

Lesson 3/3

CHORAL REHEARSAL TECHNIQUES ASSESSMENT FORM

NAME Liam

CHORAL SELECTION Pretty Horae

DATE 4/18/17

WLS

LESSON PLANNING

E G F NI

OBJECTIVES

CLARITY OF PROCEDURES

X

LP?
← good revision
& flow into new material.

TEACHING / REHEARSAL SKILLS

REHEARSAL MANAGEMENT

X

PACE OF TEACHING

X

CORRECTION OF PROBLEMS

X

CLARITY OF VERBAL DIRECTIONS

X

USE OF VOCAL DEMONSTRATIONS

X

KNOWLEDGE OF THE SCORE

X

Solid awareness of form

KEYBOARD SKILLS

S/d WW Good interaction w/ players

CONDUCTING SKILLS

X → could be more

VOCAL AND PHYSICAL WARM UPS

X+

stretcher / If the people /
D - scale in half notes

USE OF SIGHT READING EXERCISES

X

FUN FACT (VERBAL PROGRAM NOTE)

Nice challenge as we moved to the ends

COMMENTS

Your lesson thought process is good & you have the plans in your head. Please submit plain paper so I can check the steps.

E = Consistently / regularly (3) / G = sometimes (2) / F = rarely (1)

NI = never



Rehearsal Plan 3

taught

Name: Liam Callan
Ensemble: Middle School Select Choir
Grade(s): 7/8

Date: 4/5/17
voicing (choral): SAB

1. Measurable Objective(s): (Measurable learning objectives use action verbs to describe what you want the students to be able to do by the end of the class, course, or unit)

✓ By the end of this lesson, students will be able to confidently sing the piece front to back

2. Required Prior Knowledge and Skills: (What must students know to be successful)

- Solid knowledge of group homophonic singing
- ✓ • Basic music theory knowledge (syncopated rhythms and pitches)
- Non-diatonic notes
- Ability to confidently sing dissonant intervals and basic polyphony

3. Review Needed: (What needs to be reviewed to reinforce prior learning related to this lesson)

- Tight interval harmonizing
- Singing in independent parts
- ✓ • Measures 5-58 macro

4. Materials, Repertoire, Equipment needed:

- Sheet music for 'All the Pretty Little Horses'
- Projector
- Speakers
- Piano
- Accompanist

5. Agenda: (list items to be taught and post – use large paper and dark marker if white board is not available)

1. Warm-ups
2. 5-58
3. 58-74
4. 82-end
5. Full run through

6. Lesson Sequence (be sure to list time in the pacing section)

Pacing

--	--

<p>A. Brief Opening: (Teacher posted brief assignment that may be done independently. Brief reading writing, editing, or problem solving activity to ready them for learning – may be a question about the music that will be rehearsed or at the younger levels it may be a learning activity setting up for today's lesson)</p> <p>Michael's Warmup</p>											
<p>B. Warm-up and purpose of warm-up: (Add more than two as needed)</p> <ol style="list-style-type: none"> 1. Michael's Warmup 2. If the People – Same key as piece, good practice for part singing 3. Scale in 3rds and seconds (3 groups instead of 2) 	<p>1. 3 minutes</p> <p>2. 2 minutes</p> <p>3. 3 minutes</p>										
<p>Sight-reading/aural training (may be used to prepare for piece rehearsed)</p> <ul style="list-style-type: none"> • All of the music for this piece is sight-reading <p><i>until they sing the material a second time technically they are not sightreading any longer.</i></p> <p>Theory: (optional)</p> <ul style="list-style-type: none"> • <u>Non-diatonic harmony at m58</u> <i>the "digression"</i> 											
<p>Marked score: (problems/challenges to be addressed from score study)</p> <ul style="list-style-type: none"> • Splitting in 3 parts at 38 ✓ • 41 non-diatonic harmony in B ✓ • Polyphony at 52/53 ✓ • Contrary motion with non-diatonic harmony at m58 ✓ 											
<p>Title/Composer (rehearsal procedure, mm numbers, teaching strategies) '<i>All The Pretty Little Horses</i>' – Arr. Andy Beck (mm-and objective for those measures)</p> <p><i>good start & pace -</i></p> <table border="1"> <tr> <td data-bbox="225 1520 1203 1556">5-58. Run through</td> <td data-bbox="1203 1520 1396 1556">2 minutes</td> </tr> <tr> <td data-bbox="225 1556 1203 1591">58-74 Learn new parts</td> <td data-bbox="1203 1556 1396 1591">4 minutes</td> </tr> <tr> <td data-bbox="225 1591 1203 1627">82-end read through</td> <td data-bbox="1203 1591 1396 1627">3 minutes</td> </tr> <tr> <td data-bbox="225 1627 1203 1663">58-end read through</td> <td data-bbox="1203 1627 1396 1663">2 minutes</td> </tr> <tr> <td data-bbox="225 1663 1203 1698">Full run through of piece</td> <td data-bbox="1203 1663 1396 1698">3 minutes</td> </tr> </table> <p><i>this went well in the teaching</i></p>	5-58. Run through	2 minutes	58-74 Learn new parts	4 minutes	82-end read through	3 minutes	58-end read through	2 minutes	Full run through of piece	3 minutes	
5-58. Run through	2 minutes										
58-74 Learn new parts	4 minutes										
82-end read through	3 minutes										
58-end read through	2 minutes										
Full run through of piece	3 minutes										
<p>C. Assessment: (What evidence will show that the students understand? Describe the assessment used – formal and informal assessments based on learning objectives)</p> <p>Individually <u>assessing</u> group's ability to pick up independent harmony</p>											

again, check & possibly reword this
Consider using the word "teacher" – the person who is doing the assessment – You.

lines from 36-52 and ability to sing separate melody parts from 52-58	
D. Closing/Wrap-up: (This is a recap of the key learning of the day to check for understanding. Could be a ticket to leave as individuals or group answers)	2 minutes
✓ A full run through of the piece. <i>done!</i>	
E. Follow-up in future rehearsals: Tightening dynamics, pronunciation and general interpretation.	
6. Accommodations: (a. Special Needs, b. ELL etc.)	
✓ If a student struggles to sing the harmony parts so far as they won't make progress in the class, they can sing the melody (in their chosen octave)	
8. Teacher Reflection/Self-Evaluation: (a. Reflect on the process and include student responses b. Rethink & Revise - what could you have done differently to improve the outcome of this lesson)	
9. National Standards: (Creating, Performing, Responding) MU:Pr4.1.E.1a MU:Pr4.2.E.1a MU:Pr4.3.E.1a	
10. State Standards: (Singing, Reading & Notation, Playing Instruments, Improvisation & Composition, Critical Response, Purposes & meaning in the arts, Role of artists in communities, Concepts of style, stylistic influence & stylistic change, Inventions technologies & the arts, Interdisciplinary connections) 1.6 Sing independently with increased accuracy, expanded breath control, and extended vocal range 1.7 Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2, on a scale of 1 to 6 (level 3 for choral ensemble), including some songs performed by <u>memory</u> * <i>aha (would you consider this as another goal in (theoretical) Lesson #4 as beyond?)</i> 1.8 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed, and using a variety of languages 1.9 Sing music written in two and three parts (up to four parts in choral ensemble), with and without accompaniment	

*MMS
re the
selection.*

*as another
goal in
(theoretical)
Lesson #4
as beyond?
(u)*