

## Choral Rehearsal Lesson Plan

### **Basic Information**

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Ball State, Choral Methods Choir, Grades 15-16

Cooperating: Dr. Ester

October 14, 2014 8:00 am

### **Prerequisite Knowledge and Skills for this rehearsal**

Echo translate level 2 rhythm patterns

### **Behavioral Objective(s) (with correlated national standards indicated)**

At the conclusion of this lesson, students will be able to:

- Demonstrate improved resonant quality in closed consonants (NS1)
- Perform measures 5-30 of *The Little Drummer Boy* accurately in cut time (NS1)
- Demonstrate understanding of cut time by patting the beat (NS 1)
- Self-evaluate regarding performance success using music terminology (NS6, NS7)

### **Materials**

Piano

Sheet music for *The Little Drummer Boy*

Whiteboard

Markers

### **Procedures**

#### **0:00 Music Literacy**

Model/Echo/Echo translate:

Level 2 rhythm patterns

Read melody in measures 5-9 on takadimi in 4/4 time.

Have them look at the beginning to see it's in cut time.

4/4 time is called common time because it is the most common, and is often times represented C rather than 4/4. So instead of the quarter not getting the beat the half note gets the beat.

What part in the score solidifies the piece being in cut time and the half note getting the beat? (bass part)

Look at measure 10, if in cut time what are quarter notes?

Have them perform the drone on takadimi in measures 5-9, while I perform on takadimi in cut time.

#### **0:03 Lesson CMP Focus: Cut time**

- Rote teach parts: starting from beginning.  
[Others audiate/hum, utilize looping, moving around, reminding of resonance and tone, rhythm]

- While all other parts are learning their sections, have those not singing keep a steady beat feeling cut time
- Bass mm. (3-4) 5-8, 9-12; mm. 5-8 and 9-12 same or different?
- Soprano mm. 5-8, then mm. 9-12, then sing 5-12. Bass part singing while modeling, teach transition from 12-13
- SB mm. 3-12 together
- Alto mm. 5-8, then mm. 9-12, then sing mm. 5-12, teach transition from 12-13
- SAB sing mm. 3-12 together
- Practice transition from measure 12 to 13, briefly

**0:09**

- All parts keep steady beat while everyone learns their parts feeling cut time
- Bass mm. 13-16, then mm. 17-22, then sing 13-22. Once bass part is learned, he will accompany modeling of other parts and then be put together with parts sung by students
- Soprano mm. 13-17, then mm. 17-22, then mm. 13-22 together, teach transition from 22-23
- SB mm. 13-22 together
- Alto mm. 13-16, then mm. 17-22, then mm. 13-22, teach transition from 22-23
- SAB mm. 13-22 all together
- Practice transition from measure 22 to 23, briefly

**0:15**

- All parts keep a steady beat while everyone is learning their parts feeling cut time
- SAB mm. 23-26, noting similarities to mm. 5-8
- Bass mm. 27-30
- Soprano mm. 27-28
- Alto mm. 27-28
- SAB all sing mm. 23-28
- Tutti sing mm. 3-28 (a cappella)
- Solicit those strengths and areas of improvement of performance
- Run with accompaniment mm. 3-28, focusing on improvements

**0:19 Closure**

Instructional: Solicit meaning, example of cut time

Performance: Run mm. 3-28 with accompaniment (request/remind of focuses)