

## Sample HS Choral Lesson Plan

### NGSSS, Literacy Standards and Mathematical Practices: Oh My! It All Comes Down to Planning

Benchmark: MACC.K12.MP.6.1  
Big Idea: Mathematical Practice  
Understanding: Attend to precision

**Benchmark:** Attend to precision. Proficient students try to communicate precisely to others. They try to use clear definitions in discussion with others and in their own reasoning. They state the meaning of the symbols they choose.

**Supporting Benchmarks:** MU.912.C.1.4, MU.912.C.2.1, MU.912.H.1.2, MU.912.O.1.1, and MU.912.S.2.1

#### Warm Up

<p>A. Physical/Mental</p> <ol style="list-style-type: none"> <li>Mirror exercise</li> </ol>	<p>B. Breath</p> <ol style="list-style-type: none"> <li>Breathing gym video</li> <li>Ra-pi-ti-ka</li> </ol>
<p>C. Tone</p> <ol style="list-style-type: none"> <li>hum to activate resonators</li> <li>mah, meh, mee, mo, moo in unison and I, I, IV, V, I.</li> <li>zah, ah, ah, ah...descending passage.</li> </ol>	<p>D. Agility/Range Extension</p> <ol style="list-style-type: none"> <li>Zee, ee, ee, ah (Do, Mi, Sol, Do...) ascending</li> <li>Zah, ah, ah, (with knee bends)</li> </ol>
<p>E. Other</p> <ol style="list-style-type: none"> <li>Diction tongue twisters – Betty Botter, Diction is done, BDFLMNPTVVVV</li> </ol>	

#### Skill Building

Students will accurately sight-read (2) melodic exercises in duple and compound meter using correct solfege and hand signs.

Students will practice, inaudibly each exercise for 30 seconds with visible steady beat. i.e. rocking, tapping foot, etc. Students will accurately count-sing 2 pre-selected student composed rhythm exercise.

Students will accurately respond aurally to teacher-led hand signs.

*Materials – The Sight-Reading Project; Student Composed Rhythm 8 bar exercises*

#### Rehearsal Plan

**Piece #1:** (Most Difficult Task) If Ye Love Me Keep My Commandments

**Objective:** Attend to Precision through building tone

**Strategy 1**

Sing with round outer shape with inner space between molars on doo.

**Strategy 2** Eliminate

strident tone on ↑ leaps. Use kinesthetic approach to engage breath. (i.e. v-ball serving stance)

**Strategy 3**

Strive for vertical alignment to strengthen intonation on chords and cadences.

<b>Objective:</b> Attend to Precision through phrasing		
<b>Strategy 1</b> Ask students to identify the peak and valley of each phrase. Share score study and discuss similarities and differences.	<b>Strategy 2</b> Perform phrasing from teacher and student POV.  Discuss which phrase was most successful and why. Notate phrasing in score.	<b>Strategy 3</b> Listen to professional recording.  Write down your response using the listening journal worksheet.
<b>Objective:</b> Attend to Precision through vowels		
<b>Strategy 1</b> Sing in section while other members give feedback on vowel shape and beauty.	<b>Strategy 2</b> Speak text in rhythm making note of syllabic stress. Pitch text in unison to focus word stress	<b>Strategy 3</b> Indicate diphthongs and mark score accordingly.

<b>Piece #2</b> The Word was God - Powell		
<b>Objective:</b> Attend to Precision through rhythmic vitality		
<b>Strategy 1</b> Class will speak-sing soprano line starting on mm 1. Work for crisp consonant, always articulating the D on word and God. Transfer throughout pieces.	<b>Strategy 2</b> Emphasize significant words such as beginning, word, God. Deemphasize was, the, and. Try to maintain syllabic stress without unnatural swells in phrasing.	<b>Strategy 3</b> Sing through piece ensuring rhythmic vitality and consistent cut-offs. Indicate problems areas and work to clean up difficult passages through isolation, careful listening, small group work.

<b>Piece #3 Sicut Locutus Est – Bach</b>		
<b>Objective:</b> Attend to precision through performance		
<b>Strategy 1</b> Perform Sicut Locutus Est	<b>Strategy 2</b> Self assess using fist of five	<b>Strategy 3</b> Identify one area as “do over”. Analyze why section should be repeated and make corrections accordingly.

**Sources:**  
The Incomplete Curriculum  
The Sight-Reading Project  
Choral Rehearsal Template – adapted from Katherine Tiefel

## Sample HS Choral Lesson Plan

### NGSSS, Literacy Standards and Mathematical Practices: Oh My! It All Comes Down to Planning

Vocal Ensemble 1: LACC.910.WHST.3.9  
Big Idea: Writing Standards for Literacy in  
History/Social Studies, Science, and Technical Subjects  
Understanding: Research to build and present knowledge

**Benchmark:** Draw evidence from informational text to support analysis, reflection, and research.

**Supporting Benchmarks:** MU.912.C.1.4, MU.912.C.2.1, MU.912.H.1.2, MU.912.O.1.1, and MU.912.S.2.1

#### Warm Up

<p>A. Physical/Mental</p> <ol style="list-style-type: none"> <li>1. Stretch – shoulders, neck, etc.</li> <li>2. Massage – back, jaw, etc.</li> <li>3. Body alignment/ reinforce throughout rehearsal</li> </ol>	<p>B. Breath</p> <ol style="list-style-type: none"> <li>1. Use Breathing Gym video – exercises appropriate to rehearsal plan.</li> </ol>
<p>C. Tone</p> <ol style="list-style-type: none"> <li>1. Sigh – diagnose healthiness of sound</li> <li>2. hum to activate resonators</li> </ol>	<p>D. Agility/Range Extension</p> <ol style="list-style-type: none"> <li>1. Noo, noo (DRMFMRD) starting pitch E</li> <li>2. Dee eighth notes (DRMFSLLSFMRD)</li> <li>3. Zah, ah, ah (DSMDSMD)</li> </ol>
<p>E. Other</p>	

*Materials – The Choral Warm up*

#### Skill Building

<p>Students will accurately sight-read (2) melodic exercises in duple and compound meter using correct solfege and hand signs.</p>
<p>Students will practice, inaudibly each exercise for 30 seconds with visible steady beat. i.e. rocking, tapping foot, etc. Students will accurately count-sing 2 pre-selected student composed rhythm exercise.</p>
<p>Students will accurately respond aurally to teacher-led hand signs.</p>

*Materials – The Sight-Reading Project; Student Composed Rhythm 8 bar exercises*

#### Rehearsal Plan

<p><b>Piece #1:</b> Drink to me Only with Thine Eyes</p>		
<p><b>Objective:</b> Analyze text for imagery, symbolism, and word play.</p>		
<p><b>Strategy 1</b> Discuss the definitions of imagery, symbolism and word play. Find examples of imagery, symbolism, and word play in the text.</p>	<p><b>Strategy 2</b> Listen to the recording and note word stress and its relationship to “important” words. Perform phrases with varied</p>	<p><b>Strategy 3</b> Video class performance – and use FVA MPA rubric to decide rating. Draw evidence from rubric and/or octavo to support rating.</p>

	word stress. Decide which is more effective and why.	Use findings to improve performance.
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<b>Piece #2:</b> Break, Break, Break – David Teas		
<b>Objective:</b> Rehearse pieces with attention to technical, stylistic, and expressive elements as indicated in the music.		
<b>Strategy 1</b> Compare and contrast the A and B section.  Does the group performance adhere to composers intent in differing sections?	<b>Strategy 2</b> Perform dynamics as indicated in the score.  Use crisp, clear articulation and supported/energetic singing throughout.	<b>Strategy 3</b> The text by Alfred Lord Tennyson was derived from personal experience. Describe how you express personal experiences whether sad or triumphant?

<b>Piece #3:</b> Sing me a Song of a Lad that is Gone – Sherri Porterfield		
<b>Objective:</b> Research lyrics and identify and analyze unfamiliar words with light of the text.		
<b>Strategy 1</b> Identify unfamiliar words such as eigg, Skye, mull, stern, starboard, bow.	<b>Strategy 2</b> Based on the text, infer what happened to the lad’s “glory”?  Why is it important to place oneself in another’s position?	<b>Strategy 3</b> Unison and part singing both present unique challenges.  Self-assess your unison and part singing and identify areas in need of improvement and provide an appropriate remedy.

**Vocabulary**

Imagery	Symbolism	Word play
Sea Shanty	Folk song & Folklore	Call and response
Syllabic stress	Duple Meter	Compound Meter

*Other pieces: Hine Ma Tov, Arirang, Poor Wayfaring Stranger, Annie Laurie*

**Sources:**

The Incomplete Curriculum  
 The Sight-Reading Project  
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