

Student Work Sample
Teaching Competency –
MUSE 413 Choral Portfolio
Music Education
At Standard

** Several sections of this portfolio include only sample pages. This portfolio was created using Chalk and Wire and is therefore difficult to recreate in a word document.

Music Education 413—Practicum II Choral Portfolio

Vocal/Choral Principals

This portfolio is a collection of assignments, reviews, assessments, and other materials in the choral portion of Practicum II. It counts as 40% of the total grade. The choral portfolio will be submitted through Chalk and Wire.

1. Philosophy/Advocacy: Write a one-page (more or less) answer to the question, “Why does vocal/choral music belong in the high school curriculum?” You may put your answer in the form of an expository paragraph, a poem, a letter to the editor, or any other written form you wish. Cite at least five sources.
2. Ensemble Rehearsal Journal: There is a wealth of helpful information available to you during your large ensemble rehearsals and chamber group rehearsals that you can apply to your teaching. Keep a journal describing performance “problems” encountered and how the conductor/coach resolved those issues. Use this information to develop your own rehearsal techniques. If possible, visit a variety of ensembles to see how multiple persons handle specific occurrences. Simply place the handwritten notes in your portfolio – no need to type (just make sure writing is legible).
3. Reading Responses/Workbook Exercises: For each reading assignment, you will be required to write a brief synopsis, questions you may have, and how the reading informed your teaching.
4. Scores Used in Your Teaching: Each score should be thoroughly marked with all necessary and relevant cues and information.
5. Documents Associated with EACH Teaching/Conducting Opportunity: They should include:
 - a. A lesson plan/rehearsal plan, which should include the following elements:
 - 1) Rehearsal objectives (both general and specific).
 - 2) Warm-up exercises and vocalises, citing objectives and/or references to the music.
 - 3) Each piece to be rehearsed: sections, pages, elements, etc.
 - 4) Anticipated problems and rehearsal techniques to be used.
 - 5) Assessment criteria (rating scale/rubric).
 - 6) National Music Standards and RI GSEs being addressed, both directly and peripherally (include indicators).
 - 7) RIPTS being addressed, both directly and peripherally (include indicators).

- 8) Objectives
- 9) Individualized Instruction (ELL, Low Music Aptitude, High Music Aptitude, etc.)
- 10) Lesson Extension

b. Peer evaluations.

c. After viewing teaching video, write a reflective self-evaluation (a page or less), using all information collected. What worked well and what did not? Why? What should be changed? How?

d. A completed choral observation report for your final rehearsal, completed by you, while you view the videotape of the rehearsal.

6. Article Summary: Summary of one article about secondary choral music from either the *Music Educators Journal*, *Audea*, *Update*, *Teaching Music*, or the *Choral Journal*. Please put a heading at the top of the page, giving the title, author, source, and date, using appropriate text enhancements. A copy of each article must be handed in with your review. Articles must have been published after 2000, but exceptions will be considered by the instructor if suggested a week prior to the due date. The 1-2 page type-written report on the article must include the following: 1) 150-200 word summary of the article, 2) how this information informed your teaching, 3) how the ideas in this article conform to or defy your expectations, 4) how you might apply the ideas from this article into your teaching, 5) any "wonderments" or questions, 6) how the article piqued your interest for further study (research). **Due Nov 3**

7. Repertoire Database: Develop a database of choral repertoire to serve as the beginning of a life-long repertoire collection. Minimum: 50 titles.

Field headings should include: title, composer, arranger/editor, publisher, publisher no., cost/date, tonality, meter, voicing, accompaniment, language, difficulty, genre, occasion. Other headings may be useful. Make sure to have variety.

8. Curriculum Project: This is a major project, requiring considerable thought and planning, ensuring that all the elements are integrated. Given a chorus similar to that of Pilgrim High School (talent, experience, numbers, skills):

a. Using your database, develop a list of all repertoire to be studied for one full school year, whether for performance or not. Include sight-reading books, ear-training materials, and vocalise materials.

- b. Develop programs for four performances: Winter/Holiday (December); March; Choral Festival; June. Assume that the three concerts (not Choral Festival) are shared with other musical entities (band, orchestra), so the chorus portion of each concert is 30 minutes or less.
 - c. Develop a budget for the year for the above, including scores, dues & fees, supplies, piano tuning, etc. Budgets are done many different ways. Talk to each cooperating teacher about the procedure for his or her district.
 - d. Develop a policy for assessment and grading of student achievement, including materials and policies. Include one sample of a written assessment and one sample of a performance assessment (rubric).
9. Unit Plan: Develop a unit plan for one piece of music to be used during the year. This unit plan should include the following elements (you will use this section in your TCMWS Portfolio):
- a. Information about the piece: composer, genre, historical era, context, etc. This should not be a musicology or theory paper, but a general discussion of information that your students will find helpful, interesting, and memorable. (1-3 pages)
 - b. A glossary for students of musical terms used in the score and in connection with the piece.
 - c. A complete score, marked with all necessary cues, analysis, and expectations. Note where you expect the chorus to have trouble or need special support. Include a structural analysis.
 - d. Three vocalises to be used as warm-up exercises and/or skill exercises during rehearsals. Each vocalise should be specific, as follows, and should derive from the music itself:
 - 1) A purely vocal/technical issue in the music, for about the 2nd week of rehearsals.
 - 2) A musical issue, for about the halfway point in rehearsals.
 - 3) A summarizing or reminding issue, for the last week before the concert.

- e. Two written assignments for students to complete as part of their grade for this unit of study. One of these should require the students to compose and notate a musical fragment for chorus using some compositional technique found in the piece being studied (MENC Standards 3 and 4). Include how you will assess and grade this assignment. Note: although standard musical notation may be used, it may not be strictly required. The important element here is creativity and imagination, not notation.

The second assignment should be a short essay assignment which requires students to relate the composition to a historical or cultural context in which it was written, or to a given work of art or literature which is relevant (MENC Standards 8 and 9). Include how you will assess and grade this paper.

- f. One performance assignment that demonstrates musical understanding of the piece. It could include improvisation. Be creative. Include how you will assess and grade this assignment.

PHILOSOPHY/ADVOCACY PAPER

██████████
MUSE 413

Dr. Guilbault

Music Advocacy paper

To Whom It May Concern:

Choral Music belongs in the high school curriculum. It encourages higher-level thinking beyond the standard multiple-choice tests. Music can teach students to extend their thinking. Music reading is simply another type of reading, just like reading a book. Students benefit from this skill because it teaches their brains to decode and understand. Therefore, being able to use music to simply work on the skill of reading is beneficial to even state standards. It is even proven that students in the arts perform higher on standardized tests. Music also brings people together under a common cause: the production of music. They can relate to each other, even as total strangers! Music allows students to thrive in an area that is intellectually stimulating and capturing. By taking away music you take away the students' abilities to have their own mind and think for themselves.

Works Cited:

"Reauthorizing No Child Left Behind: Facts and Recommendations," Brian M. Stecher, Georges Vernez, with Paul Steinberg. A study by RAND Education, 2010.

"Reading and Writing and ..." Cak Marshall, *PMEA News*, Fall 1999.

The College Board, Profile of College-Bound Seniors National Report for 2001, 2002, 2004, and 2005.

MENC's Petition for Equal Access to Music Education, 2009

"Access to Arts Education: Inclusion of Additional Questions in Education's Planned Research Would Help Explain Why Instruction Time Has Decreased for Some Students," U.S. Government Accountability Office, GAO-09-286, February 27, 2009

REHEASAL JOURNAL
(A few sample pages)

MISSING FROM PORTFOLIO

READING RESPONSES
(A few examples)

██████████
MUSE 413

Jordan Chapter 3

The conductor should place as much responsibility on the choir as possible. It is also important for the conductor to teach piece in a way that makes sense to the singers and their musicality. Each choir is different and will therefore sing and sound different than what the conductor may expect through past experiences. The conductor must acknowledge that the singers have a responsibility within the choir to make the piece their own.

As a teacher it is important that I do not hold my choir back by only have them envision what I see for a piece. I must let them use their own musicianship and feelings to allow the piece to come alive.

1. How do you give students responsibility within the choir when they do not want it or refuse to carry their own weight?
2. Is it important to make sure the song is well taught before allowing the singers to add their own feelings into the song?

██████████
MUSE 413

Jordon Chapter 2

The Choral Warm-up

The warm-ups set the tone for the rest of the rehearsal. There are certain points that must be hit in order to allow for successful habits to develop. Good, healthy posture should be enforced as well as the body mapping principles. An awareness of sound, sight and kinesthesia

should also be developed. Warm-ups should involve a sigh to create space and simple breathing to reinforce healthy technique. One of the more important steps is to establish the resonance within each singer's head voice as well as singing on the breath. Rhythmic energy is also important to help make the choir aware. Gestures are helpful to reestablish awareness between body and sound and reinforce healthy technique. The conductor should also make sure a high sound that is forward and exhibits space is established. This allows for healthy singing and can also aid in the fixation of many pitch and tone problems. It is important to reinforce the awareness of sound through harmonic warm-ups, which provide singers with context. A familiar exercise should also be utilized as well as a familiar warm-up sequence. This allows for the choir's readiness to be evaluated. Lastly, the position of the larynx should be relaxed and low in order to continue, as this can cause serious vocal issues.

As a teacher it is important to establish warm-ups that provide focus and beneficial technique. It is important to establish all points in a rehearsal before moving on to repertoire. This will provide a readiness for the choir and will allow them to vocally produce a healthy and aware tone.

1. Should these fourteen rules be established in the given order?
2. Is it productive to use certain focused areas of the given repertoire as a warm-up?



MUS 413

Jordan: The Choral Warm-up

Chapter 9

A choir must be aware of the proper execution of an inhalation and exhalation.

Firstly, the choir should understand the anatomy of their throat and what each part does. Allow them to understand that if a breath is taken in the proper way it should be quiet. By simply reminding the choir of proper alignment, breathing can become much easier to execute in the correct way. Once the choir understands how to breathe correctly they can understand how to support. Physical gestures can also be employed when teaching support.

As a teacher it is important to make sure that the fundamental practice of correct breathing is employed. It serves as the foundation for the rest of a student's choral technique and ability. It also helps avoid vocal injury.

1. How does a middle school choir director differentiate between a "voice changing" sound and an unsupported sound?
2. Is it important to constantly verbally remind a choir of their breathing and support, or to simply use gestures?

SCORE ANALYSIS
(a sample page)

Handed in a hard copy – I no longer have access

Documentation of Teaching Experiences

Warm-Up Planning Template

Rehearsal Date: 11/23

Works to Be Rehearsed:

Title N/A

Tonality N/A

Relaxation Activity: Stretching

Establish Six Points of Balance: Have students find their posture by having them put hands above their head and stand on their toes in a “pencil” pose. Have them bring their arms down to their side slowly to develop good posture.

DIAGNOSTIC SIGH (“oo” or “ee”)

Body Mapping for Inhalation/Exhalation: Encourage lower breathing. Place hand on ribs.

Body Mapping for Reinforcement Phrases: Remind tall posture with open chest.

Inhalation/Exhalation Activity: Breath in 4 beats, breath out 4 beats. Breath in 2 beats, out 4 beats. Breath in 1 beat, out 4 beats. Breath in 4 beats, hold 4 beats, out 4 beats. Breath in 2 beats, hold 4 beats, out 4 beats. Breath in 1 beat, hold 4 beats, out 4 beats.

SIGH

Resonance Exercise: alternate between lip trills and humming sol, do, sol. Start in key of C moving up and then back down.

NOTE: The above must be done every warm-up.

Legato Exercise (from core vocal exercises): “Me, may, ma, mo, moo.” (with hand signs) All syllables are on one pitch (sol) then as sopranos and tenors hold that note the altos and basses move down the scale to do. Repeat exercise going up and switch the sections that move down the scale.

Legato with Leap Exercise (from core vocal exercises): “C-ya.” The syllable C is sung on do mi and sol. On the high do students sing ya on ti, do, re, do, ti, do, re, do, ti, do, re, do ti, la, sol, fa, mi re do.

SIGH

Range Extension Exercise (from core vocal exercises): “He, he, he, ya, ha, ha.” Sing syllables going up the scale. Repeat going down. When going down the scale have sopranos and tenors pop up a third and sing the scale down to mi.

Alignment and Breath Reinforcement Phrases for use in Range Extension Exercises:
Pencil pose. Inhale, exhale on an “s” for 8 beats. Repeat.

Legato (from core vocal exercises): Minor/major No: Sol, le, te, do, te, le, sol, la, ti, do, ti la, sol. (on No)

SPECIFIC EXERCISES FOR WORKS IN REHEARSAL

SIGH

Work:

Work:

Specific Exercise One: N/A

Specific Exercise Two: N/A

Reference

Jordan, J. (2005). *Evoking sound: The choral warm-up*. GIA Publications:
Chicago.

Teacher: [REDACTED]

Class: Choir 7, 11/23/10

Lesson Plan Template

Goal(s):

MENC: 1a. Students sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory

1b. Students sing music written in four parts, with and without accompaniment

1c. Students demonstrate well-developed ensemble skills

RIBTS: 3) Teachers create instructional opportunities that reflect and understanding of how children learn and develop.

9) Teachers use appropriate formal and informal assessment strategies with individuals and groups to determine the impact of instruction on learning, to provide feedback, and to plan future instruction.

RI GSEs: M1-1a

M1-1b

M1-2a

Objectives:

Piece 1 (Exercise 1): Moonlight Sleigh Ride (C minor, duple meter)

1. Students will identify the difference between major and minor tonality
2. Students will sing with proper musical phrasing
3. Students will sing with technical accuracy.

Piece 2 (Exercise 2): Farewell, My Love (Ab major, duple meter)

1. Students will sing with proper musical phrasing
2. Students will sing with proper breathing technique
3. Students will sing with proper dynamic contrast
4. Students will audiate

Prerequisites: Familiarity with *Moonlight Sleigh Ride* and *Farewell, My Love*. Also, familiarity and experience with major and minor tonality.

Materials: Piano

Moonlight Sleigh Ride Score

Farewell, My Love Score

Room Set-Up: Choral Risers on stage. Piano in front of risers

Lesson Description: The purpose of this lesson is 1) identify the minor and major patterns within a familiar piece of music 2) perform a piece of music with technical accuracy and expression and 3) Audiate a familiar piece of music.

Lesson Procedure:

Main Activity (use chart below)

- Have students take out Moonlight Sleigh Ride.
- Establish tonality
- Ask students what the tonality is (minor)
- Sing a natural minor scale from mi to la (minor), then a major scale from sol to do (major) (same as the warm up)
- Ask students which one was minor (first). Why? (La is the resting tone.)
- What tonality is the second one in (major) Why? (Because do is the resting tone)

Farewell,				vowels	<p>the hand horizontally and then changing to a vertical hand position.</p> <p>b. Have students place a hand on their cheek as a reminder.</p> <p>c. Fanning a hand towards the mouth to make sure soft pallet is raised by feeling the air hit the back of the throat.</p>
	7 minutes	Whole piece	Proper dynamic contrast and vowel formation.	1. Spread vowels with a thin sound	<p>a. Have students sing a spread vowel with their hand in a horizontal direction and move their hand into a vertical direction while altering the vowel.</p> <p>b. Have students</p>

My Love				<p>2. One dynamic throughout the piece</p>	<p>place two hands on their cheeks.</p> <p>c. Provide students with the vision of singing like a British person.</p> <p>a. Have the students exaggerate each dynamic as much as possible.</p> <p>b. Have students step forward for crescendos and back for decrescendos.</p> <p>c. Make sure each student is aware of what each dynamic marking is.</p>

Special Accommodations (Individualized Instruction):

Have practicum teachers surround the students who are having pitch and rhythm issues.

Conclusion/Closure:

Have students sing through the entire piece.

Assessment:

Students will correctly identify the difference between major and minor

- Indicate a check for proper identification
- Indicate a minus for improper identification

Students will phrase the music in an appropriate manner:

- Indicate a check for proper phrasing
- Indicate a minus for poor or no phrasing

Students will sing with technical accuracy

- Indicate a check for accuracy
- Indicate a minus for inaccuracy

Students will breathe in appropriate manners

- Indicate a check for proper breathing
- Indicate a minus for improper breathing

Students will provide accurate dynamic contrast

- Indicate a check for proper contrast
- Indicate a minus for improper contrast

Students will correctly audiate their part

- Indicate a check for proper display of audiation
- Indicate a minus for improper display of audiation.

Name: [REDACTED]

Evaluator: DG

Date: 11/23/2010

Lesson #: 14

MUSE 413 – Music Education Practicum II Choral Music Observation Report Form

Quality of Skills Exhibited

1..... 35

Not Mastered

Highly Effective

Organization of Content Knowledge (60 pts. possible)	
1. Emailed plans two days prior to teaching.	5
2. Background and needs of the students considered.	4
3. Provides written and approved lesson plans for faculty.	5
4. Addresses National Music Standards.	5
5. Addresses RIPTS & GSEs.	5
6. Plans for use of "whole-part-whole" during rehearsal.	4
7. Learning objectives are appropriate.	5
8. Presentation of content is sequential.	5
9. Planning builds on prior knowledge and learning.	5
10. Teaching methods and techniques align with objectives.	5
11. Assessment aligns with objectives.	5
12. Plans extensions for future learning.	0
	53

Comments:

Introduction to Lesson (15 pts. possible)	
1. Establishes good initial contact with class.	2
2. Clearly states objectives.	2
3. Appropriate motivation toward learning.	3
	7

Comments:

Please make it a point to provide a great introduction to your rehearsal. I know you are excited to get right down to business – think of the introduction as getting down to business. It doesn't need to be long – a few key sentences and you are good to go.

Creates Effective Learning Environment (45 pts. possible)	
1. Establishes climate of fairness and respect.	4
2. Develops rapport with students.	3
3. Challenges students toward musical excellence.	3
4. Differentiates instruction to meet individual needs.	3
5. Demonstrates effective and consistent classroom management skills.	4
6. Creates a safe learning environment.	4
7. Maintains awareness of the entire class.	3
8. Student's questions handled with skill.	3
9. Properly plans for student participation (engaged).	4
	31

Comments:

Teaches to Accommodate Student Learning (40 pts. possible)	
1. Knows lesson plan.	4
2. Understands content to be presented.	3
3. Presents instruction in clear and effective manner.	3
4. Presentation of content is sequential and appropriate for the learning context.	4
5. Encourages students to extend their thinking.	3
6. Adjusts instruction as the situation demands.	3
7. Uses instructional time effectively.	3
8. Measures and evaluates student learning.	4
	27

Comments:

Work on that formative assessment!

Musical Presentation (60 pts. possible)	
1. Is a musical model and leader.	3
2. Demonstrates rhythmic accuracy.	4
3. Demonstrates tonal accuracy.	4
4. Demonstrates intonation skills.	3
5. Demonstrates visual diagnostic skills.	4
6. Demonstrates aural diagnostic skills.	3
7. Demonstrates conducting skills.	3
8. Demonstrates functional piano skills.	3
9. Demonstrates movement skills.	3
10. Monitors student learning and provides feedback.	3
11. Prescribes effective and musical solutions.	4
12. Musical progress is evident.	3
	40

Comments:

General Presentation Skills (50 pts. possible)	
1. Starts lesson on time.	5
2. Ends lesson on time.	2
3. Pacing is appropriate.	3
4. Projects voice to all parts of the room.	3
5. Displays positive attitude.	4
6. Shows poise and confidence.	3
7. Maintains eye contact with students.	3
8. Articulates clearly with correct grammar.	4
9. Instructions expressed clearly and fluently.	3
10. Demonstrates enthusiasm for teaching music.	3
	33

Comments:

Reflective Practice (20 pts. possible)	
1. Reflects on overall lesson effectiveness.	4
2. Evaluates what was taught and learned.	3
3. Provides evidence of student learning.	3
4. Application of comments and suggestions is evident.	3
	13

Comments:

Teacher Professionalism (45 pts. possible)	
1. Demonstrates sense of efficacy.	3
2. Accepts and utilizes constructive criticism.	4
3. Communicates with cooperating teacher.	5
4. Wears appropriate professional attire.	4
5. Takes initiative.	4
6. Is organized.	4
7. Is punctual.	5
8. Manages time and work effectively.	4
9. Demonstrates responsibility.	4
	37

Comments:

Teaching Grade (335 pts. possible):	DG	TC	AVG	
Content	53		53	
Introduction	7		7	
Learning Environment	31		31	
Student Learning	27	29	28	
Musical Presentation	40	42	41	
General	33	38	35.5	
Reflective	13		13	
Professional	37	39	38	
	241	148	246.5	74%

Additional Comments:

Great that you jumped right in and didn't wait for everyone who entered late. However, the personal connection and statement of plan was missing for the

rehearsal. Personal connection can be made as students come into the room. Circulate and talk to them. Although you got right down to business you didn't appear to be invested in the students. Almost felt like you were just going through the motions – did you feel you were giving enough of yourself? Please think about how you will create a great opening to your next rehearsal. It is important!

I thought you said that you have not taught this class before. An even better reason to take some time to introduce yourself and make that connection with them. They are going to spend the entire rehearsal wondering who you are.

Good – “I already saw some rib cages fall.” Keep that awareness throughout!

Hee Hee Hee – the tone quality was a bit harsh. What might you have done to correct this?

Why are you standing off to the left of the group? If there is something in your way you need to move it so you can be close to all of the students. Are you aware of the right side of the room?

Yes – glad you are warming them up in minor!! They obviously need more opportunity to acquaint themselves with this tonality!

Hmmm... You are playing two melodic phrases and asking which is minor and which is major. However the first example is not minor. I am audiating phrygian and not minor (mi fa so la so fa mi) and then major (do re mi fa mi re do). Watch your tape so you can hear what I am talking about here. If you listen you will hear the lowered 2nd scale degree in the first example. You had the right idea here about getting students to audiate the differences but you have to make doubly sure that you are in the correct tonalities.

Yes – wouldn't a phrygian warm-up be great. Why are choristers so stuck in major???. Maybe you can fix this. I digress...

Sleigh Ride - Good – letting them get the context of the whole before working the parts.

Ok – good attempt at some descriptive feedback. Keep working on this.

AAAHHHH – “does anyone think they can tell me the difference between the first one and the second one?” You got lucky that someone knew the answer. If you don't know their level of understanding you need to err on the side of teaching them rather than leaving them to guess.

Did you clearly explain the difference the difference between major and minor? Once you put labels on things you are no longer in aural/oral. Given you labeled major/minor it would have been more helpful to the students had you sung these tonal patterns with syllables so they could connect the two patterns with the correct tonality and know why they are in that tonality. Furthermore, is it harmonic minor tonality (typically when we say minor that is what we are referring to)? I hear a lowered 7th so it really is aeolian and although it is minor in flavor it is more specifically aeolian tonality.

Yes, I think syllables would have helped them sing more accurately because it would help them make the connection.

Why are you conducting behind the piano?? Get close to the students (you are still far left and need to be more centered so you are near to all students). OK – you are there to give beginning pitch.

Ok – gave some positive, somewhat descriptive feedback at the end of the performance. Be mindful that the focus is on the students. You said, “I love the dynamics at the end.” If you just simply turn it around by saying, “You performed the dynamics appropriately and that added to the musicality of the piece.” So... to make a long story short... use “You” statements rather than “I” statements.

AAAHHH – you are asking them to tell you what tonality the piece is in – teach them – tell them – do not leave them hanging if they haven’t the readiness for what you are asking them to do.

Glad you are helping them to recognize the multitonicity of the piece.

What is weird about major??

The explanation of minor/major was unclear. Too much talking about it and not enough demonstration. Sing through the sequence and primary chords of both (using syllables of course). You could even sing in “parts” through the primary chords. This could all be accomplished within a minute or two.

Get out from behind the piano!!!!

Pacing is beginning to slow way down. There hasn’t been a lot of energy/fast pace since the beginning of the rehearsal.

“I totally just spaced out.” (from one of the students. I have sort of spaced out as well. 1) you are too far away from them, 2) your pacing has gotten really slow, 3) too much talking, 4) energy level is low – teach with passion (haven’t seen this yet)!!! Your students are telling you something – be aware and take the cue from them.

Good – doing something different. As soon as you asked them to form a circle the energy level and focus went up significantly. I hope you take advantage of it!!!

Too many words (when talking about dynamics) – you could have simply shown what you wanted with gesture. Use that more.

“That was better. I think the altos can be quieter.” Ok... what was better???

And was it really better?

Maybe you should insert yourself into the circle so all can see you.

Lots of extraneous movement in your conducting gesture – you tend to bounce up and down – I think students are blocking the camera so you probably won't see it. The movement is pretty excessive.

Good – working specific issue and asking them to do it more than once – checking for understanding!! Do more of this. Also make sure you are aware of musicality/musicianship in addition to “mechanics” of the piece.

Didn't Mrs. Soares ask that we leave *Go in Peace and Love* out of our rehearsal plans???

Why not do a quartet with one of the other pieces.

Do not let students laugh at those who are performing alone – create a safe respectful place for them.

Ok – not sure why you called quartets since you really didn't have enough time for it. You are now going over into Mrs. Soares time. It might have been better to give a nice closure to your rehearsal and so Mrs. Soares had enough time to do what she needed to do. She has two minutes when she needed five.

See – wasn't difficult teaching for an hour was it??? You began "rehearsing" specific issues. Work on talking less – more gesture where appropriate, moving quickly, musicality, more confidence (sometimes you give the impression that you are unsure of yourself – never let them see you sweat).

Student Teacher _____

Evaluator TC

Date November 23, 2010

Lesson # _____

MUSE 413 – Music Education Practicum II
Choral Music Observation Report Form

Quality of Skills Exhibited

1..... 35

Not Mastered

Highly Effective

Organization of Content Knowledge (60 pts. possible)

- | | | | | | | |
|--|---|---|---|---|---|----|
| 1. Emailed plans two days prior to teaching. | 1 | 2 | 3 | 4 | 5 | NA |
| 2. Background and needs of the students considered. | 1 | 2 | 3 | 4 | 5 | NA |
| 3. Provides written and approved lesson plans for faculty. | 1 | 2 | 3 | 4 | 5 | NA |

4. Addresses National Music Standards.	1	2	3	4	5	NA
5. Addresses RIBTS.	1	2	3	4	5	NA
6. Plans for use of "whole-part-whole" during rehearsal.	1	2	3	4	5	NA
7. Learning objectives are appropriate.	1	2	3	4	5	NA
8. Presentation of content is sequential.	1	2	3	4	5	NA
9. Planning builds on prior knowledge and learning.	1	2	3	4	5	NA
10. Teaching methods and techniques align with objectives.	1	2	3	4	5	NA
11. Assessment aligns with objectives.	1	2	3	4	5	NA
12. Plans extensions for future learning.	1	2	3	4	5	NA

Comments:

Introduction to Lesson (15 pts. possible)

1. Establishes good initial contact with class.	1	2	3	4	5	NA
2. Clearly states objectives.	1	2	3	4	5	NA
3. Appropriate motivation toward learning.	1	2	3	4	5	NA

Comments:

Creates Effective Learning Environment (45 pts. possible)

1. Establishes climate of fairness and respect.	1	2	3	4	5	NA
2. Develops rapport with students.	1	2	3	4	5	NA
3. Challenges students toward musical excellence.	1	2	3	4	5	NA
4. Differentiates instruction to meet individual needs.	1	2	3	4	5	NA
5. Demonstrates effective and consistent classroom management skills.	1	2	3	4	5	NA

- | | | | | | | |
|--|---|---|---|---|---|----|
| 6. Creates a safe learning environment. | 1 | 2 | 3 | 4 | 5 | NA |
| 7. Maintains awareness of the entire class. | 1 | 2 | 3 | 4 | 5 | NA |
| 8. Student's questions handled with skill. | 1 | 2 | 3 | 4 | 5 | NA |
| 9. Properly plans for student participation (engaged). | 1 | 2 | 3 | 4 | 5 | NA |

Comments:

Dr. Guilbault will be the only one grading these first three categories.

Teaches to Accommodate Student Learning (40 pts. possible)

- | | | | | | | |
|--|---|---|---|---|---|----|
| 1. Knows lesson plan. | 1 | 2 | 3 | 4 | 5 | NA |
| 2. Understands content to be presented. | 1 | 2 | 3 | 4 | 5 | NA |
| 3. Presents instruction in clear and effective manner. | 1 | 2 | 3 | 4 | 5 | NA |
| 4. Presentation of content is sequential and appropriate for the learning context. | 1 | 2 | 3 | 4 | 5 | NA |
| 5. Encourages students to extend their thinking. | 1 | 2 | 3 | 4 | 5 | NA |
| 6. Adjusts instruction as the situation demands. | 1 | 2 | 3 | 4 | 5 | NA |
| 7. Uses instructional time effectively. | 1 | 2 | 3 | 4 | 5 | NA |
| 8. Measures and evaluates student learning. | 1 | 2 | 3 | 4 | 5 | NA |

Comments:

29/40

Musical Presentation (60 pts. possible)

- | | | | | | | |
|---|---|---|---|---|---|----|
| 1. Is a musical model and leader. | 1 | 2 | 3 | 4 | 5 | NA |
| 2. Demonstrates rhythmic accuracy. | 1 | 2 | 3 | 4 | 5 | NA |
| 3. Demonstrates tonal accuracy. <i>Make sure you know the correct tonalities!</i> | 1 | 2 | 3 | 4 | 5 | NA |

4. Demonstrates intonation skills.	1	2	3	4	5	NA
5. Demonstrates visual diagnostic skills.	1	2	3	4	5	NA
6. Demonstrates aural diagnostic skills.	1	2	3	4	5	NA
7. Demonstrates conducting skills.	1	2	3	4	5	NA
8. Demonstrates functional piano skills.	1	2	3	4	5	NA
9. Demonstrates movement skills.	1	2	3	4	5	NA
10. Monitors student learning and provides feedback.	1	2	3	4	5	NA
11. Prescribes effective and musical solutions.	1	2	3	4	5	NA
12. Musical progress is evident.	1	2	3	4	5	NA

Comments:

42/60

General Presentation Skills (50 pts. possible)

1. Starts lesson on time.	1	2	3	4	5	NA
2. Ends lesson on time.	1	2	3	4	5	NA
3. Pacing is appropriate.	1	2	3	4	5	NA
4. Projects voice to all parts of the room.	1	2	3	4	5	NA
5. Displays positive attitude.	1	2	3	4	5	NA
6. Shows poise and confidence.	1	2	3	4	5	NA
7. Maintains eye contact with students.	1	2	3	4	5	NA
8. Articulates clearly with correct grammar.	1	2	3	4	5	NA
9. Instructions expressed clearly and fluently.	1	2	3	4	5	NA
10. Demonstrates enthusiasm for teaching music.	1	2	3	4	5	NA

Comments:

38/50

Reflective Practice (20 pts. possible)

1. Reflects on overall lesson effectiveness.	1	2	3	4	5	NA
2. Evaluates what was taught and learned.	1	2	3	4	5	NA
3. Provides evidence of student learning.	1	2	3	4	5	NA
4. Application of comments and suggestions is evident.	1	2	3	4	5	NA

Comments:

Dr. Guilbault will be the only one grading this category.

Teacher Professionalism (45 pts. possible)

1. Demonstrates sense of efficacy.	1	2	3	4	5	NA
2. Accepts and utilizes constructive criticism.	1	2	3	4	5	NA
3. Communicates with cooperating teacher.	1	2	3	4	5	NA
4. Wears appropriate professional attire.	1	2	3	4	5	NA
5. Takes initiative.	1	2	3	4	5	NA
6. Is organized.	1	2	3	4	5	NA
7. Is punctual.	1	2	3	4	5	NA
8. Manages time and work effectively.	1	2	3	4	5	NA
9. Demonstrates responsibility.	1	2	3	4	5	NA

Comments:

Teaching Grade (335 pts. possible):

148/195

Additional Comments:

██████, make sure you show some energy right off the bat!

Good posture and breathing exercises – nice and focused.

Kaitlyn, I wonder if staying so far to the left makes the singers to the right feel somewhat neglected....

Good that you noticed and worked pitch issues in the first humming warm-up. Make sure you look at the sopranos when you give them directions (re: when you told sopranos and altos to descend step-wise in the mee-meh-mah-moh-moo exercise).

Again, as someone on the far right of the room, it appears you rarely make eye contact with the sopranos on this side of the room. Make sure they are included in the rehearsal.

Keep checking posture. Notice this especially on the "hee-ee-ee-yah-ah-ah" warm-up and after.

I hear the three-note exercise Sam said was in Phrygian as being in minor (or maybe Dorian). Wasn't there a whole step between the first two pitches?

Is the exercise after that really minor/major? The first part of THAT one sounds Phrygian to me.... Make sure you are accurate in your labels!

Kaitlyn, not bad, but the pace still seems too slow. Are you elongating your lesson because you have more time than planned? Why not move fast and accomplish more than you planned?

Check posture.

Again, [REDACTED], you seem to neglect the far right side of the choir....

"Moonlight Sleigh Ride" – good that you went all through the piece. Uh oh, you lost them when you started talking about the tonality of this piece. Did you notice all the fidgeting and talking? How might you have kept them involved while still teaching this? Also, FYI, "Moonlight" is really mostly Aeolian at the beginning, right (or natural minor)? Most people usually think of harmonic minor as "minor".

Too much speaking, [REDACTED].

Watch out, 4 beats in measure 7. The men entered too early.

So you cued and Jordan apologized for not entering, even though he was looking at you. This is where the "will to sing" comes into play.

What did you accomplish with this piece? Did they sing it musically? Listen especially to the last time they sang the first section. Was this better?

Good that you shook things up a bit and put them into a circle. How might you have gotten them to move faster and talk less while this happened?

You spoke about dynamics, did you show them through your gesture and facial expression? Good that they sang the beginning softer. How might you have helped the soprano's tone?

Also, listen to what too much crescendo does to their tone quality, rhythm, and pitch – especially in the women. They are pressing on the crescendo.

██████, I do not hear musicality in the crescendo/decrescendo that you seemed to like. It is too manufactured. They are pressing to try to get more volume. I appreciate the work on dynamics, ██████. Maybe more subtle dynamic contrasts and more attention to text and phrasing? Remember, the goal is musicality, not just an understanding of dynamics. Does this make sense? Also, make sure your conducting makes sense to the music.

So, what was accomplished with this piece?

Good that you shook things up again by calling quartets. I like seeing the support the choir gave to the quartet, and they were relieved to sit for a little while. But keep an eye on time so Mrs. Soares can get to her announcements!

Missing Self-Reflection

RESEARCH ARTICLE SUMMARY


MUSE 413

Dr. Guilbault

Article Summary

Singers and conductors must both practice good vocal health in order to prevent vocal fatigue. Vocal health also contributes to the overall sound of the choir. At the high school level, choral teacher is generally the only person influencing their students' voices. Therefore, it is imperative that instead of focusing on singing well, they should focus on healthy singing. This can include making sure the environment is appropriate. For example, add a humidifier to a dry room. Also consider the size of the room and the volume needed to fill. Singers should not have to over sing because the room is not acoustically appropriate. The teacher should also pick repertoire that takes into consideration the ranges of the students, the difficulty level and the amount of time given to achieve it. The teacher must also be aware of his or her students' health, such as physical health, mental health or any other tensions that may cause harm to their voices. Warm-ups should always be completed before each choir rehearsal to ensure that the voice does not strain and to establish healthy habits.

This article informed my teaching by emphasizing the needs of my future students and the precautions that I need to take in order to allow my students to thrive. There are several

different rehearsal techniques that this article employs such as rehearsing music in chunks and speaking passages instead of singing them.

This article conformed to my beliefs about the importance of vocal health. Vocalists need to be careful with their voice. It is not as easy to fix a voice, as it is to fix an instrument. There are precautions that need to be carried out and under no circumstances should shortcuts be taken. This could cause serious issues in the future.

All of these techniques from this article can be applied to my teaching. I will make sure that my students become independent learners and take responsibility for their own voice. I will do so by explaining to them the harms carrying out certain activities such as screaming or simply over singing. I will also teach them the proper way to care for their voice. This will include warming up, not pushing the voice during illness, and being in an environment appropriate for singing.

This article was very straightforward and factual. It is something that as a vocalist and future teacher I have been very aware of. I need to be able to teach my students how to keep their voices healthy and there are certain ways, which are outlined in this article, to do so.

This article has made me want to do more research on proper vocal warm-ups and precautions that should be taken. There are so many possibilities out there for vocal damage and as a teacher I want to be sure that my students do not fall into these possibilities.

Work Cited:

Webb, Jeffrey L. (2007). Promoting Vocal Health in the Choral Rehearsal. *Music*

Educators Journal. <<http://mej.sagepub.com/cgi/reprint/93/5/26>>

CHORAL REPERTOIRE DATABASE *saved originally as .pdf – it looked much better in her portfolio

Title	Composer	Arranger/Editor	Publisher	Publisher No.
Dirait-ton	Morten Lauridsen	Peer Music		Pr.61846122
The Gift to be Simple	Bob Chilcott	Hal Leonard	HL.08740327	
The Promise of Living	Aaron Copland	Boosey & Hawkes	HL.48003284	
Hold Fast Your Dreams	Mary Lynn Lightfoot	Louise Driscoll	Heritage Music Press	H.15/2577
Lightning	Greg Gilpin	Heritage Music Press	H.15/2551	
Jamaican Noel	Linda Spevacek	Heritage Music Press	H.15/1324	
Afternoon On a Hill	Cynthia Gray	Heritage Music Press	H.15/2519	
Jubilate, Alleluia!	Mary Lynn Lightfoot	Heritage Music Press	H.15/2483	
I Have to Sing	Jerry Estes	Heritage Music Press	H.15/2553	
Uncle Joe	Neil Ginsberg	Heritage Music Press	H.15/2571	
Water Come a Me Eye	Victor C. Johnson	Heritage Music Press	H.15/2529	
Blackbird	John Lennon/Paul McCartney	Daryl Runswick	Hal Leonard	HL.08740434
God Bless Us Everyone	Alan Meinken/Lynn Ahrens	Mac Huff	Hal Leonard	HL.08740434
God Bless America	Irving Berlin	Keith Christopher	Hal Leonard	HL.08740036
The Way You Look Tonight	Jerome Kern	Kirby Shaw	Hal Leonard	HL.08740036
God Bless the USA	Lee Greenwood	Mark A Brymer	Hal Leonard	HL.8637721
I'll Be Seeing You	Irving Kahal/ Sammy Fain	Phil Mattson	Hal Leonard	HL.8603316
Thirty Second Fa La La	Donald Moore	Heritage Music Press	15/1600H-3	
Jenny Rebecca	Carol Hall	Clair T. McElfresh	Aberdeen Music Inc.	45-21035
The Wayfarin' Stranger	Jan Reese	Radiant Music	JRS4006	
A Welsh Lullaby	K. Lee Scott	Gentry Publications	JG2087	
For Good	Stephen Shwartz	Mac Huff	Hal Leonard	HL.08621341
Angels in Seven	Felix Mendelssohn	Philip Kern	Shawnee Press	HL.35001013
Lift Your Voice, America	Mark A. Brymer	Hal Leonard	HL.8711260	
Throw Open Your Shutters	Amy F Bernon	Heritage Music Press	LO.15-1554H	
Angels' Gloria	Jay Althouse	Alfred Music Publishing	AP.21742	
Silent Night, Holy Night	Franz Gruber	Joel Rany Hope	Publishing Company	HP.C5369C
Breath of Heaven (Mary's Song)	Chris Eaton/ Amy Grant	Lloyd Larson	Hal Leonard	HL.8595535
Tres Cantos Nativos	Marcos Leite	Earthsongs	ES.S-068	
Hard Times Come Again No More	Stephen Foster	Mark Keller	Dale Warland Choral Series	37-21009
Live-A-Humble	Peter Bagley	Alfred Music Publishing	AP.6606	
Moonlight Sleigh Ride	Don Besig	Shawnee Press	HL.35014402	
Hodie: A Christmas	Jay Althouse	Alfred Music Publishing	AP.21093	
Keep Your Lamps	Andre Thomas	Hinshaw Music Inc.	HI.HMC577	

CURRICULUM PROJECT

Repertoire for a year:

Curriculum Project

A.

Sight-Reading Books:

- *Movable Tonic: A Sequenced Sight-Singing Method Student Book*
 - o Alan McClung
 - o GIA Publications
- *Successful Sight Singing Book 1 – Vocal Edition*
 - o Nancy Telfer
 - o Neil A. Kjos Music Company
- *Successful Sight Singing Book 2*
 - o Nancy Telfer
 - o Neil A. Kjos Music Company

Ear Training:

- *Ear Training Immersion Exercises For Choirs: Singer's Edition*
 - o James Jordan/ Marilyn Shenenberger
 - o Gia Publications

Vocalises:

- *Vocalises 5-7*
 - o RCM Examinations
 - o The Frederick Harris Music Company
- *Vocalises and Recitatives 8*
 - o RCM Examinations
 - o The Frederick Harris Music Company

Repertoire:

Afternoon on a Hill

Cynthia Gray

Uncle Joe

Neil Ginsberg

Lift Your Voice, America

Mark A. Brymer

Hard Times Come Again No More

Stephen Foster

Abide With Me

William Henry/ Greg Jasperse

God Bless America
Irving Berlin/ Keith Christopher

The Gift To Be Simple
Bob Chilcott

Sanctus
Dave and Jean Perry

A Welsh Lullaby
K. Lee Scott

Angels in Seven
Felix Mendelssohn/ Philip Kern

Silent Night, Holy Night
Franz Gruber/ Joel Rany

Dirait-on
Morten Lauridsen

The Promise of Living
Aaron Copland

The Way You Look Tonight
Jerome Kern/ Kirby Shaw

Jenny Rebecca
Carol Hill/ Clair T. McElfresh

The Wayfarin/ Stranger
Jan Reese

Banquet Fugue
John Rutter

Blackbird
John Lennon and Paul McCartney/ Daryl Runswick

I'll Be Seeing You
Irving Kahal and Sammy Fain/ Phil Mattson

O Magnum Mysterium
Victoria

God Bless the USA
Lee Greenwood/ Mark A. Brymer

John The Revelator
Paul Caldwell/Sean Ivory

Elijah Rock
Moses Hogan

O Vos Omnes
Pablo Casals

Esta [REDACTED]
[REDACTED] [REDACTED]

Concert Programs:

Holiday Concert

The Gift to be Simple _____ Bob Chilcott

Angels in Seven _____ Felix Mendelssohn
Arr. Philip Kern

Abide With Me _____ William Henry
Arr. Greg Jasperse

A Welsh Lullaby _____ K. Lee Scott

Hard Times Come Again No More _____ Stephen Foster

March Choral Concert

Banquet Fugue _____ John Rutter

Jenny Rebecca _____ Carol Hill

Arr. Claire T. McElfresh

The Way You Look Tonight _____ Jerome Kern/Kirby Shaw

Dirait-on _____ Morten Lauridsen

The Promise of Living _____ Aaron Copland

Choral Festival

O Magnum Mysterium _____ Victoria

The Wayfarin' Stranger _____ Jan Reese

John The Revelator _____ Traditional Gospel Blues
Arr. Paul Caldwell/ Sean Ivory

O Vos Omnes _____ Pablo Casals

Elijah Rock _____ Moses Hogan

Spring Concert

Blackbird _____ John Lennon/Paul McCartney
Arr. Daryl Runswick

I'll Be Seeing You _____ Irving Kahal and Sammy Fain
Arr. Phil Mattson

Sanctus _____ Dave and Jean Perry

Esta Rachel La Estimoza _____ Yehezkel Braun
Arr. Joshua Jacobson

God Bless the USA _____ Lee Greenwood
Arr. Mark A. Brymer

Budget: *saved originally as .pdf – it looked much better in her portfolio

Expenses

Cost # Total

Scores

Afternoon On a Hill \$1.95 50 \$97.50
Uncle Joe \$1.95 50 \$97.50
Lift Your Voice, America \$1.40 50 \$70.00
Hard Times Come Again No More \$1.50 50 \$75.00
Abide With Me \$1.60 50 \$80.00
God Bless America \$1.40 50 \$70.00
The Gift to Be Simple \$1.70 50 \$85.00
Sanctus \$1.65 50 \$82.50
A Welsh Lullaby \$1.95 50 \$97.50
Angels in Seven \$1.95 50 \$97.50
Silent Night, Holy Night \$1.80 50 \$90.00
Dirait-on \$1.70 50 \$85.00
The Promise of Living \$3.25 50 \$162.50
The Way You Look Tonight \$1.71 50 \$85.50
Jenny Rebecca \$1.65 50 \$82.50
The Wayfarin' Stranger \$1.75 50 \$87.50
Banquet Fugue \$1.50 50 \$75.00
Blackbird \$1.80 50 \$90.00
I'll Be Seeing You \$1.80 50 \$90.00
O Magnum Mysterium \$2.25 50 \$112.50
God Bless the USA \$1.62 50 \$81.00
John the Revelator \$2.25 50 \$112.50
Elijah Rock \$1.60 50 \$80.00
O Vos Omnes \$1.20 50 \$60.00
Esta Rachel La Estimoza \$1.90 50 \$95.00
Movable Tonic: Student Book \$20.95 25 \$523.75
Successful Sight Singing Book 1 \$7.95 25 \$198.75
Successful Sight Singing Book 2 \$7.95 25 \$198.75
Ear training Immersion \$16.50 25 \$412.50
Vocalises 5-7 \$16.95 25 \$423.75
Vocalises and Recitatives 8 \$16.95 25 \$423.75
Digital Voice Recorder \$54.01 1 \$54.01
Black Folders (25 pack) \$10.75 2 \$21.50
Piano tuning \$95 1 \$95.00
AMMA Aptitude Tests \$200 1 \$200.00
Total: \$4,793.26

Assessment Policy:

Grading

40% Performance Assessments

- Quartets
- Individual Recordings
- LSA's
- Improvisation Project

10% Written Assignments

- French-English Translation
- Ensemble Evaluation

20% Class Participation

- Attendance (Class, Concerts, Festivals)
- Contribution to class activities

20% Group Projects

- Group Root Melody Project
- Composition Project

Performance Rubric

Tonal

5	Student displays accurate pitches with precise intonation.
4	Student displays mostly accurate pitches and intonation.
3	Student displays some accurate pitches and very inconsistent intonation.
2	Student sings very few accurate and pitches and poor intonation.
1	Student sings mostly inaccurate pitches with no intonation precision.
0	Student does not perform.

Rhythm

5	Student sings accurate rhythms and a consistent tempo.
4	Student sings mostly accurate rhythms and holds a consistent tempo.
3	Student sings a moderate amount of correct rhythms and sometimes exhibits a steady tempo.
2	Student sings very few accurate rhythms and has an inconsistent tempo.
1	Student sings mostly inaccurate rhythms with an inconsistent tempo.
0	Student does not perform.

Musicality

5	Student sings with proper expression markings, phrasing, syllabic stress and correct diction.
4	Student sings with most expression markings, phrasing, syllabic stress and

	correct diction.
3	Student sings with some expression markings, phrasing, syllabic stress and correct diction.
2	Student sings with very few expression markings, little to no phrasing, limited syllabic stress and incorrect diction.
1	Student does not sing with expression markings, does not exhibit phrasing, displays no syllabic stress and performs with incorrect diction.
0	Student does not perform

UNIT PLAN

Context of Piece:

Dirait-on

Morten Lauridsen composed *Dirait-on* in 1993. The text of the piece was taken from Rainer Maria Rilke's poem no. 5 from "Les Roses." The poem itself was published in 1927. The piece is part of a larger work called *Les Chansons de Roses*, which translates to "The Rose Songs." *Dirait-on* completes the work, being the fifth and last piece. This 20th Century classical piece was first performed in 1993 by Choral Cross-Ties, which is a chamber choir in Portland, Oregon.

Lauridsen was born in 1943 and raised in Oregon. His love for moving music stemmed off of his mother's career as a pianist. He began playing piano and trumpet. His compositional studies began at the University of Southern California. Later on in his life he would become the chair of the Composition Department. In 2007, Lauridsen received the National Medal of Arts given to him by the President of the United States.

Rilke lived from 1875 until 1926. He was a German poet who developed the "object poem." This style of poetry describes physical objects. It is very apparent within *Dirait-on*, in which Rilke is describing a rose.

Dirait-on is meant to describe a rose, both with text and musical content. The piece includes a great amount of layering and echoing. This pertains to the layers and petals of a rose. It begins with the simple petals on the outside, but as you move toward the center of the rose the petals begin to overlap and become swirled into each other. Lauridsen attempted to

represent this image by beginning the piece with simple unison melodies. They then open up in a round-like form. The music then begins to continue to overlap while adding more parts, becoming busy, such as the center of the rose.

Glossary:

Musical Terms

Rubato – Rhythmic Flexibility within a phrase or measure; a relaxation of a strict time.

A Tempo – Back to the original tempo.

Tempo Primo – Original tempo

Ritard – Becoming gradually slower

Molto Menno Mosso – Much less movement

Subido - Suddenly

Three Vocalises:

*Vocalises for *If Music Be the Food of Love**

1. Vocalise for a vocal issue in the music for 2nd week of rehearsal:

Problem: Learning Melody

Vocalise: “If music be the food of love”, on Opening Melody Line, ascending
by half steps.

Solution to: Learning phrasing and direction of song as well as reinforcing

melody line which repeats throughout piece.

2. Vocalise for a musical issue for the halfway point of rehearsals:

Problem: The D flat in melody line (le)

Vocalise: "Sol La Sol Do, Sol Le Sol Do"

Solution: Getting students to hear the "Le" in the piece and hear the difference between a D natural and a D flat.

3. Vocalise summarizing or reminding for the last week before concert:

Problem: Reinforcing D flat and D naturals through out piece.

Vocalise: See above vocalize, perform vocalize. Perform on a neutral syllable and in tempo.

Solution to: Reinforcing notes in context to piece.

Written Assignment 1:

Composition Project

Dirait-on was written about a rose and composed to depict the imagery of the rose within the music. Lauridsen accomplished this through a great amount of layering and echoing which represent the layers and petals of a rose. It begins with the simple petals on the outside, which is represented by a simple unison melody. However, as you move toward the center of the rose, the petals begin to overlap and become swirled into each other. Lauridsen overlaps the melody in a round-like form to represent this. The music then begins to continue to overlap

while adding more parts, becoming busy, such as the center of the rose. Compose a 12-24 measure piece of music that depicts the same image of a rose. Employ the same techniques as Lauridsen did. The piece should end with four different vocal lines.

Rubric:

Correct number of measures: 2 Points

Begins with one line – 1 Points

Ends with four lines – 1 Points

Employs the overlapping technique – 4 points

Creativity – 2 Points

Total – 10 Points

Written Assignment 2:

French – English Translation paper

Dirait-on is a piece of music composed by Morten Lauridsen. The text of this music was taken from Rainer Maria Rilke's poem *Dirait-on*. As musicians we must understand the text as it relates to our own language. With this understanding we are able to give meaning to the music and portray it through the pitches, rhythms, and expression markings. Write a short essay that provides the English translation. Then continue to describe what these words mean to you. Finally, provide examples of how the text supports the music. Consider the imagery and

meaning of the poem as Rilke portrayed it. Also reflect on the compositional techniques employed and how Lauridsen related it to Rilke's meaning of the poem.

Rubric:

100 points total

English translation – 20 points

Personal interpretation of text – 30 points

Specific examples of relationship between text and music (minimum 3 examples) –
10 points each (total 30 points)

Proper grammar, sentence structure, spelling, and organization – 20 points

Performance Assessment:

Improvisation Project

Prompt:

Examine the refrain of *Dirait-on*. Take into consideration the length of the phrases, root melody and meter. Using the tonal, rhythm and improvisation skills that we have developed throughout the unit, develop your own melody to replace the refrain. Use a neutral syllable such as doo or dee. Make sure your melody follows the root melody of the existing piece of music. Also make your melody the same length as the original melody. Be as creative as possible within these parameters. Have fun!

Rubric:

3	Student develops a melody that is the correct length and follows the melodic parameters
2	Student develops a melody that is too long or short but follows the melodic parameters OR Student develops a melody that is the correct length but does not follow the melodic parameters
1	Student develops a melody that is too long or short and does not follow the melodic parameters
0	Student does not perform

Assessment Result Final Score 4.0

Assessors: DG/TC

Criterion	Rating	Criterion Comments
Philosophy Advocacy Paper	2.0	
Rehearsal Journal	2.0	
Reading Responses	2.0	
Score Analysis	4.0	
Documentation of Teaching Experiences	2.0	unorganized missing self-reflections missing faculty comments

Research Article Summary	5.0	
Choral Repertoire/Database	4.0	
Curriculum Project - Repertoire for One Year	5.0	
Curriculum Project - Four Programs	5.0	
Curriculum Project - Budget	5.0	
Curriculum Project - Assessment Scheme	3.0	missing grading scale
Unit Plan - Background Information	5.0	
Unit Plan - Glossary	4.0	
Unit Plan - Complete score with Analysis	5.0	
Unit Plan - Three Vocalizes	5.0	
Unit Plan - Two Written Assignments	5.0	
Unit Plan - Performance Assignment	5.0	

Comments

Overall Comments

Inline Page Comments Number

[Return](#)