

## Sample Lesson Plan

### Introduction

- **Title of Piece:** “Exultate justi”
- **Conductor’s Name:** Lindsey Reinhard
- **Ensemble Name:** Chamber Singers
- **Composer:** Ludovico da Viadana
- **Grade of Piece:** SATB

### Standards

- MU:Pr4.2.E.IIIa - Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances.
- MU:Cr6.1.E.IIIa - Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
- MU:Re7.2.E.IIIa - Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

### Objectives

- A. *(Cognitive)* Students will distinguish between homophony and polyphony in the context of the piece.
- B. *(Constructivist)* Students will show awareness of the importance in their own vocal lines relative to their fellow choir members.

### Assessments

- A. *(Summative)* The teacher will prompt students to label the various sections within the piece, discuss with their peers, and submit them for review upon completion of the unit as part of their individual portfolios.
- B. *(Formative):* The teacher will ask students to stand or raise their hands when their voice part introduces a new melodic idea or section of text.

### Class Background

This choir is composed of auditioned students in grades 10-12. The students are highly motivated to learn new repertoire of all styles and difficulty levels. Their immersion into the world of early music is an exciting prospect, and they are eager to learn about the genre.

### Sequence

- Progress through the GVT Warm-Up Sequence.
- This is the introductory lesson to the piece, so begin by engaging the students in a dialogue. Ask what they already know about the Renaissance in terms of culture, music, and historical import.
- Talk about some important aspects of Renaissance music, including homophony and polyphony. Discuss the flexibility of this type of music and the prominence of melodic lines over counterpoint.

- “What does this interweaving of parts and degrees of importance mean to you? How can it symbolize what it means to be in a choir?”
- Have the students listen to the piece and prompt them to stand or raise a hand when they hear polyphony as opposed to homophony.
- After this exercise, play the piece again and have the students mark their polyphonic entrances in their own scores to be collected in portfolios later in the semester. Play once more as needed.
- Establish the context of G major and read the opening eight bars of the piece on solfege before putting it to rest for the period. \*\*\*The goal of this rehearsal is to introduce the piece to the students and engage them in discussion and recognition of homophony vs. polyphony within the context of the piece.

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### Standards

- MU:Pr4.3.E.IIIa - Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers’ technical skill to connect with the audience.
- MU:Cr6.1.E.IIIa - Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
- MU:Re7.2.E.IIIa - Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

### Objectives

- A. *(Behavioral)* By the end of this unit, students singing soprano, alto, or tenor will be able to accurately and expressively sing melismatic passages with a success rate of 80%.
- B. *(Behavioral)* By the end of this unit, students will be able to recognize their melodic relevance and sing the melodic motifs more strongly than counterpoint with a success rate of 80%.
- C. *(Experiential)* Students will have the experience of singing with the supportive texture of homophony as well as the independence of vocal lines in polyphony.

### Assessments

- A. *(Summative)*: Students will record themselves performing their individual lines within the context of the larger choir and send the recording to the teacher for review.
- B. *(Summative)*: Students will record themselves performing their individual lines within the context of the larger choir and send the recording to the teacher for review.
- C. *(Formative)*: The teacher will open a dialogue with the students to investigate their individual vocal sensations in response to these changing sections.

### Class Background

This choir is composed of auditioned students in grades 10-12. The students are highly motivated to learn new repertoire of all styles and difficulty levels. Now that the students have been singing early music for a number of weeks, they are becoming well-versed in the genre and are able to perform the piece well.

## Sequence

- Progress through the GVT Warm-Up Sequence.
- After prompting the students to pay close attention to their own vocal mechanisms and connection to the piece in both homophonic and polyphonic passages, we will begin by singing through the entirety of “Exultate justi.”
- Lead the class through a discussion of how they feel physically as they sing this type of music. What has to change in their own mechanism to make the dynamic contrast, melodic contour, and melismatic passages come through in a reliable way?
- Sing through the piece one more time and ask students to stand or raise a hand as their voice part announces a new melodic idea and sit when their part acts as counterpoint.
- Discuss the important expressive elements of the piece as a class, asking the students to use their knowledge of Renaissance music to create a list of criteria to which they should be held accountable in their own performance of “Exultate justi.”
- Finally, ask the students to record themselves singing in the group context with their cell phones. Prompt them to consider their created criteria when performing this time. Ensure that the atmosphere is welcoming, open to interpretation, and accepting of all stages of progress. Sing the piece once more, conducting expressively and generously, to enable the freest singing experience for the students.
- Ask the students to submit the recording for review. Finish the class with a discussion of what the students took away from this journey into Renaissance polyphony and what they will carry with them when approaching other music like “Exultate justi.”