes, eighths, and their equivalent rests (6.1)
-

Procedures:

- I. Warm-ups are important even if you are giving exams. Try to include singing at either the beginning or end of class.
 - A. Vocal Exercises- Incorporate exercises that will aide in clarifying and helping the student with particular musical sections from your choral literature that cause vocal problems.
 - B. Rhythmic Drills- Read notated measures from board or overhead. Continue to have the students notate simple dictated measures
 - C. Melodic Drills- Read notated measures from board or overhead. Have the students take dictation by giving them the first note.
 - D. The above (B and C) provide opportunities for additional grades. Another option is to include a number of questions on your exam that consist of a set of five lines of melody all very similar. The teacher will play one of the lines and the students must decide which one a, b, c, d, or e was played and then mark it on the scantron. An example of this is included in the second section.
- II. Provide students with a study guide for your final and then review a portion of the study guide each day together. To get students motivated and involved, make a game out of the review. You can review by

- quizzing individual students or in teams. Incentives are also a possibility.
- III. Suggested guidelines for the final exam:
- A. Prepare a study guide prior to exam
 - B. Make your test clutter free – keep your questions clear.
 - C. Be careful with the spacing of the test questions
 - D. Vary the kinds of questions on your test: multiple choice, fill in the blank, matching, true or false, labeling, etc.
 - E. Many teachers write their final exams so they are compatible with the scantron sheets. This is a major time saver for those with very large classes. Scantron, machine corrected answer sheets come numbered to either 50 or 100. Some have four choices a-d, others a-e. Check your scantron prior to writing the exam and prior to administering the test. Special education students may need to have the tests administered to them at a different site, or you may need to make some accommodations, check with your special education teachers and they will be happy to help.
 - F. Check the CAP 1 for a guideline on how you may want to weight your exam.

Week Twenty

The student will...

- become aware of the musical forms used during the Romantic Period 9.1-2 (NS 6)
- employ correct vocal registers 1.5 (NS 1)
- employ correct posture, breath support, and vocal placement (registers) to solve intonation problems

Procedures:

- I. Warm up: Start with some relaxed stretches, move into some rhythmic percussion rounds. Have individual students come down and lead the class. They can incorporate movement speech and singing in the pattern presented. Practice your rhythmic and melodic sight reading by notating on the board, overhead or by giving the students the page of a four part exercise. The page attached is a from the 'Classical Sight-Singing Series' by Masterworks Press. Have your students read each part together, first clap the rhythm, then using either numbers, solfege and hand signs, or note names sing thru the melody line. The second time divide the class into two groups and sing thru two of the parts, soprano and alto, alto and tenor, tenor and bass, or soprano and bass. Mix and match for parts practice, then sing in four parts. Since you have just finished working with the Classical Period, you might want to hold a discussion on what in this exercise. What are some of the characteristics of the Classical Period?

Characteristics: Tone Color- lightness and clarity of tone

Phrasing - musical phrases are often two or four measures in length

Dynamics - crescendos and decrescendos employed

Tempo - proper tempo is important

Registers: When working with your students walk around so you can hear individual students.. The students should be aware by this time of their chest and head voices.

Listen for correct register as they sing specific exercises Utilize exercises that work the head and chest voice.



Sing through the line and stay connected.

- II. The students have been taught musicianship and proper vocal technique. This will help their intonation. Have students listen carefully to themselves within

the ensemble, and encourage students to sing softer while solving intonation problems. You may also wish to give students different scenarios that may affect intonation, such as, sustaining the pitch with no support, then with support, etc. Should problems persist check the seating formation in your classroom. Can the students hear all the pitches in the chord? When singing loudly is the student pushing and over singing?

Week Twenty-One

The student will...

- sing musically with proper phrasing 1.9 (NS1)
- demonstrate correct articulation of beginning and ending consonants while maintaining uniform vowel placement 1.8 (NS 1)
- understand how other disciplines outside the arts are related to those of music 8.1a,8.1b (NS 8)
- be provided with some historical backgrounds of the composer and the period in which he or she lived 5.1b (NS 8,9)

Procedures:

- I. Warm up: Vocalize today using an excerpt from Chopin's Prelude . Have the students sight read the melody using solfege and hand signs, or use numbers. Then sing the exercise on vowels. This excerpt is taken from a choral arrangement written for SAB. This is a good lead in to the Romantic Period, the composers, artists, writers, inventions and events.
- II. Rhythmic/Melodic Drill- use exercises notated on the board or overhead that correspond with your festival concert literature.

Romantic Period

1820-1900

Composers

Franz Schubert (1797-1828)
Frederic Chopin (1809 - 1847)
Richard Wagner (1813-1883)
Peter Tchaikovsky (1840-1893)
Giacomo Puccini (1858-1924)
Giuseppe Verdi (1813-1901)
Stephen Foster (1826-1864)

Writers

Mary W. Shelley (1797-1851)
Ralph Waldo Emerson (1803-1882) Jane Elizabeth
Barret Browning (1806-1861)
Leo Tolstoy (1828-1910)

Artists

James Whistler (1834-1903)
Edouard Manet (1832-1883) Anne Giradet- George
Seurat (1859-1891)

America

(1850) California is the 31st state admitted to the Union
(1861) Abraham Lincoln sworn in as President
(1835) Samuel Morse, an American painter, invents the telegraph
(1877) Edison invents the phonograph

The above information can be utilized at any time of the year. It does not necessarily have to be presented this week. It is also recommended that you introduce a small portion of the information as it relates to the period, composer, or style of your own choral literature. Long term memory is stimulated when material is connected to other events or information. The more you can relate one piece of information to another the easier it is to remember.

Chopin Prelude

Music by FREDERIC CHOPIN (1810 - 1849)

Arranged by MICHAEL SCOTT

The musical score is presented in three systems, each containing three staves: Soprano/Alto (S/A), Baritone (Bar.), and Piano (Pno.). The key signature is B-flat major (three flats) and the time signature is 3/4. The first system shows the beginning of the piece. The second system starts at measure 5, indicated by a '5' above the S/A staff. The third system starts at measure 10, indicated by a '10' above the S/A staff. The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand.

System 1 (Measures 1-4):

- S/A:** Rests in measures 1-2, then half notes in measures 3 and 4.
- Bar.:** Rests in measures 1-2, then half notes in measures 3 and 4.
- Pno.:** Treble clef has a melody of quarter notes (F4, G4, A4, Bb4). Bass clef has an eighth-note accompaniment (F3, G3, A3, Bb3).

System 2 (Measures 5-9):

- S/A:** Half notes in measures 5-6, rests in measures 7-8, and a half note in measure 9.
- Bar.:** Rests in measures 5-6, then half notes in measures 7-9.
- Pno.:** Treble clef has a melody of quarter notes (Bb4, A4, G4, F4). Bass clef continues the eighth-note accompaniment.

System 3 (Measures 10-14):

- S/A:** Rests in measures 10-11, then half notes in measures 12-14.
- Bar.:** Half notes in measures 10-11, then quarter notes in measures 12-13, and a half note in measure 14.
- Pno.:** Treble clef has a melody of quarter notes (E4, D4, C4, Bb3). Bass clef continues the eighth-note accompaniment.

2

10

S.

Bar.

Pno.

15

S.

Bar.

Pno.

20

S.

Bar.

Pno.

This musical score is for a Soprano (S.), Baritone (Bar.), and Piano (Pno.) ensemble. It consists of three systems of staves, each containing five measures. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Soprano part features a melodic line with some rests and a final sustained note. The Baritone part provides a harmonic accompaniment with various note values. The Piano part features a more complex texture with moving lines in both the right and left hands, including some chromaticism. Measure numbers 10, 15, and 20 are indicated at the start of each system.

Week Twenty-Two

The student will...

- sing at various dynamic levels while maintaining correct breath support and the tone quality 1.10 (NS 1)
- utilize matching vowel sounds to enhance ensemble blend 2.1 (NS 1)
- demonstrate how to attack pitches accurately without scooping or sliding 2.3 (NS 1)
- demonstrate correct articulation of beginning and ending consonants while maintaining vowel placement 1.8 (NS 1)
- explain how elements, artistic processes , and organizational principles are used in similar and distinctive ways in the various art forms 8.1 (NS 8)

Procedures:

- I.** Warm up: Use the “Trepak” from the Nutcracker Suite to reinforce question and answer. Notate a portion of the rhythm from the melody on the board. Have the students clap the rhythm of a short section. Use a map of the rhythms to help the students figure out where they are, as you have them echo after you the “Trepak.”

Q. Come let us do a Russian dance,

A. Come let us do a Russian dance

Together: Come dance with me the beautiful Trepak.

Q. Come let us do a Russian dance,

A. Come let us do a Russian dance

Together: Come dance with me the beautiful Trepak.

Q. Come let us do the Trepak,

A. Come let us do the Trepak,

Together: Come to the dance, to the dance, to the dance, to the dance, to the dance, to the dance, to the dance. (repeat this section)

Q. With you

A. With me?

Q. With you

A. With me?

Q. With you

A. With me?

Q. With you

A. With me?

Q. Come let us do a Russian dance,

A. Come let us do a Russian dance

Together: Come dance with me the beautiful Trepak.

Q. Come let us do a Russian dance,

A. Come let us do a Russian dance

Together: Come dance with me the beautiful, come dance with me, come dance with me the beautiful, the beautiful , the beautiful Trepak.

- II.** Use the above exercise as a fun introduction to the class period. Have the students attack the phrases with clarity and together. Add dynamics for more interest and to increase the level of difficulty. Once you have performed it well, play the “Trepak,” from the Nutcracker, and have the students clap and speak with the music. (*You may want to practice this a few times before you introduce it*)
- III.** As you continue on with your choral rehearsal be sure to have the students give attention to their phrasing and attacks. Students don’t understand the word ‘phrase,’ you need to give them something more to work with, for example, “ when holding a long note you crescendo to the next note.” See CAP 1 for suggestions on how to help the students remedy the scooping and sliding.

Week Twenty-Three

The student will.....

- sing at various dynamic levels while maintaining correct breath support and the tone quality 1.10 (NS 1)
- explain how elements, artistic processes , and organizational principles are used in similar and distinctive ways in the various art forms 8.1 (NS 8)
- utilize matching vowel sounds to enhance ensemble blend 2.1 (NS 1)

Procedures

- I. Warm up: Stretching to help relieve muscular tension. Introduced in CAP 1, mirroring works very well. You will move your arms, hands, body, as well as use various facial expressions to warm up. The class will imitate you as if they are the reflection in the mirror. You can pretend to throw a ball, catch a ball; it can be heavy or light. You might want to lift something, or hand something to someone else, all the while changing your facial expression to complete the act. Be creative in your movements. Eventually the students can take over this leading this exercise.* *This helps the students wake up, and it spurs their imagination.*

Vocal exercises: These exercises should reinforce vocal technique.
There are many unison exercises in the first CAP.

Voice

Move up the scale by half steps.

Voice

Ma Ma Ma Ma Ma Ma Ma Ma Ma

.Divide into two groups and have them sing a fifth apart on mee, ma, or your choice of vowels. Your second set of exercises should relate to the music you are performing and will be working on this week Look at your music and come up with an exercise that comes directly from the problem area in the literature you are working.

- II. While you are working on your festival literature, keep the students motivated and focused on their music by incorporating some ideas and information provided in the extended lessons, or power point presentations.

Week Twenty-Four

The student will...

- Continue to review and demonstrate knowledge of the previous objectives Involving the concepts of melody, rhythm, dynamics, form and tempo. 1-4.5 (NS 1, 2, 5, 6)
- Will display the ability to follow a conductor 2.5a-j (NS 1)

Procedures

- I. Warm up: Stretch your face as much as you can and then squeeze it up tight. Repeat this exercise two or three times and then sigh on an 'Ah.' Bring arms up and link them over your head. Bring them down slowly to the the count of ten. Notice when you lifted your arms how the ribs raised. As you slowly lower your arms try to keep your ribcage high. Now try to lower your arms to the count of eight. Continue on with your normal vocal exercises
 - A. This exercise is a part of the alleluia' exercise provided in an earlier lesson. This exercise should be sung on "mee, may, mah, moh, moo," changing the consonant as you move up and down the scale..

The image shows three staves of music, labeled Part I, Part II, and Part III. Each staff contains a sequence of notes that form a scale. Part I starts on a middle C and goes up to a G. Part II starts on a G and goes up to a D. Part III starts on a D and goes up to a G. The notes are written in a simple, clear font, and the staves are connected by a bracket on the left.

- II. Rhythmic and Melodic Drill: Notate this excerpt from the Toreador Song from Carmen on your board or place on overhead. Have the students clap the rhythm and then figure out the melody. Many of them will have heard the tune on commercials or cartoons. From here you can share a little information on another composer of the Romantic Period, George Bizet.

The image shows a musical excerpt from the Toreador Song from the opera Carmen by Georges Bizet. The title "Musical Excerpt from the Toreador Song (Carmen)" is centered at the top. Below the title, the composer's name "Georges Bizet (1838 - 1875)" is written. The music is written on three staves. The first staff is in C major and 2/4 time. The second staff is in G major and 2/4 time. The third staff is in D major and 2/4 time. The music is a simple, catchy melody that is easy to remember.

- III. Choral Literature Lesson. Continue to review and refine diction, phrasing, dynamics, vowel unification, etc. These are not only crucial concepts for good choral sound, but we will also be judged on them at Festival!
- A. Attacks and releases (in sections or choir)
 - B. Breathing (staggered breathing / phrasing)
 - C. Intonation (within the chords and in sections)
 - D. Check posture and support.
 - E. Try singing the piece A cappella.
 - F. Rhythm / Tempo (Is everyone executing correct note values.)
 - G. Dynamics (Are you observing the composers markings)
 - H. Articulation
 - I. Blend
 - J. Balance

Week Twenty-Five

Students will...

- incorporate and demonstrate objectives previously learned, in the music they are preparing for festival 1.8-1.10, 2.1, 2.3
- will demonstrate the ability to follow a conductor 2.5a-j (NS 1)

Procedures:

- I. Warm Up: Utilize whatever physical and/or vocal exercises with which you feel comfortable. Give attention to the gestures and verbal cues you use, are they sending messages that are contrary to what you want vocally.
- II. Rhythmic Drill/Melodic Drill: At this point in the year you are aware of your students' deficiencies. Find drills and exercises that will help reinforce and improve these particular skills.
- III. Choral Literature

Festival Tips: - Reconfirm buses

- ✓ *Make sure your permission slips are in and that you bring them with you to festival.*
- ✓ *Don't forget to bring three envelopes containing octavos of each selection your group is singing. Include a new cassette in each envelope.*
- ✓ *Take roll on the bus and do a head count/ do the same when returning to school.*
- ✓ *Leave a list with the office of those students in the group who for whatever reason are not accompanying you to festival, as well as a list of the students going.*
- ✓ *You should make arrangements with another teacher to keep the student/s if the rest of the class is attending festival.*
- ✓ *Know where you are going !!! Sometimes the bus drivers are new and do not know where they are going.*

Week Twenty-Six

The student will....

- participate in scheduled performances of their ensemble (12.1) (NS 1)
- work in cooperation with the director and other students to produce a cohesive musical sound (12.2) (NS 6)

Procedures:

- I. Warm Ups and Sight Reading. Be sure and incorporate Major and Minor ear training into your exercises. See CAP #1 for suggestions and games and quizzes.
- II. Review with the students the importance of participation. Each student is extremely vital to the ensemble, that is why attendance is mandatory, and their performance is a large portion of their grade.
- III. Review Concert Etiquette: School, Festival and Community Concerts
 - A. No talking
 - B. Keep eyes and ears on the director at all times
 - C. Once in the hall no one is allowed to leave or move around during a performance.
 - D. Practice proper applause
 - E. Discuss bus rules.
 - F. Practice entering/exiting the risers with hands at side, walking and standing tall, no fidgeting, etc
- IV. Choral Literature: As you sing each piece choose a few members of the class to be the adjudicators. Give them a copy of the adjudication sheet and have them evaluate the performance and then discuss why they gave the scores they did. Have a discussion on whether it is possible to evaluate your performance as a member of the performing group. Can you hear balance? Tone Color? Can you see where the focus of the entire group is? What are some of the difficulties and problems that you think adjudicators face?

Week Twenty-Seven

End of Third Quarter

The student will...

- participate in scheduled performances of their ensemble (12.1) (NS 1)
- work in cooperation with the director and other students to produce a cohesive musical sound (12.2) (NS 6)

This is festival week, plan on having the substitute present a composer listening lesson, or composer video lesson, with the students who are not attending festival. The accompanying worksheets help focus their attention and keep the students quiet and attentive to the substitute. These sheets also provide you with another grade for the quarter.

The worksheets are included at the back of this document.

Week Twenty-Eight

The student will....

- compare performance styles (10.2) (NS 6, 7)
- recognize the opportunity to audition for district Honor Choir
- Perform at District Choral festival (11.4)

Procedures:

- I. Warm up: Vocalize, Rhythmic Drill, Melodic Drill
- II. Give each student a festival adjudicator sheet. Have the students listen to their performance and evaluate it. Then have the students listen to the tapes containing the adjudicators comments and discuss whether or not they heard the same things as the adjudicators.
- III. Work Choral Literature – Beginning Choirs – All City Festival
- IV. Discuss the opportunity to audition for Honor Choir:
 - A. Pass out informational letter and permission slip
 - B. Review the audition process and what will be required of each student.
 - C. Require students to rehearse with you prior to auditioning.
 - D. Pre-Audition your students: Don't allow ill-prepared students to audition.

Week Twenty-Nine

Beginning of Fourth Quarter

Curriculum Performance Objectives: 1.8-1.10, 2.1, 2.3, 10.2, 11.4, 12.1, 12.2

State Content Standards: 1, 6, 7.

Concepts introduces/reviewed this month:

Diction

Phrasing

Dynamics

Vowel unification

Performance style

Performance etiquette

The student will...

- perform at All-City Choral festival
- be able to notate dictated rhythmic patterns 3.6f (NS 5)
- compare performance styles (10.2) (NS 6, 7)
- compose a rhythmic composition using eighth, quarter, half, and whole notes and equivalent rests (6.1)

Procedures:

- I. Warm up - Rhythmic Drill –your students should be sight- reading fairly well by this time of the year. Try to give them interesting examples to read. Vary your activity, make a game or it sometimes or sight read as an individual quiz. All note values from the sixteenth note and equivalent rests to the whole note and its equivalent rest should be incorporated now. Dictate four to eight measures of rhythm to your students. *Dictation is included as an objective the second year. You will find that the students appreciate the challenge. Just remember to go slowly and keep patterns within their capabilities.* Allow the students to compose a eight to twelve measure tune for extra credit, or as a class assignment. Give them a specific time signature and key signature.
- II. Melodic Drill - sight read measures of melody using stepwise, skip and same movement. Hand sign and sing intervals, then read them from board. When writing the intervals on the board or overhead, write them melodically and harmonically. Continue to review Major and Minor chords.
- III. You may use a composer listening lesson with the attached worksheet, or a worksheet that corresponds to the video composer series. These provide interesting lessons for the students when you must use a substitute. They also provide you with an additional grade for each student.

Week Thirty

The student will...

- sing musically with proper phrasing 1.9 (NS 1)
- sing at various dynamic levels while maintaining correct breath support and tone quality 1.10 (NS 1)
- compose a melody using symbols and traditional terms 6.2 (NS 4)
- improvise eight count phrases based on simple major scale 7.1c (NS 3)

Procedures:

- I. Warm Up: Stretching, vocal exercises of your choosing, and sight singing.
- II. Compose a eight measure melody. Give the students very specific parameters. For example, $\frac{3}{4}$ time, use notes from the pentatonic scale, and avoid skips of more than a third.
- III. Have a student or yourself sing a question on 'doo' or 'doot' in the scale of 'C.' Invite another student to answer. You can begin this exercise using a known song or nursery rhyme. Sing a phrase, have someone or the entire class answer you by singing the second phrase. Eventually, sing a phrase with slight variations and invite the students to do the same with the second phrase.
- IV. Choral Literature – Prepare for your spring or summer concert. Perhaps introduced some show or pop music for a change of pace. This might be a good time to do a unit on musical theater, or interesting careers/jobs in the music business.

Supplemental Materials

Name _____

Beethoven Lives Upstairs Video Listening Guide

1. What is the boy's name?

2. Why did the family rent a room to Beethoven?

3. What did the neighbor boys call Beethoven?

4. What is the housekeeper's name?

5. Who comes to the door looking for Beethoven?

6. What strange behavior did the boy observe at night?

7. What did Beethoven do at the restaurant?

8. What special invitation did Beethoven receive?

9. What did Beethoven tell the woman to do with the shutters?

10. Since he could not hear, Beethoven asked the boy to

11. What did the woman's husband love?

12. What did Christoph run to get?

13. Musicians should have the spirit of a gypsy and the discipline of a

14. What did the boy's father do for a living before he died?

15. Beethoven's dad would pull him out of bed to

16. What did Christoph bring to Beethoven?

17. What did the singers complain about?

18. What was not ready in time for the performance?

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why.

Beethoven Lives Upstairs Video Listening Guide

1. What is the boy's name?
The boy's name is Christoph.

2. Why did the family rent a room to Beethoven?
They needed the income.

3. What did the neighbor boys call Beethoven?
Crazy Man, Ape Man

4. What is the housekeeper's name?
Sophie

5. Who comes to the door looking for Beethoven?
His friend, Mr. Schindler.

6. What strange behavior did the boy observe at night?
Bach throwing water over himself.

7. What did Beethoven do at the restaurant?
He threw his meal on the waiter.

8. What special invitation did Beethoven receive?
An invitation for dinner with the prince.

9. What did Beethoven tell the woman to do with the shutters?
Sell them.

10. Since he could not hear, Beethoven asked the boy to
write things down.

11. What did the woman's husband love?
The sound of the bells.

12. What did Christoph run to get?
Pencils.

13. Musicians should have the spirit of a gypsy and the discipline of a
soldier.

14. What did the boy's father do for a living before he died?
He was a doctor.

15. Beethoven's dad would pull him out of bed to
practice the piano.

16. What did Christoph bring to Beethoven?
A hearing aid device.

17. What did the singers complain about?
The notes being too high.

18. What was not ready in time for the performance?
Beethoven's suit coat.

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why.

Name _____

Rossini's Ghost Video Listening Guide

1. How was the girl embarrassed at school?

2. What did her grandma save in the suitcase?

3. How many operas did Rossini write?

4. The women first met on the set of what opera?

5. How many days did Rossini have to write the opera?

6. The singer's name is

7. The dancer's name is

8. What did the girl warn Rossini about?

9. The girl's name is

10. The duchess reduced the singers wages by

11. After lunch, they went to the

12. What happened backstage before the performance?

13. What animal got loose on the stage?

14. How did the crowd respond on opening night?

15. What did Lilliana tell him about both Martina and Rosalie?

16. How did the crowd respond on the second night?

17. Why was the crowd chanting "Rossini"?

18. What did Lilliana show Rossini to encourage him?

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why

Rossini's Ghost Video Listening Guide

1. How was the girl embarrassed at school?
She tripped and fell during a dance.

2. What did her grandma save in the suitcase?
Ballet costumes

3. How many operas did Rossini write?
Over 40

4. The women first met on the set of what opera?
"The Barber Of Seville"

5. How many days did Rossini have to write the opera?
13

6. The singer's name is
Martina

7. The dancer's name is
Rosalie

8. What did the girl warn Rossini about?
A cast member was plotting against him!

9. The girl's name is
Lillianna

10. The duchess reduced the singers wages by
one-half.

11. After lunch, they went to the
Collesium in Rome

12. What happened backstage before the performance?
The "guitar" was sabotaged.

13. What animal got loose on the stage?
A cat.

14. How did the crowd respond on opening night?
They loved it!

15. What did Lilliana tell him about both Martina and Rosalie?
They both loved him!

16. How did the crowd respond on the second night?
very well

17. Why was the crowd chanting "Rossini"?
They were praising him!

18. What did Lilliana show Rossini to encourage him?
The program her grandmother had saved!

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why.

Name _____

Bach's Fight For Freedom Video Listening Guide

1. What does the boy want to become?

2. What is the boy's name?

3. What is Bach's job at the palace?

4. What does the boy's father do for a living?

5. What is the dog's name?

6. What is Bach's complaint?

7. What is Frederick's new job?

8. What does Frederick use to fix the organ knob?

9. Bach sneaks away to play at what special event?

10. Why does Frederick get in trouble?

11. What is the consequence for Bach's disobedience?

12. Bach encourages Frederick to live life in

13. Why did Frederick go to Bach's house?

14. Who offered Bach a concertmaster position?

15. Why was Bach locked up?

16. What did Frederick drop on the stairs?

17. In what strange place did the Duke fall asleep?

18. Why did Frederick's father get mad at Bach?

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why.

Bach's Fight For Freedom Video Listening Guide

1. What does the boy want to become?
He wants to be a stone mason.

2. What is the boy's name?
Fredrick

3. What is Bach's job at the palace?
He is the chapel organist.

4. What does the boy's father do for a living?
He is a valet in service to the Duke.

5. What is the dog's name?
The dog's name is CoCoCo.

6. What is Bach's complaint?
The organ loft is too hot and the instrument goes out of tune.

7. What is Frederick's new job?
He will serve as Bach's assistant.

8. What does Frederick use to fix the organ knob?
He uses a dab of glue.

9. Bach sneaks away to play at what special event?
He plays at an engagement party.

10. Why does Frederick get in trouble?
He is forbidden to go to the Red Palace.

11. What is the consequence for Bach's disobedience?
He does not get promoted to concertmaster.

12. Bach encourages Frederick to live life in
passion.

13. Why did Frederick go to Bach's house?
He was invited for lunch.

14. Who offered Bach a concertmaster position?
Prince Leopold

15. Why was Bach locked up?
The Duke did not want him to leave for his new position.

16. What did Frederick drop on the stairs?
He dropped an armful of firewood.

17. In what strange place did the Duke fall asleep?
He fell asleep in his dinner plate.

18. Why did Frederick's father get mad at Bach?
He was upset about Bach's influence on his son.

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why.

Name _____

Handel's Last Chance Video Listening Guide

1. Where does the story take place?

2. Who is the boy that ran away with the chicken?

3. What church did Handel come to work in?

4. Who does Handel describe as "muling alley cats"?

5. What does the boy's mother do for a living?

6. What is the name of the absent-minded dean at the school?

7. What does Jamie's mother promise to do for Handel?

8. Who is the boy assigned to help Jamie at school?

9. Where did Jamie's dad work?

10. What school subject does Jamie need help in?

11. What is Jamie doing when Handel first hears him sing?

12. Why are the other boys mean to Jamie?

13. What is Jamie especially good at?

14. Who rescued Jamie from the school boys?

15. What does Handel promise to teach Jamie, if he stays in school?

16. Why did Jamie start doing the laundry?

17. What is the name of Handel's new oratorio?

18. Where did Toby say that Jamie sold the watch?

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why.

Handel's Last Chance Video Listening Guide

1. Where does the story take place?
The story takes place in Dublin, Ireland.

2. Who is the boy that ran away with the chicken?
Jamie

3. What church did Handel come to work in?
St. Patrick's

4. Who does Handel describe as "muling alley cats"?
The choir at St. Patrick's.

5. What does the boy's mother do for a living?
She is a washer woman - she does laundry.

6. What is the name of the absent-minded dean at the school?
Dean Swift

7. What does Jamie's mother promise to do for Handel?
She will wash and iron his shirts for free.

8. Who is the boy assigned to help Jamie at school?
Toby Binton

9. Where did Jamie's dad work?
He worked at Binton's mill.

10. What school subject does Jamie need help in?
He needs help in reading.

11. What is Jamie doing when Handel first hears him sing?
He is washing the steps.

12. Why are the other boys mean to Jamie?
They think he does not belong there, because he is poor.

13. What is Jamie especially good at?
He is a very good singer.

14. Who rescued Jamie from the school boys?
Mr. Handel

15. What does Handel promise to teach Jamie, if he stays in school?
How to read music.

16. Why did Jamie start doing the laundry?
His mother was taken to debtor's prison.

17. What is the name of Handel's new oratorio?
The Messiah

18. Where did Toby say that Jamie sold the watch?
In the thief's market.

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why.

Name _____

Bizet's Dream Video Listening Guide

1. Why is the teacher late?

2. The housekeeper accused the girl of coming down the stairs like an

3. Where is the girl's father?

4. The piano teacher's son is

5. What is the girl's name?

6. The piano teacher (Bizet) is writing music for an

7. What color is the balloon?

8. What instruments are the men playing by the outdoor cafe table?

9. What does Bizet's neighbor do for a living?

10. Who is the gypsy in the opera story?

11. Who is the soldier in the opera story?

12. Where does the opera story take place?

13. Who is the "palm reader" at Bizet's neighbor's house?

14. Where do Bizet, Michelle, and Jacques go?

15. For Bizet, music helps him to sort through his

16. Why is the opera story upsetting to Michelle?

17. After leaving the train station, where does Michelle go?

18. What is Bizet worried about?

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why.

Bizet's Dream Video Listening Guide

1. Why is the teacher late?
He stopped at the bakery.

2. The housekeeper accused the girl of coming down the stairs like an
elephant !

3. Where is the girl's father?
Spain

4. The piano teacher's son is
Jacques.

5. What is the girl's name?
Michelle

6. The piano teacher (Bizet) is writing music for an
opera.

7. What color is the balloon?
Red

8. What instruments are the men playing by the outdoor cafe table?
Harmonica & Accordion

9. What does Bizet's neighbor do for a living?
He is a painter.

10. Who is the gypsy in the opera story?
Carmen

11. Who is the soldier in the opera story?
Don Jose

12. Where does the opera story take place?
Seville, Spain

13. Who is the "palm reader" at Bizet's neighbor's house?
Nicole

14. Where do Bizet, Michelle, and Jacques go?
To the river.

15. For Bizet, music helps him to sort through his
feelings.

16. Why is the opera story upsetting to Michelle?
She thinks it will happen with her father.

17. After leaving the train station, where does Michelle go?
The painter's house.

18. What is Bizet worried about?
His life, his marriage, and his opera.

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why.

Name _____

Liszt's Rhapsody Video Listening Guide

1. Liszt is known for being a great

2. Why did the boy say he needed two more coins?

3. The fortune teller said his (Liszt's) life was going

4. Where does Liszt go to see the violin player again?

5. What is the fortune teller's name?

6. Why does Liszt take the boy in?

7. Describe the boy's behavior in Liszt's house.

8. What does Liszt have to do if he loses the bet?

9. Fanny told Liszt he had technique, but no

10. Why did Liszt want the piano turned on the stage?

11. What contest did Liszt enter the boy in?

12. What did they accuse the boy of stealing?

13. Where was the bracelet found?

14. Fanny said, "Do not try to be something you are not! What you are is

15. In the competition, the boy was number

16. Why was the boy disqualified?

17. What did Liszt learn from the boy?

18. How did Liszt's music change as a result of what he learned?

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why.

Liszt's Rhapsody Video Listening Guide

1. Liszt is known for being a great
pianist.

2. Why did the boy say he needed two more coins?
To do a magic trick, but really to steal them.

3. The fortune teller said his (Liszt's) life was going
nowhere !

4. Where does Liszt go to see the violin player again?
To the gypsy camp.

5. What is the fortune teller's name?
Fanny

6. Why does Liszt take the boy in?
He believes that with training he can be a virtuoso!

7. Describe the boy's behavior in Liszt's house.
Destructive!

8. What does Liszt have to do if he loses the bet?
Give a private concert for the guy's friends.

9. Fanny told Liszt he had technique, but no
heart .

10. Why did Liszt want the piano turned on the stage?
So they could see his hands and profile!

11. What contest did Liszt enter the boy in?
The City Music Competition

12. What did they accuse the boy of stealing?
A bracelet.

13. Where was the bracelet found?
In the garden.

14. Fanny said, "Do not try to be something you are not! What you are is
enough !"

15. In the competition, the boy was number
13.

16. Why was the boy disqualified?
He did not play the piece as written.

17. What did Liszt learn from the boy?
To play with passion.

18. How did Liszt's music change as a result of what he learned?
Discuss different possibilities.

19. On the back of this paper, write about an important lesson you can learn from this video.

20. On the back of this paper, write about what part you liked best in the story and why.

SUGGESTED LITERATURE FOR MS SOLO/ENSEMBLE FESTIVAL

From the book **International Folk Songs for Singers** (Alfred)

Schalf in Guter Ruh
Guter Mond
Santa Lucia
The Last Rose of Summer

From the book **Folk Songs for Singers** (Alfred)

Danny Boy
To The Sky
She's Like The Swallow
Homeward Bound

From the book **Folk Songs for Singers, Vol. 2** (Alfred)

Poor Boy
He's Gone Away
Old Dan Tucker
Simple Gifts

From the book **First Book of Mezzo-Soprano/Alto Solos** (G. Schirmer)

American Lullaby
Christopher Robin is Saying His Prayers
Cloud Shadows
Loveliest of Trees
Silent Noon

From the book **First Book of Soprano Solos** (G. Schirmer)

Have You Seen But A White Lily Grow
Water Parted Form the Sea

From the book **First Book of Tenor Solos** (G. Schirmer)

Come Again, Sweet Love
Black Is The Color Of My True Love's Hair
Loch Lomond

From the book **First Book of Baritone/Bass Solos** (G. Schirmer)

Sea Fever
Blow, Blow Thou Winter Wind
Shenandoah

From the book **Solos for Young Voices** (Shawnee)

Barbara Allen
Bought Me A Cat
Skye Boat Song

Power Point Presentations

The accompanying CD includes four PowerPoint presentations created to supplement the instruction of the Baroque, Renaissance, Classic and Romantic periods. The presentations have been saved in two formats, 1) for computers that already have Microsoft PowerPoint 2002 or newer installed and 2) for systems that do not have PowerPoint installed.

The disc should be accessible on both Macintosh and PC environments.

To access the presentations

- 1) Insert the disc into the CD drive on the computer.
- 2) On the disc are two file folders labeled PowerPoint and Non-PowerPoint.
 - A. Choose PowerPoint if you know that your system is running at least PowerPoint 2002
 - B. Choose Non-PowerPoint if you know that your system is not running at least PowerPoint 2002 and skip to step four (4) of the instructions.
 - C. If you are unsure which file to open, you may try both. The only differences in the files are that the PowerPoint 2002 version runs more smoothly and has more animation.
- 3) PowerPoint: In this file you will find four more files labeled Baroque, Renaissance, Classical and Romantic. You may access any of the programs by simply double clicking on the icon. The Presentation will automatically begin. To move through the slides, simply press the space bar or click on the mouse to move forward. If you wish to move backward, press "P" on the keyboard
- 4) Non-PowerPoint: In this file you will find four more files labeled Baroque, Renaissance, Classical and Romantic. You must double click on file and it will attempt to install PowerPoint Viewer onto your computer. The presentations will not run without this program. If your computer has a FailSafe type program that will not allow you to install the program, you will need to contact your schools technology coordinator.
- 5) Once the PowerPoint Viewer is installed you will be able to run the presentations. You move forward through the presentation by pressing the spacebar or by clicking on the mouse. You may move backward through the presentation by pressing the "P" key on your keyboard.

The presentations are intended to be used with an LCD projector. Most schools have at least one, but you will need to contact your technology coordinator, in order to make arrangements to use it.

If you are having difficulties getting the programs to run, feel free to contact Jeffrey Medlock at Lawrence Jr. High for assistance.

Name _____

BAROQUE

PowerPoint Activity Sheet

The Baroque era is from 1600 - _____.

Music, art, architecture, and literature became _____.

HISTORY

In the year _____, Dutch opticians invented the telescope.

In the year _____, Pilgrims arrived in America.

In the year _____, Harvard College was founded.

In the year _____, the first opera house was established in Austria.

In the year _____, Johann Sebastian Bach was born.

In the year _____, the first American newspaper started, THE BOSTON NEWS

LETTER.

ART

Artists:

Characteristics:

_____	_____
_____	_____
_____	_____
_____	_____

ARCHITECTURE

Characteristics:

MUSIC

Composers:

Characteristics:

_____	_____
_____	_____
_____	_____
_____	_____

AUTHORS

BAROQUE

PowerPoint Activity Sheet

The Baroque era is from 1600 - **1750**.

Music, art, architecture, and literature became ***elaborately detailed and ornamented***.

HISTORY

In the year **1600** , Dutch opticians invented the telescope.
 In the year **1620** , Pilgrims arrived in America.
 In the year **1636** , Harvard College was founded.
 In the year **1652** , the first opera house was established in Vienna.
 In the year **1685** , Johann Sebastian Bach was born.
 In the year **1704** , the first American newspaper started, THE BOSTON NEWS

LETTER.

ART

Artists:

Rembrandt
Hogarth
Bernini

Characteristics:

Space filled with action and movement
Sense of dynamics and passion
Creating illusion

ARCHITECTURE

Characteristics:

Twisting, curling designs
Elaborate carvings

MUSIC

Composers:

Purcell
Vivaldi
Bach
Handel

Characteristics:

Polyphonic texture
Word painting
Contrasting dynamics
Dramatic choral works

AUTHORS

Descartes
Milton
Moliere

Name _____

CLASSICAL

PowerPoint Activity Sheet

The Classical era is from 1750 - _____.

Social, _____, and _____ led many countries to _____.

Reason, tolerance, _____, _____, and _____ replaced repression, _____, ignorance, and _____.

HISTORY

In the year _____, over a million people lived in colonial America.

In the year _____, Benjamin Franklin flew a kite in a thunderstorm - ELECTRICITY!

In the year _____, Mozart (age 8) wrote his first symphony.

In the year _____, George Washington became the first president of the United States.

In the year _____, the Bill of Rights becomes part of the US Constitution.

In the year _____, Stille Nacht, Heilige Nacht is written (Silent Night)

ART

Artists:

Characteristics:

_____	_____
_____	_____
_____	_____

ARCHITECTURE

Structure:

Architect:

_____	_____
_____	_____
_____	_____

MUSIC

Composers:

Characteristics:

_____	FORM _____
_____	TEXTURE _____
_____	TIMBRE _____

AUTHORS

CLASSICAL

Powerpoint Activity Sheet

The Classical era is from 1750 - **1820**.

Social, **political**, and **economic conditions** led many countries to **abolish monarchies**.

Reason, tolerance, **hope**, **knowledge**, and **justice** replaced repression, **despair**, **ignorance**, and **political abuse**.

HISTORY

In the year **1750** , over a million people lived in colonial America.
 In the year **1752** , Benjamin Franklin flew a kite in a thunderstorm - ELECTRICITY!
 In the year **1764** , Mozart (age 8) wrote his first symphony.
 In the year **1789** , George Washington became the first president of the United

States.

In the year **1791** , the Bill of Rights becomes part of the US Constitution.
 In the year **1818** , Stille Nacht, Heilige Nacht is written (Silent Night)

ART

Artists:	Characteristics:
de Goya	Art looks to ancient Greece and Rome for inspiration.
David	
Houdon	His most recognizable art is on some American coins.

ARCHITECTURE

Structure:	Architect:
U.S. Capital Building	Thornton-Latrobe-Bulfinch
Monticello	Thomas Jefferson
The White House	James Hoban

MUSIC

Composers:	Characteristics:
Mozart	FORM Order, symmetric design, clearly organized
Haydn	TEXTURE Homophony, melodies generally on the top line
Beethoven	TIMBRE Instrumental, especially orchestral, music was dominant

AUTHORS

Thomas Jefferson
Jane Austen
Jonathan Swift

Name _____

RENAISSANCE

PowerPoint Activity Sheet

The Renaissance era is from 1450 - _____.

This " _____ " brought about advances in _____, _____, _____, _____, and _____.

Individualism: _____

Humanism: _____

HISTORY

In the year _____, Gutenberg invented printing with moveable type..

In the year _____, the first printed music appeared.

In the year _____, Columbus arrived in America.

In the year _____, William Shakespeare was born.

In the year _____, Sir Walter Raleigh discovered Virginia.

In the year _____, Zacharias and Hans Janssen invented the microscope.

ART

Artists:

Characteristics:

ARCHITECTURE

Structure:

Architect:

SACRED MUSIC

Composers:

Characteristics:

SECULAR MUSIC - MADRIGALS

AUTHORS

RENAISSANCE

PowerPoint Activity Sheet

The Renaissance era is from 1450 - **1600**.

This "Rebirth " brought about advances in **science, art, philosophy, exploration, and discovery**.

Individualism: **new self-awareness and self-assurance**

Humanism: **importance of having knowledge and skills in many different areas (languages, literature, philosophy)**

HISTORY

In the year **1440** , Gutenberg invented printing with moveable type.
 In the year **1465** , the first printed music appeared.
 In the year **1492** , Columbus arrived in America.
 In the year **1500** , William Shakespeare was born.
 In the year **1584** , Sir Walter Raleigh discovered Virginia.
 In the year **1590** , Zacharias and Hans Janssen invented the microscope.

ART

Artists:	Characteristics:
da Vinci	Light and dimension
Holbein the Younger	Intrigued by the lines and structure of the human body
Boticelli	

ARCHITECTURE

Structure:	Architect:
Ca' d'Oro	Italian Gothic, Venice
Palace of Charles V	Pedro Machuca
Piazza del Campidoglio	Michelangelo Buonarotti

SACRED MUSIC

Composers:	Characteristics:
des Prez	Perfected the technique of imitative polyphony, wrote religious music
Palestrina	Implied homophonic textures, wrote religious music
Luther	Brought about the protestant reformation, introduced the chorale

SECULAR MUSIC - MADRIGALS

Madrigals were sung in the language of singers.
Madrigal texts described pastoral scenes and affairs of the heart.
Word painting and extreme emotional states were dramatically portrayed.
Madrigals were sung at social gatherings by small groups.

AUTHORS

Cervantes
Shakespeare