

Kathleen Klosterman
MUSE 376
Unit Curriculum Project

The Turtle Dove Literature Spec Sheet

Title: The Turtle Dove
Composer: Unknown
Arranger: Linda Steen Spevacek

Publisher: Jenson Publications
Publication Date: 1986
Publication ID #: 43720070
Voicing: 3-part Mixed
Accompaniment: Piano and optional flute
Solos: None
Language: English
Occasion: English Folk Song/General

Voice Ranges: Part 1: Bb3-D5; Part 2: A3-D5; Part 3: D3-F#

Concepts: Casesura, ritardando, a tempo, fermata, strophic form, minor key, tonic, cadence, dynamics, folk song, obbligato, phrase, disjunct vs. conjunct
Skills: part singing, singing in unison, diction, pronunciation, homophony
Potential Problems: lack of expressive markings, diction, head voice for men, performing triphthongs and diphthongs in the music, pickup notes, transitions

The Turtle Dove Study Guide

Title: The Turtle Dove

Composer: unknown

Arranger: Linda Steen Spevacek

Voicing: 3-Part Mixed

Background/Historical Content:

This tune is an English folk song that can be traced back to the 17th Century. *True Love's Farewell*, was the more common text this tune is from. *The Little Turtle Dove* and *Ten Thousand Miles* are also titles in which the text can be found. Burns' famous poem *My Love is Like a Red, Red Rose* is derived from this text. Scotland and the United States have used variations of this folk song as well.

Terms:

cadence: a point of arrival that gives the impression of a momentary pause or final ending

chord: the combination of three or more notes sounding at the same time

dynamics: the level of loudness in music

f=forte=loud; p=piano=soft

mf=mezzoforte=medium loud; mp=mezzopiano=medium soft

pp=pianissimo=very soft; ff=fortissimo=very loud

< crescendo=gradually get louder; >decrescendo=gradually get softer

fermata: the sign indicating that a note should be held longer than its normal notation

folk song: a song having no known composer that is passed down orally and reflects the traditions of a particular culture

homophony: melody with accompaniment; in choral music, one part sings the melody while the other parts accompany it by singing the same words at the same time

legato: sung smoothly, with little interruption between notes (contrast staccato)

minor key: (natural minor) melody/composition using the minor scale

molto rit.: molto means "very"; molto rit. indicates a more dramatic slowing of the tempo

obligato: originally, an instrumental part that is required; has come to refer to an optional instrumental part

pick-up notes (anacrusis): a group of notes in a phrase preceding the first downbeat

strophic: a song in which all of the verses of the text are sung to the same music

tonic: the central tone of a song and first note of a scale

Skills:

rit.: ritardando=gradually slowing; the ritardando begins in measure 29 and ends in measure 30

a tempo: return to original tempo (speed); the a tempo comes after the ritardando in m. 30

unison: singing (playing) a single melody together at the same pitch or in octaves; students sing in unison at the beginning of the piece starting in measure 7

diphthong: a vowel sound containing two parts (sky= skah-ee); students will pronounce these diphthongs correctly whenever they occur, and also in measure 30

triphthong: a vowel sound containing three part (e.g. miles); measure 17 is where this miles triphthong takes place

Learning Goals

1. At the conclusion of this unit, students will be able to demonstrate the ability to understand through singing all of the musical terms introduced during these lessons that are involved in the piece (NS1 singing, NS5 reading and notating, & NS6 describing)
2. At the conclusion of this unit, students will be able to demonstrate the ability to sing their entire parts with correct pitches, diction, expression, and proper vowels (NS1 singing)
3. At the conclusion of this unit, students will be able to evaluate their own performances using music terminology that are found in the score (NS6 describing & NS7 understanding)

Calendar

High School: 50 Minute Daily Rehearsals

Week 1:

- Monday: Introduce the piece, folk song and history of the piece, introduce the pickup to mm. 8 and singing in unison until 18, introduce legato singing
- Tuesday: Review unison singing mm. 8-18, introduce diphthong and triphthong, and places where these occur in the score- m. 21 on thou, m. 30 on sky; assign related reading due Friday
- Wednesday: Introduce mm. 21-31; introduce ritardando and a tempo; introduce proper vowels especially on "sky" and "I"
- Thursday: Review mm. 21-31, working on shaping and dynamics; introduce homophony; introduce transition from m. 18 to the pickup to m. 21
- Friday: Review mm. 8-31; introduce obbligato; reading assignment due; goal to have mm. 8-31 memorized by next Friday

Week 2:

- Monday: Introduce pickup notes and the pickup to m. 34-44; introduce fermata; review ritardando and a tempo
- Tuesday: Review mm. 34-44; review ritardando and a tempo
- Wednesday: Introduce minor key and tonic review 8-18
- Thursday: Review 21-31 and practice transition from 31-34 for men; review minor key and tonic; introduce chord
- Friday: Polish 21-44; hand out study guide; perform 8-31 by memory

Week 3

- Monday: Introduce mm. 47-60; review unison and homophony; goal to have mm. 31-60 memorized by Friday
- Tuesday: Introduce cadence; review mm. 47-60 practice transition from mm. 44-47
- Wednesday: Review mm. 8-60; introduce strophic form
- Thursday: Introduce mm. 66-end; review mm. 8-end; assign terms quiz for Wednesday

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- Friday: Polish 8-end; perform mm. 31-60 from memory; assign singing tests for Thursday

Week 4

- Monday: Polish mm. 66-end; goal to have entire piece memorized for Friday
- Tuesday: Polish spots throughout piece
- Wednesday: Terms quiz; polish working on dynamics and blend
- Thursday: Polish spots to prepare for performance by memory
- Friday: Perform entire piece from memory

Week 5

- Monday: polish spots as needed, focusing on balance and blend
- Tuesday: dress rehearsal run through, final polishing
- Wednesday: concert night, final polishing
- Thursday: concert evaluations, performance reflection

The Turtle Dove Song Rubric

Students will sing the pickup to measures 21 through 31 accurately and expressively.

Total Points Possible: ____/ 50

	Unsatisfactory	Basic	Proficient	Distinguished
	0-7.5	8-8.5	9-9.5	10
Pitch Accuracy	Almost no correct pitches and intonation is not prevalent	Very few errors in pitch, as well as intonation	All pitches are sung correctly with no errors in intonation	All pitches and intonations of them are sung exceptionally
Rhythmic Accuracy	Almost no correct rhythms according to notated music as well as time signature and tempo is not consistent	Very few rhythmic errors performed with a consistent tempo	All rhythms are performed correctly	All rhythms are performed exceptionally with accents and integrity of rhythms adhered to
Tone Quality and Breath Support	Tone quality is poor with little or no breath support	Tonal quality and breath support are present, but are lacking in certain areas	Tonal quality and breath support are well-developed	Tone quality and breath support are mastered for the young singer
Diction	Diction according to the music is not performed at all	There are very few errors in diction and articulation while singing according to the notations in the music	Diction is performed accurately according to notated music	Diction aspects such as enunciation, pronunciation, and articulation are performed exceptionally and influences the understanding of the piece
Expression	Musical expression is not performed according to notated music	Expression is performed according to the notated music	Musical expressions are performed accurately and notably according to notated music	Musical expressions are performed exceptionally according to notated music with own interpretations

The Turtle Dove Terms Quiz

Name: _____

Date: _____

Directions: Match the words in the box with the definition. (2 points each)

Word Bank

-cadence -tonic -homophony -obbligato -minor key
-legato -fermata -strophic -triphthong -diphthong

1. A point of arrival that gives the impression of a momentary pause or final ending _____
2. A vowel sound containing two parts (sky= skah-ee) _____
3. A vowel sound containing three part (e.g. miles) _____
4. The sign (indicating that a note should be held longer than its normal notation) _____
5. Melody with accompaniment; in choral music, one part sings the melody while the other parts accompany it by singing the same words at the same time _____
6. Sung smoothly, with little interruption between notes (contrast staccato) _____
7. Melody/composition using the minor scale _____
8. Originally, an instrumental part that is required; has come to refer to an optional instrumental part _____
9. A song in which all of the verses of the text are sung to the same music _____
10. The central tone of a song and first note of a scale _____

Directions: Answer the following questions in complete sentences (5 points each).

11. Please write specific measures where a ritardando occurs in the music, and tell me what is usually follows a ritardano in this score.

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12. Where do we sing triphthongs in this piece of music? Please give me a definition of what a triphthong is.

13. Where do we all sing in unison in the music? (note: there are several places, please write at least two places)

Performance Reflection Rubric

Possible points: _____/20

	Unsatisfactory (0-3 points)	Basic (4 points)	Proficient (4.5 points)	Distinguished (5 points)
Performance Comment	Student's comment about the performance is irrelevant or incomplete.	Student only comments on either how good or bad the performance went and doesn't go into detail.	Student gives a rather unclear explanation about the performance and how well it went.	Student gives a very detailed explanation about the performance about how it went relating to strengths and areas of improvement.
Self-Reflection	Student's reflection is irrelevant or incomplete.	Student gives comments on either how well they did or what they could improve on.	Student gives a rather unclear explanation about what they did well and could improve on.	Student gives detailed comments about what they did well and what they can improve on personally.
Ensemble Reflection	Student's reflection of the ensemble is irrelevant or incomplete.	Student only comments on how the ensemble did in the performance and not on the overall growth.	Student gives a rather unclear explanation about how the ensemble has grown from the first rehearsal to the performance.	Student gives detailed and respectful comments about how the ensemble has grown from the first rehearsal to the performance.
Grammar/Writing Style	Answers are not in complete sentences. Writing is sloppy and there are many errors.	Student has some errors in writing style and has few complete sentences.	Student has good writing style with few errors and complete sentences.	Student has exceptional writing style with complete sentences and no errors.

Related Reading

<http://www.shmoop.com/red-red-rose/>

A RED, RED ROSE INTRODUCTION

In A Nutshell

Shmoopers, [Robert Burns](#) was (and is) [kind of a big deal](#). And by big deal we mean Big Deal. As in, folks loved him when he lived, and still love him today, some two hundred odd years later.

In his native Scotland, he's much beloved, and he was a total star during his lifetime, which spanned the years from 1759 to 1796. Wait a second. Did you notice those dates? Apparently Burns died pretty young—at 37, to be exact. But as luck would have it, he only became *more* popular after his death.

To make a long story short, this guy is, without question, the native bard of Scotland. In fact, folks there even call him "The Bard" (among a ton of other nicknames), which, we're betting, some Englishmen take issue with. Rumor has it that he is so popular there that one can buy a book of Burns's poems in a gas station (we'd like somebody to confirm this for us).

So why all the love for an old dead guy? Well, there are actually a ton of reasons. For one, the 18th century was an important time for Scotland; Edinburgh was rapidly developing as a cultural center in Europe, and Burns tapped into that new sense of cultural identity. Much of his poetry makes use of Scottish folklore and legend, and much of it is written in Scots English, the form of English spoken in Scotland at the time. Burns was one of the first writers to put this primarily oral or spoken language into writing, which celebrated the Scottish national identity in a very real way. How cool is that?

Burns was also popular, even idealized, because he was a farmer—a laborer—with mad poetry skills. People were amazed that somebody like Burns, who certainly did not have the same education as a wealthy citizen of London or Edinburgh, could produce the beautiful, humorous, witty, and intelligent poetry found in his first published volume, [Poems, Chiefly in the Scottish Dialect](#) (1786). This strange phenomenon—a farmer who was also a genius—earned Burns one of his most famous nicknames, "the heaven-taught ploughman."

But Burns wasn't all about himself and his verse. He was also pretty big on preserving traditional Scottish songs and folktales, many of which he had nothing to do with writing. Luckily, his experience as a farm-laborer familiarized him with the lore of rural Scotland, and as a result he was asked to contribute to Pietro Urbani's [Selections of Scots Songs](#), published in 1794.

And that brings us to your new favorite poem, "**A Red, Red Rose.**" Although it first appeared in print in Urbani's volume, it had been around for quite some time before the collection. That's because the poem's phrases and ideas can be found in any number of other "songs" popular in Scotland before and during Burns's lifetime.

So then why are we calling this a Robert Burns original? Good question. It's because there's no doubt that our buddy Bob put his own spin on things. He made this traditional song his own, and it's gone down in history as *his* work.

WHY SHOULD I CARE?

You've seen it on greeting cards, you've seen it in school, and there's a good chance that the line "my love is like a red, red rose" is one of the first things that comes to mind when you think of poetry ("A Red, Red Rose" is one of the first poems that many children learn).

While almost everybody is familiar with the first line of "A Red, Red Rose" most people probably don't know that [Robert Burns](#) first made it famous, or, for that matter, that it was once a traditional Scottish country song, popular in the rural areas of Scotland in the seventeenth and eighteenth centuries, if not before.

But if the whole origins thing isn't your cup of tea, consider this; since the beginning of time (no seriously, since the beginning of time), people have fallen in love and attempted to describe this truly indescribable feeling in letters, poems, pop songs, even sky writing. Love is so complicated, so powerful, that we have to find a bunch of different ways to talk about it, a billion things to compare it to.

And "A Red, Red Rose" is no different. Seriously, check out this list of all the different ways Burns tries to pin down love in this poem:

- It's like a brand new rose.
- It's like a sweet melody.
- It's as deep as his main squeeze is beautiful.
- It'll last longer than the seas.
- It'll last longer than the rocks.
- It'll last as long as the "sands o' life" last.

All these declarations sure pack a punch. And an age-old punch at that. Each new comparison points to love's incredible power, sure, but it also points to the fact that it's practically impossible to actually describe love in the first place. The only thing we can do is offer up a big old list to try to talk our way out of the conundrum. Or sing our way out, depending on how you look at it.

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Choral Rehearsal Lesson Plan

Basic Information

Kathleen Klosterman
Ball State, Choral Methods 2 Choir, Grades 15-16
Cooperating: Dr. Ester
March 19, 2014 9:30 am

Prerequisite Knowledge and Skills for this rehearsal

Read Level 3 tonal-natural minor scale and Level 2 rhythm

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

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

- Demonstrate proper use of head voice in the men's part (NS1)
- Accurately echo translate and read level 3 tonal patterns (NS5, NS6)
- Read the pickup to measure 21 to measure 24 accurately (NS1)
- Demonstrate ability to understand through singing ritardando and a tempo in vocal exercises and in the score (NS1 & 5)
- Self-evaluate regarding performance success using music terminology (NS6, NS7)

Materials

Piano
Sheet music for *The Turtle Dove*
Elmo Projector
Cumulative Exercises from *The Turtle Dove*
On Whiteboard:
Do-clef
Tonal wand

Procedures

0:00 Choral Technique

- Sing scale up and down on solfege, do not repeat do at the top, watching for tempo starting on DM
- What were we doing while we were singing? (slowing down) Does anyone know what musical term do we use for gradually slowing down? Ritardando this is what we were learning today
- Sing the scale again, noticing where we slowed down and where the ritardando exactly is, raising your hand when you hear where we change
- Does anyone know what it means if we go back to the beginning with the tempo we started with? (a tempo) this is the other term we are learning today that is usually paired with ritardando

0:02 Music Literacy

- Echoing

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- Tonal: l-d-m-d-l this is home, la-ti-do, do-ti-la, la-do'-mi, mi-do'-mi, do'-mi-do', mi-la-mi, mi-la-sol, sol-re-mi, mi-do'-la, la-ti-la; *sing la everyone sing la, echo translate*
- Echo translate these patterns above
- Reading
 - Hand Signs: patterns as in echoing (KEEP SAME DO!!!)
 - Tonal: Tonal wand on staff (B tonic) – patterns as in echoing
 - Melodic: read passages below on solfege (treble and bass clefs)
 - Transition: where do we see the measures on the board in our scores?

0:07 Lesson

- The Turtle Dove
 - Solicit location of *do*, starting syllable *la*
 - Read measures 21-31 on solfege syllables starting with everyone on part 1, then everyone on part 2 only to measure 24, then everyone on part 3 only to measure 24, finding *do*, singing the next note-but
 - Read measures 21-24 on solfege syllables with everyone on their own parts
 - Read measures 21-24 on text, everyone on their own parts

0:10

- Rote teach other parts
 - S pickup mm. 25-26 sing next note till
 - A pickup mm. 25-26 sing next note till
 - SA pickup mm. 25-26 sing next note till
 - B pickup mm. 25-26 sing next note till
 - SAB pickup mm. 21-26; observe that the notes you sing in the pickup to mm. 25 are the same as the notes in mm. 24, sing to till

0:12

- B pickup mm. 27-31; observe that the note is the same as those left off in 26; observe the ritardando and slowing down at this point
- A pickup mm. 27-31; sopranos as well, observe that the note is just a note down or *do*; observe the ritardando at this spot
- BA pickup mm. 27-31 together; singing the ritardando at this spot
- S pickup mm. 27-31; singing the ritardando at this spot
- SAB pickup mm. 27-31 all together; all notice ritardando
- SAB pickup mm. 25-31 all together
- SAB mm. 21-31 all together

0:17 Closure

- Review: can someone define a ritardando? And give an example from our score? Can someone define a tempo?
- Performance: Run mm. 21-31 with accompaniment (request/remind of focuses)

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Sponge Activity

Continue refinement of measures 21-31; performing the ritardando in various ways; meaning with a variety of speeds, making sure the students are watching for the ritardando and a tempo

Curriculum Connection

The text in the poem *A Red, Red Rose* in the reading assignment comes from the folk song, *True Love's Farewell*, which is where the text for our piece *The Turtle Dove* comes from. Since these are both derived from this text, after reading the assignment, please write three points about how the text in this poem and in our piece are similar or different and how they relate to the same subject. Please use complete sentences.