

4/11/22

MADRIGALS

WARM-UPS (10 minutes)

Breathing / Stretching

Technique

- OO 5 1 5 1 | 5 (*singing legato, no slide but connected, jumping a fifth*)
- NINE NA NO NU (5 3 4 2 | 3 1 2 7 | 1) (*Singing descending thirds*)
- Good Morning 5 3 | 8 5 3 | 1 (*“Morning” text, leaping in legato*)

Solfege

- Scale with extension
- 123 | 234 | Solfege thirds scale. Sopranos start in round. (*get used to singing in thirds on solfege*)
- Blend: Sopranos in LH, Altos in RH
 - SOPS/ALTOS: Fa/Re → Mi/Mi → Fa/Re → Mi/Mi (*Suspension / resolution of harmony → unison*)
 - S/A: Re/Do → Re/Ti → Do/Do (*2nd → 3rd → Unison*)

REP WORK - Will There Really Be A Morning, Craig Hella Johnson

OBJECTIVE: To review the rhythm/text/form of the entire piece, and the solfege of the A section

VOCAB: Meter, dotted rhythm, phrase, melodic direction, sequence

STUDENTS WILL:

- Recognize that the form of the song is strophic, meaning it takes the same melodic/rhythmic concept and repeats it with slight variations based on the strophs of the poem.
- Perform the entire piece rhythmically on Kodaly rhythm syllables, and on text
- Understand that the melodic theme moves in a sequence, meaning the pattern repeats starting on a different scale degree
- Map the melodic contour of the melody, and note repeating/contrasting melodic motives
- Write the solfege in their score for the 1st A section.

TEXT/RHYTHM

1. Pickup activity: Find the rhythm you focused on last class and review it to drill to the class. Make sure students are patting their knee to feel down and up beats.
2. Speak the text of the entire piece on rhythm. Make sure that sections are labeled A A¹ A²

PITCH

3. **MIXUP SECTIONS: Ask:** *What observations can you make about the melodic and pitch content of this piece? Key? The way the melody moves?* Engage online students.
4. Take 7 minutes to have students work in pairs outside of their sections to write in the solfege symbols.
 - a. 4 minutes: individual work
 - b. 3 minutes: help students and check on individuals
5. Once Solfege symbols are written in, **Ask:** *in what ways does the melody move? By step, by skip, by jump?* Note what parts of the melody move stepwise vs. in skips/jumps. D phrase: all steps (just a scale starting on La going down to Do)
6. Speak solfege on rhythm
7. **Ask:** *Do you notice any patterns in the melody as far as skipping/stepping/jumping goes?* Define sequence.
8. Have students realize that the Coda is just a scale down from LA.
9. Model sequence pattern on solfege on quarter note rhythm | sol do re mi | & | la re mi fa | Once this is comfortable, place in triple meter.
10. Echo teach patterns in between sequence patterns.
11. Sing solfege of the entire A section on rhythm.
12. Move to the A¹ section. Acknowledge form. **Ask: what else changes besides some of the rhythms in this new section?** Have students realize that altos have the melody. Have students realize that they move in and out of harmony/ unison.
13. A¹- Have students circle the notes where they are in unison, working across sections. **Ask: why is it important to know when we're singing in unison? Figure out the solfege for those notes where they are in unison.** (6)
14. Once unison notes are identified: Break into sectionals to figure out the solfege for the rest of the A¹ section. Altos should focus on m39-endA¹ as these are their only new notes. (6)

Closing

15. Speak solfege on rhythm. Raise their hand when they are singing in unison (i.e. where they are speaking the same syllable.) (4) **Say:** Next time we work on this, we'll put this section on pitch.