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“Emily Dickinson: The poet’s voice as expressed through music” a pedagogical performance analysis of selected Dickinson poetry in solo and choral literature, with emphasis on expression and meaning throughout the rehearsal process

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“Emily Dickinson: The Poet’s Voice as Expressed Through Music”

A Pedagogical Performance Analysis of Selected Dickinson Poetry in Solo and Choral Literature,

With Emphasis on Expression and Meaning Throughout the Rehearsal Process

An Honors Program Project Presented to

the Faculty of the Undergraduate

College of Visual and Performing Arts

James Madison University

by Nelia Maurizi

December 2016

Accepted by the faculty of the Department of Music, James Madison University, in partial fulfillment of the requirements for the Honors Program.

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PUBLIC PRESENTATION

This work is accepted for presentation, in part or in full, at Anthony Seeger on April 15, 2016.

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CHAPTER 1: INTRODUCTION

The primary element that separates instrumental from vocal music is the inclusion of text. The spoken word contains within it the history, subtext, and human development of the cultures that invented them. As such, vocal music has the unique ability to use words to convey meaning. Taking the time to understand the text allows a solo performer or ensemble to accurately and authentically give life to a piece.

Purpose and Objectives

Three main statements of purpose have guided this honors project. First and foremost, I chose this project because it allowed me to synthesize a number of different skills I have studied over the past three years while working in two mediums I am extremely passionate about, music, both solo and choral, and poetry. During the performance aspect of this honors project, I took on the roles of scholar, conductor, educator, and soloist. As a music student, I have multiple opportunities to study these skills separately; however, a project of this nature brings with it the chance to not only exercise these skills but also explore how they are connected.

The second purpose of this honors project focused on the pedagogical; to clearly incorporate meaning and text expression throughout all phases of the music learning process. Regarding choral music education, given the time constraints and non-musical distractions that occur in secondary education, careful lesson planning helps to ensure meaning is actively threaded throughout the entire process. As soloists, we are constantly inspired to delve into the deeper text meanings of our vocal repertoire. Doing an honors recital with the focus of text and meaning is a unique opportunity to hone my teaching pedagogy and challenge myself always to be thinking on a deeper musical and emotion level, whether it be as a soloist, educator, or conductor.

The third purpose of this honors project focused on exploring the similarities and differences between learning choral and solo literature. I initially predicted little crossover between the two; I found that my study of choral informed my solo study and vice versa. One of the main similarities between solo and choral literature was the layers of learning. Both learning processes encompass three strata, which for the purpose of this project are identified as the meaning, the musical elements, and the whole. Finally, a fourth purpose revealed itself through the delivery of the project itself. It became apparent through the many activities of shared meaningfulness that were circularized throughout the rehearsal project that this project had become thought-provoking, a motivation for personal social change as well as a thread that deeply connected the ensemble.

The stratum of meaning consists of three layers; understanding the poet's intentions, understanding the composer's interpretation, and creating personal meaning. In looking at the poet's intention, it is important to understand the context in which the poem or lyrics were written. This entails looking at questions such as "Who is the poet?" "When was the poem written and what is the historical context?" "Who is the intended audience?" etc. Similarly, in order to understand the perspective of the composer, questions such as, "What was the composer's connection to the poet and the poetry?" "What function does the piano part serve?" "Why is there a shift in harmony on this particular word?" etc. must be asked. Once one has an understanding of the poem and the musical aspects, the performer then needs to ask themselves, "How do I relate to this poetry?" "How can I best represent the poet and composer's intention?"

The second stratum entails the understanding and delivery of the musical elements of the work. This includes learning notes, phrasing, tuning, dynamics, diction, and in some cases

memorization. All details of the music are addressed during this layer of the process, making sure the poet and composer's meaning are integrated into the delivery of the musical elements.

The final stratum, the whole, is the culmination of the piece. It melds together all of the work done in the previous layers. It is that here the words and music transcend the written score and become a living embodiment of the poet, composer, and performer.

Methodology

Many elements went into the planning and execution of this project. Score studies, conducting and voice lessons and rehearsal planning/sequencing were crucial to the success of the project. To effectively execute the project it was important to create a timeline and rehearsal schedule, attend weekly conducting lessons, attend weekly voice lessons, and lead weekly choral rehearsals. The culmination of the project was a lecture recital. Throughout the semester, the choir met a total of eleven times to rehearsal, not including the day of the recital. Each rehearsal was sixty minutes long.

Timeline

Fall 2015- Create a tentative program for both solo and choral pieces to be performed, determine recital date and book venue, contact individuals about being in the choir, decide on readers, meet with advisor to plan recital and discuss proposal, begin learning solo pieces

Winter Break- Begin score study, choose a rehearsal time, order music for choir, continue research

Spring 2016- Weekly rehearsals with choir, weekly conducting lessons, continue to study and learn solo pieces, write lesson plans weekly, continue to research

Fall 2016- Complete the written portion and submit it to the Honors College

Rehearsal Schedule for the Choir

January 2015

-Week 3: First rehearsal

-Week 4: Rehearsal #2

February 2015

-Week 1: Rehearsal #3

-Week 2: Rehearsal #4

-Week 3: No Rehearsal

-Week 4: Rehearsal #5

March 2015

-Week 1: Rehearsal #6

-Week 2: Spring Break, no rehearsal

-Week 3: Rehearsal #7

-Week 4: Rehearsal #8

-Week 5: Rehearsal #9

April 2015

-Week 1: Rehearsal #10

-Week 2: Rehearsal #11, Dress Rehearsal

Recital Date: Saturday, April 16th, Anthony-Seeger Auditorium

Weekly Conducting Lesson

Once a week, throughout the spring semester, I met with Dr. Jo-Anne van der Vat-Chromy, Director of Choral Activities at James Madison University, for conducting lessons. During these lessons, we focused on conducting technique, and rehearsal strategies. Lessons were recorded so that I could review the material covered in the lesson at any time throughout the semester.

Weekly Voice Lessons

Similarly, I met three times a week with Professor Kevin McMillan for private voice instruction. Two times a week, we focused on vocal technique. The third lesson focused on the selections from Aaron Copland's *12 Poems of Emily Dickinson* that I performed on the recital. These lessons were spent working on the vocal challenges in the pieces, exploring the poetry, and discussing Copland's musical decisions and how to best portray those decisions, as well as Emily Dickinson's intentions.

Weekly Rehearsals

Throughout the semester, the choir met a total of eleven times to rehearsal, not including the day of the recital. Each rehearsal was sixty minutes long, occurring on Tuesdays from 5:00 pm-6:00 pm. The choir consisted of JMU students and one adult member from the JMU choral area. Many of these students participated in JMU auditioned choral ensembles. Members of the choir were expected to attend each rehearsal prepared and ready to rehearse. The repertoire consisted of four pieces. Each had piano accompaniment. One piece contained a cello part, and another contained a flute part. The cellist and flute player joined the choir for the dress rehearsal.

Rehearsal Plans

Examples of my weekly rehearsal plans may be found in Appendix 2.

Recital Structure

The recital was a mixture of lecture and performances. The choral portion of the program happened in the first half of the program. The solo literature made up a majority of the second half. The total recital time was 75 minutes with one ten-minute intermission.

1. Brief Introduction
2. Purpose and Objectives
3. Choral Discussion of Poetry
 - a. *Heart, We Will Forget Him*
 - b. *I shall not live in vain*
4. Choral Performance (14 minutes)
 - a. Heart, We Will Forget Him by David Dickau
 - b. Heart, We Will Forget Him- Victor Johnson
 - c. I shall not live in vain- Debra Scroggins
 - d. I shall not live in vain- Andrea Ramsey
5. Five-minute Intermission
6. Aaron Copland Biography
7. Analysis of Selections from *12 poems of Emily Dickinson*
8. Performance of Solo Literature (21 minutes)
 - a. *Nature the Gentlest Mother*
 - b. *There came a wind like a bugle*
 - c. *Why do they shut me out of Heaven?*
 - d. *The world feels dusty*

- e. *Heart, We Will Forget Him*
- f. *Sleep is Supposed to Be*
- g. *I felt a funeral in my brain*
- h. *I've heard an organ talk sometimes*
- i. *The Chariot*

Examples of my lecture and PowerPoint presentation may be found in Appendices 3 and 4. A

copy of my recital program may be found in Appendix 5.

CHAPTER 2: EMILY DICKINSON BIOGRAPHY

Most Americans recognize the name, Emily Dickinson (1830-1886). She is widely acknowledged as one of the greatest poets in American history. She is known as the “women in white” from the years she spent in isolation (Martin, 2007). However, unless she was studied in an English class, most people know little else about her. To accurately and authentically explore and analyze Emily Dickinson’s poetry, it is crucial that we understand her as a person. Although Dickson’s life seems different than the average person, she was still, like anyone else, was shaped by her family, her friends, her education, and the social environment in which she grew up.

Family

Emily Dickinson was born on December 10, 1830, in Amherst, Massachusetts, to a family of political prominence. Dickinson’s father, Edward Dickinson practiced law, served in Congress and state legislature, and held the position of treasurer at Amherst College (“Emily Dickinson,” 2009). In the Dickinson household, what Edward said was law. Like many men of this period, Dickinson’s father believed the role of women was to serve as wives and mothers. As the head of the household, he felt it was his job to guard the women around him (Martin, 2007). One of the ways he did this was to control and monitor the books the women in his family read (Martin, 2007). Later in her life, Dickinson would challenge many of the societal roles of women, including reading books she was not supposed to, which ultimately lead to conflict between her and her father (Martin, 2007).

Emily Dickinson’s mother, Emily Norcross Dickinson, married Edward Dickinson on May 16, 1828. Emily Norcross Dickinson was an exceptional cook and kept her house in perfect order (“Emily Norcross Dickinson,” 2009). Emily Norcross held a deep love for gardening,

which her daughter would adopt later in her life (“Emily Norcross Dickinson,” 2009). In 1784, Emily Norcross became paralyzed due to a stroke (“Emily Norcross Dickinson,” 2009). Her daughters, Emily and Lavinia, took care of their mother and her household responsibility for the next seven years until their mother passed away (“Emily Norcross Dickinson,” 2009).

Emily Dickinson was one of three children. Dickinson and her older brother, William, were close when they were younger. However, as they got older, they drifted apart. (“William Austin,” 2009) However, he played a crucial role in Dickinson’s love of literature. Dickinson’s father restricted the books that Emily was allowed to read. William would hide books in the piano for Emily (Martin, 2007).

Emily’s younger sister, Lavinia, also played a huge role in Emily’s life. Like her sister, Lavinia never married. She did much of the housework and errands in the Dickinson household (Martin, 2007). After Emily had died in May of 1886, Lavinia burned her sister’s correspondence as she was instructed to do by Emily. However, Lavinia found hundreds of unpublished poems and then worked for the next thirteen years to have the poems published (“Lavinia Norcross Dickinson,” 2009). Without Lavinia, Dickinson’s poetry might never have been found.

One of the most important people in Dickinson’s life was her sister-in-law Susan Huntington Gilbert. Susan and Austin were married on July 1, 1856. The couple lived next door to the Homestead, the Dickinson family estate where Emily lived (“Susan Huntington Gilbert Dickinson,” 2009). Susan and Emily often wrote to each other. Emily sent Susan over 250 poems, some of which Susan critiqued for Emily (“Susan Huntington Gilbert Dickinson,” 2009). After Emily had passed away, Lavinia asked Susan to edit Emily’s poems for publication.

Susan and Austin had three children, Ned, Martha, and Thomas, who the family called Gib. Dickinson was extremely fond of her niece and nephews. Martha, the eldest of the three children, helped her mother, Susan, edit Emily's poetry ("Martha Dickinson Bianchi," 2009). Through her publication, *The Single Hound: Poems of Emily Dickinson*, Martha helped inspire people to revisit Emily's poetry long after it was originally published ("Martha Dickinson Bianchi," 2009). Thomas, or more fondly known as Gib, the youngest of the three, was also an extremely important person in Emily Dickinson's life. At the age of eight, Gib passed away from typhoid fever. The night before Gib died, Dickinson emerged from her isolation to sit by his bed ("Thomas Gilbert (Gib) Dickinson," 2009). His death took a large toll on her, and many scholars relate her decline in health to the grief of losing Gib ("Thomas Gilbert (Gib) Dickinson," 2009). Scholars speculate that Gib's death, as well as the death of community members and friends from the Civil War, fuel Dickinson's exploration of death and eternity in her poetry.

Personal Life

Emily Dickinson is often remembered as a recluse who had little connection with the outside world. She never married. However, in her younger life, Emily Dickinson wrote love letters addressed to an unidentified "Master," but scholars speculate she never sent them ("Love Life," 2009). Many scholars have conjectured as to who this "Master" was. Some of the more popular guesses include Samuel Bowles, a family friend and publisher, William Smith Clark, a scholar from Amherst, Charles Wadsworth, a minister from Philadelphia, or perhaps even Susan Gilbert Dickinson ("Love Life," 2009). Dickinson had one romantic relationship that is well known. Judge Otis Phillips Lord, Edward Dickinson's friend, became a romantic interest in Dickinson's life when she was in her fifties ("Love Life," 2009). However, they never married, and he passed away just before Dickinson's death in 1886.

Education

During the middle of the nineteenth century, it was uncommon for women to be allowed to go to school. However, as a young girl, Dickinson attended the Amherst Academy, which had previously been an all-male institution, where she took courses in English, Latin, Algebra, History and Botany (Martin, 2007). Although Dickinson enjoyed all of her coursework, she took a particular interest in botany. Many scholars see this as the beginning of Dickinson's fascination with the theme of nature that appears in her poetry (Martin, 2007). Throughout her life, Dickinson loved her garden and took great pride in it. It was the place she found peace and spirituality.

After graduating from the Amherst Academy, Dickinson attended Mount Holyoke Female Seminary ("Emily Dickinson's Schooling," 2009). She was sixteen at the time. She studied English grammar, Latin, history, music, algebra, philosophy and logic ("Emily Dickinson's Schooling," 2009). Each student at the seminary had to do some form of domestic work. Dickinson's job was to carry, wash, and dry knives at the meal table ("Emily Dickinson's Schooling," 2009). After a year she became ill and returned home. She lived on at the grounds of the Homestead, her family estate, for the majority of her life after returning from Seminary ("Emily Dickinson's Schooling," 2009).

The Garden

Emily Dickinson studied botany, which was her favorite subject, at both the Amherst Academy and Mount Holyoke Female Seminary ("Emily Dickinson and Gardening," 2009). At both schools, she took great interest in the natural world. However, Emily Norcross Dickinson, Emily's mother, is usually attributed with instilling a love of gardening in both her daughters. At the Homestead, Lavinia, Mrs. Dickinson, and Emily kept a large garden ("Emily Dickinson and

Gardening,” 2009). Because Dickinson was a gardener, she studied many different aspects of nature such as weather, insects and how they interacted with her plants, different seasons, etc. She took a great interest in these topics. Emily often wrote about the natural world. A large portion of her poetry expresses her observations, admiration, and wonderment of nature.

The Women in White: Years of Isolation

For the last twenty years of her life, Emily Dickinson lived as a recluse. She barely left the ground of the Homestead where she lived with her family. She dressed in all white, especially after the death of her father in 1874 (Martin, 2007). It is unclear why she chose white, but scholars speculate it either represented her mourning for her father or was a statement about her virginity, given the fact she never married (Martin, 2007).

When she was thirty-eight years old, she completely withdrew herself from the outside world. It is also unclear why Dickinson chose this isolation. Wendy Martin, the author of *The Cambridge Introduction to Emily Dickinson*, speculates, “In the 1800s, pregnant women were expected to separate themselves from society, a custom which the Victorians called confinements. One could argue that Dickinson took up this ritual and transformed it from something negative into something positive—confining herself to give birth to her poetry” (Martin, 2007). Even though Dickinson was in physical isolation, she kept in touch with friends, family, and remained aware of world news. By the end of her life, she had isolated herself so completely that she only spoke to visitors and doctors from behind a curtain. Even during her father’s funeral, she listened to the service from her window (Martin, 2007).

Social Context: Religious Culture

It is also important to examine what was happening in the world when Dickinson was living. During Dickinson’s life, Amherst was one of the few places that still practiced in

Puritanism. During Dickinson's life, there were many religious reformations as well as immense social pressure to publicly profess one's faith. Emily Dickinson was the only person in her family who refused to do so (Martin, 2007) At the age of thirteen Edward Dickinson gave Emily a Bible ("Emily Dickinson and the Church," 2009). There are many biblical references in her writing and her familiarity with the Bible has expressed scholars for generations ("Emily Dickinson and the Church," 2009). She encountered many people attempting to "save her soul" and help her get to heaven ("Emily Dickinson and the Church," 2009). She believed that relationships with others in this life gave her the sacredness she desired. Unable to identify with one set of ideals, Dickinson combined aspects of difference social and religious beliefs to suit her ideas ("Emily Dickinson and the Church, 2009).

Social Context: The Civil War

The most prolific time in Dickinson's writing was during the Civil War (1861-1865) where she wrestled with ideas such as freedom, life, death and eternity. Dickinson had personal connections to the civil war. She wrote many letters to Colonel Thomas Wentworth Higginson, a family friend, who fought in Florida and South Carolina, which gave her a soldier's perspective of the war ("Emily Dickinson and the Civil War," 2009). Austin Dickinson, her brother, paid for a substitute, so he did not have to fight ("Emily Dickinson and the Civil War," 2009). Besides the personal connections she had, Dickinson would have also been surrounded by news of the war. Many people passed away. Similar to Dickinson's fascination with the natural world because of her garden, she became captivated with the idea of death and the after-life because of Gib's death and death from the Civil War.

Social Context: Transcendentalism

One of the predominant influences during Dickinson's life was the second wave of the transcendentalist movement. Transcendentalists believed that reflection, intuition, and open-mindedness to nature allow an individual to transcend the mortal world (Martin, 2007). They focused on the individual and believed that a connection to God could be established without a minister or third party (Martin, 2007). Emily Dickinson is not considered a transcendentalist, but she held many similar beliefs. Dickinson believed in circumference, a complete and all-encompassing perspective of the world, whereas Transcendentalists were focused mainly on the individual (Martin, 2007).

Publishing Dickinson's Poetry

After Dickinson's death, almost 1,800 poems were found in her belongings, none of which had been formally published (Martin, 2007). This is congruent with the fact that Dickinson had never written her poetry with the intention that it would be seen by a wider audience. She wrote for friends and family asking for their opinions and edits; she also wrote for herself. This was her form of publishing. It was only after her death, through the love and care of her sister, Lavinia, that her work was released, although in a highly edited format (Martin, 2007). It was only in 1998 that R.W. Franklin published the first fully unedited version of Dickinson's work in its original order (Martin, 2007).

CHAPTER 3: DESIGNING PEDAGOGICAL STRATEGIES IN CHORAL REHEARSALS THROUGH POETIC AND COMPOSITIONAL CONSIDERATIONS

Seventeen women from the James Madison University choral area participated as volunteers in the “Emily Dickinson Honors Choir.” The choir was comprised of predominantly second and third-year undergraduates. The choir met for sixty minutes weekly for twelve weeks. Each rehearsal began with a reflection process from the previous week as well as warm-ups that focused on body alignment, resonance, blend, and tuning.

Choosing Repertoire

The choosing of repertoire was crucial to the success of this project. When choosing music to program, there are a number of aspects to consider, including: Is the music difficult enough to challenge the group but still achievable? How complex are the rhythms? How many parts are written? What are the ranges of those vocal parts? What text does the author choose to set? What is the summative difficulty level of the repertoire as a whole?

As Emily Dickinson’s poetry was the core of this project, I first searched for repertoire set to poems I found intriguing. I selected *Heart, We Will Forget Him* as one of the poems to work with because of the variety of composers who have set it and because I thought the theme of ‘heartbreak’ would prove to be a relevant, important topic to the women who would be singing in the choir. I chose *I shall not live in vain* because it provided an opportunity to talk about social justice, and core values with the singers.

After selecting the poetry, I searched for settings of the two poems that were musically appropriate for the Emily Dickinson Honors Choir. I chose the David Dickau setting of *Heart We Will Forget Him* because of the many compositional devices through which heartbreak was portrayed; I perceived that this work would be an achievable musical challenge for the group.

Victor Johnson's *Heart We Will Forget Him*, was selected because it provided a strong contrast to the Dickau setting. Johnson's setting personifies the heart as a voice in the arrangement itself through a beautiful cello obbligato. Musically, due to its repetitive nature as well as less complex harmonic structure, the Johnson setting was less difficult for the choir.

The first setting of *I shall not live in vain* chosen was composed by Debra Scroggins. Due to the higher tessitura of the work, as well as the opening *a cappella* section, this piece provided tuning and vocal challenges for the choir. The final selection in the choral portion of this project was Andrea Ramsey's setting of *I shall not live in vain*. This arrangement was selected for its simplistic, yet breath-taking melodic structure. This gave the choir the opportunity to focus on line, diction, word stress, and tone quality. Although the easiest piece on the program musically, Ramsey's *I shall not live in vain* became one of the choir's favorites.

Comparing Settings of the Same Poem

Once the pieces were selected, it was then important to more deeply analyze the similarities and differences between the contrasting settings of the poems.

Heart, We Will Forget Him

*Heart, we will forget him!
You and I tonight!
You may forget the warmth he gave,
I will forget the light
When you have done, pray tell me,
That I my thoughts may dim;
Haste! Lest while your lagging,
I may remember him.*

The two settings of *Heart, We Will Forget Him* are extremely different. In the first setting, composer David Dickau sets the poem with a wide range of emotions including anger, frustration, determination, and longing. Many of these changes are indicated by tempo and dynamic shifts.

The first section is loud, slow and the texture is dense, creating feelings of anger and

determination. The contrasting middle section becomes smooth and lyrical, a gentle pleading to forget. At the end of the work, Dickau returns to the thick, accented texture and the determination of the first section. In Dickau's setting, the speaker is ready to forget the subject of the poem. Even if she falls back into moments of remembering, she remains determined.

Contrastingly, Victor Johnson has a very different approach to the poem, capturing a softer, more intrinsic form of heartache. His setting isn't angry; it's hurt. The speaker is not just determined; she's desperately pleading. Johnson includes a cello part to represent the heart as a separate entity from the speaker herself. In the last repetition of the main melody, Johnson adds intensity by changing the harmony and augmenting the rhythmic delivery of the text. As he does this, the determination of the speaker grows. Unlike Dickau, Johnson ends the piece with mixed feelings. He begins the last phrase with determination, but then towards the end, at the words "forget him," the speaker slips back into longing for her lost love.

I shall not live in vain
If I can stop on heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

Two settings were chosen for the program. The first, by Debra Scroggins, is a beautiful setting for four-part treble chorus, flute, and piano. The flute introduces the melody. By doing so, Scroggins give the listener time to reflect before hearing the poetry. The vocal lines are full of major seconds, representative of the dissonance in everyday life. However, Scroggins also writes many suspensions, especially in the soprano two and alto one voices. Perhaps this is Scroggins

way of representing how making a difference can help to relieve some of the dissonances of everyday life.

Andrea Ramsey's setting of the poem is musically simpler than that of Scroggins', written for two voices, with over half of the work set in unison, thus placing an important emphasis on the text delivery. Ramsey writes, "The message is simple and direct but very heartfelt. Sing this work with a beautiful tone quality. Concentrate on balance and blend, which will help you create a beautiful mood. Do not rush to complete the phrases. Rubato will be a key interpretive element in this work."

Compositional Components, Pedagogical Teaching Strategies, and Rehearsal Strategies

Conductors and directors are faced with the challenge of interpreting and portraying a composer's intention. To do so, the director must close study the score. Identifying the important musical elements of a piece allows the director to prepare effective rehearsal strategies. These studies and subsequent strategies help the performance be as well informed and authentic as possible. During this project, the compositional components that were studied in the repertoire were rhythm, melody, harmony, diction, and structure of the piece. Pedagogical strategies that work on the elements above include mapping, chanting text, and echo changing, solfège, harmonic solfège, tuning triangle, vowel modification, and consonant releases. There were also strategies used that incorporated multiple musical elements. These strategies include looping, chunking, layering, and discussing the meaning of the piece.

Compositional Component: Structure ***Pedagogical Teaching Strategy: Mapping***

One of the most important aspects gleaned from conductor score study is the understanding of the structure of a piece. One strategy designed to communicate that structure is called mapping. In mapping, the director leads the student through a piece of music and labels

sections by the thematic material they contain. For example, the first thematic material may be labeled “A.” The next brand new material will be labeled “B.” When “A” section material is exactly repeated at any other point in the piece, that section will also be labeled “A.” If there is a section with similar material to “A” but with variations or ornaments, it is labeled “A”.

By labeling sections based on thematic material, students gain a better understanding of the compositional architecture through which the composer delivers their intent. Understanding the scaffolding upon which a piece is constructed helps students to retain the information of the piece more clearly and deliver it more accurately. Further, rehearsal processes can be streamlined by rehearsing sections with the same or similar material before rehearsing new themes.

Compositional Component: Rhythm
Pedagogical Teaching Strategy: Chanting and Echo Chanting

The main pedagogical teaching strategy used to teach rhythm in this project was chanting and echo chanting. Chanting is a process where singers speak the text of a piece in rhythm using a higher pitched speaking voice rather than singing. This allows singers to focus on the rhythmic patterns and structures as well as audiate pitch. Chanting is an opportunity to ensure that ending consonants are placed correctly, that vowels match, and that correct words are stressed. The director can also model chanting, which is then echoed by the choir.

Compositional Component: Melodic
Pedagogical Teaching Strategy: Solfège

With roots in the work of tenth-century Italian monk, Guido d’Arezzo, solfège is an auditory-based system used to teach both melodic and harmonic material. The noted Hungarian composer and music educator Zoltán Kodály (1882-1967) has been an internationally influential force in the use of solfège and the development of music literacy in the choral classroom. Notes in a scale are assigned a particular name, called solfège syllables. Teachers will often pair

solfége with Curwen hand signs to stimulate kinesthetic learners. There are two different systems of solfége. In fixed *do*, the solfége scale is always built from C. For example C will always be *do*, *re* will always be D, *mi* will always be E, etc. In the movable *do* system, *do* changes based on the key in which the music is composed. For example, if a piece is in E major, E will be *do*, F#, the second scale degree, will be *re*, G# will be *mi*, etc. Both systems can be used interchangeably. Through the use of solfége, students audiate the melody, which in turn impacts every aspect of the musical performance of the piece, including but not limited to pitch, balance, blend, tuning, and vocal technique.

Compositional Component: Harmonic
Pedagogical Teaching Strategy: Solfége

Solfége is also a crucial tool to teach harmony. By using solfége syllables, students quickly have the ability to know which part of the chord their part represents. The part of the chord that a student is on determines the importance of the note and the sense of balance in the chord itself. For example, regarding harmonic overtones, the note that is *do* in a given piece is more foundational to a major triad than the *sol* and *mi*. Thus a student on *do* would need to bring out their part for the chord to be balanced. Solfége also helps students relate their pitch to the tonic. Lastly, harmonic solfége provides an immediate link to tuning, giving students a reliable skill to audiate the chords and adjust their pitch accordingly.

Compositional Component: Harmonic
Pedagogical Teaching Strategy: Tuning Triangle

Taking the concept of harmonic solfége one step further, the use of the ‘tuning triangle’ is a strategy that helps balance chords. Again, harmonically speaking, the most important note in the chord is the root or *do*, followed by the fifth of the chord or *sol*, and then by thirds, sevenths, ninths, etc., respectively. By understanding and hearing the balance of the ‘tuning triangle,’

students can correctly balance chords. This is especially crucial at the end of a phrase. If a chord is out of balance, all of the singers may be singing the correct pitch, yet the chord can sound ‘wrong.’ Tuning is extremely important, and solfège gives students a tool to audiate the chords and adjust their sound accordingly.

Compositional Component: Diction

Pedagogical Teaching Strategy: Vowel Modification, and Consonant Releases

As Emily Dickinson’s poetry was the focus of this project, clean, clear diction that delivered the text was essential. One of the challenges of a women’s choir is the tessitura in which the upper voices sing. Above a singer’s *passaggio*, it is crucial to modify vowels. Most often, a soprano should modify a vowel to its next open neighbor. For example, an [i] (ee) vowel should be modified to an [I] (ih) vowel at the top of the voice. Although the vowel is modified, due to the acoustical limits of resonant spaces in the vocal apparatus at extreme ends of the range, it will still sound like the correct word.

Another crucial element of diction is ending consonants. Some consonants may be elided to the next word. For example, if one is singing the phrase “Lord, don’t leave me” the “d” of “Lord” would be elided to the “d” of “don’t.” Other consonants, especially consonants that end a phrase, need to be placed on a certain beat to ensure the consonant happens at the correct time. For example, if the word “Lord” is for the duration of a whole note, students may be directed to hold the vowel for three and a half beats and put the “d” of “Lord” on the last eighth note.

Rehearsal Strategies: Layering, Chunking, Listening

The implementation of rehearsal strategies is crucial to a successful rehearsal. By using highly effective strategies a director add interest to rehearsals, creates higher material retention rates in singers, improves musical skills of singers, and cultivates an environment for students to

feel successful. Learning to pace individual rehearsals as well as strategize a rehearsal plan for the entire process has been some of the most important learning from this project.

One of the rehearsal strategies often used throughout this project was layering. Layering is a process in which the entire choir sings every note of every part in each section. For example, everyone in the choir will sing the alto two part of an A section. They will then sing the alto one line, then the soprano two line, then the soprano one line, until everyone has sung every line. This is then followed by asking everyone sing their own part. Layering accomplishes a number of tasks. First, it allows students to hear and practice their own part in isolation. Students also hear other parts, so they listen more intently once the choir sings together. Through layering, students develop a better understanding of their own part within the context entire work, as well as how to mesh with other sections.

Another effective rehearsal strategy is chunking, which consists of breaking down a piece into smaller sections. The smaller sections with similar material are rehearsed during the same or consecutive rehearsals. Towards the end of the entire rehearsal process, the piece is put back together, and the students examine the piece as a whole rather than from the vantage point of the smaller chunks. This makes the rehearsal process more manageable for both students and director.

Another useful strategy used during this project was listening to high-quality performances of our repertoire. As each piece was introduced, the students were given a score and were asked to follow along with a recording. In so doing, students can establish an aural image of the piece at the beginning of the rehearsal process. When using this strategy, the director must take care to find a quality recording that accurately presents the aural images that they are trying to create.

Rehearsal Strategy: Speak, Listen, Sing

One of the goals of this project was to explore similarities and differences between solo and choral singing. From this exploration, I discovered an important rehearsal strategy for both solo and choral singing that stemmed from a solo lesson. In the lesson, the professor had me speak the text out of rhythm as if reading a sentence. Then I spoke the text in rhythm as he played the melodic line. Then I sang the text. By doing this, the focus was on the words, but it was also on the sentence as a whole. Because the poetry was the main focus of the project, I transferred this strategy to choir rehearsals.

The strategy was adapted to fit the needs of the choir. The ensemble was asked to speak the text out of rhythm as if reading a sentence. The director may also choose to use call and response with the choir to model the correct word stress. Next, the choir spoke the text in rhythm while the pianist played the parts. This step may be repeated to give students opportunity to hear their line more than once. Once that step is completed, one section sings their line while the others continue to chant. Leaving some students chanting helps to reinforce the sentence and word stress for the students that are singing. The parts are then switched between which students are singing and which are chanting. This also allows students to hear the other parts, which will enhance their listening when all of the parts are sung together. Finally, to draw the learning together, the students then sing their own part with accompaniment.

Incorporating Meaning

Because Emily Dickinson's poetry was the core of this project, finding personal meaning became the centerpiece of many rehearsals. Deriving personal meaning served multiple functions; to give singers a connection to the music, to create a sense of ensemble through shared experience, and to accurately and authentically present this art to the audience. The stronger the

singers' personal connections with the pieces were, the more effectively they were able to convey the composers' and Dickinson's intention to the audience. Different approaches were taken for the two poems.

Heart, We Will Forget Him

Based on the theme of heartbreak, *Heart, We Will Forget Him* is a relatively straightforward poem that is easily relatable. Visualization and guided questioning formed an important element regarding the creation of personal connections and meaningfulness with this piece. The choir was prompted with questions about each section and asked to write buzzwords, or cue words, in their scores. A buzzword is a placeholder word for the emotions or feelings that describe a section of a piece. Buzzwords help to remind students the feeling or emotion the ensemble is trying to convey to the audience, while they are singing the music itself.

I shall not live in vain

The poem *I shall not live in vain* became the through line or overarching entry point for the choral section of the project. Each week members of the choir wrote a reflection on an act that they either performed or saw someone else do that embodied what it meant to make a difference in the life of another person. In the first reflection, singers also wrote what they thought of the poetry, initial reactions to the music, and goals for the recital. At the beginning of the next rehearsal, I put the answers from the previous week on the board. If a singer wanted their reflection to be anonymous, they put a star on the front. Throughout the rehearsal process, the reflections were collected. During the last rehearsal, each singer received all of their reflections, including the initial reflection. Singers were asked to share one of the following questions: *Is there anything in your reflections that surprises you? Do you have a favorite*

reflection? How do you think you have grown throughout the semester? Any thoughts you'd like to share? What will you be thinking about when we perform tomorrow?

The writing component in this project served some purposes. First and foremost the depth of emotion, meaning, and ownership that the reflections made conscious was deeply evident during the performance. Secondly, the reflections allowed singers to learn about their fellow ensemble members. Additionally, through the shared reflections over time fostered a stronger sense of ensemble between the singers. Finally, as one of the purposes of this project emerged through the writing process itself. It became evident that this level of reflection was thought provoking for the singers and motivating for personal social change. In the ensemble, there was a sense of shared purposefulness of living a meaningful life both musically and personally.

CHAPTER 4: **SOLO CONSIDERATIONS: Aaron Copland and the *12 Poems of Emily Dickinson***

To analyze and perform Aaron Copland's *12 Poems of Emily Dickinson*, it was crucial to explore Aaron Copland as a person, to decipher what his connection to Emily Dickinson might have been, and to analyze the music itself.

Aaron Copland Biography

Aaron Copland was born on November 14, 1900, in Brooklyn, New York. Growing up, he learned to play the piano from his older sister ("Aaron Copland," 2016). When he was sixteen, he began to study with Rubin Goldmark, who taught him composition and counterpoint ("Aaron Copland," 2016). At twenty, he attended the Summer School of Music for American Students in Fontainebleau, France under the tutelage of Nadia Boulanger (Pollack, 1999). It was during his time in France that he sold his first composition, *The Cat and the Mouse* (Pollack, 1999).

Copland strove to find "authentic" American music. He saw jazz as one of the first authentic American music movements. He used many jazz elements in his pieces. He was an active member of the American Composer's Alliance and the League of Composers (Pollack, 1999). He planned concerts called Copland-Sessions that featured works of young American composers to promote the composition of music in the United States (Pollack, 1999).

Thinking with Copland and Dickinson

Great care must be taken when correlating the personal lives of composers with the content of their music. For instance, there are many occasions in history when composers were in absolutely dire circumstances but wrote music of great optimism. However, when we think about the personal life of Copland and the content of Dickinson's poems, it is difficult to imagine the predominant themes in Dickinson's work of her 'separation from' or 'lack of belonging to' society not resonating with Copland's experiences as a homosexual man in mid-20th century

American society. Further, the lives and art of both Dickinson and Copland were significantly impacted by war - Dickinson, the Civil War (1861-1865) and Copland, World War I (1914-1918) and World War II (1941-1945). Given the fact that this work is Copland's most masterful contribution to vocal music one can derive that he was both deeply inspired by Dickinson's poems and took them quite seriously.

History of the 12 Poems of Emily Dickinson

Copland's interest in Emily Dickinson started with the poem, "Because I could not stop for Death" ("Aaron Copland," 2016). He describes her writing as "language that was fresh, precise, utterly unique and very American" ("Aaron Copland," 2016). After setting *The Chariot*, Copland's title for *Because I could not stop for death*, he wrote eleven other settings of Dickinson's poetry between 1949 and 1950. Copland wrote, "I never intended this to be a song cycle. Each song is meant to be complete in itself, but I prefer them to be sung as a cycle. They seem to have a cumulative effect," ("Aaron Copland," 2016).

Brief Exploration of Selections from 12 Poems of Emily Dickinson

The first piece in the cycle, entitled *Nature, the gentlest mother*, is one of the most straightforward poems in the set. Dickinson describes Mother Nature as a loving, caring parent, watching over the earth. The motive, heard in the piano introduction, reminds one of a bird, demonstrating how the piano functions as an aural illustration of the words. Written in an A-B-A' form this piece represents the progression of a day (Starr, 2002). The opening slow section represents the beginning of the day. The middle section changes keys and speeds up representing the middle of the day. The final section returns to the original key and tempo signifying the day's end.

*Nature the gentlest mother is,
Impatient of no child,
The feeblest of the waywardest.
Her admonition mild*

*In forest and the hill
By traveller be heard,
Restraining rampant squirrel
Or too impetuous bird.*

*How fair her conversation
A summer afternoon,
Her household her assembly;
And when the sun go down,*

*Her voice among the aisles
Incite the timid prayer
Of the minutest cricket,
The most unworthy flower.*

*When all the children sleep,
She turns as long away
As will suffice to light her lamps,
Then bending from the sky*

*With infinite affection
An infiniter care,
Her golden finger on her lip,
Wills silence everywhere.*

The second piece in the cycle, *There came a wind like a bugle*, also deals with nature, but instead of describing a gentle mother, Dickinson narrates a storm. The piano provides a fierce and fast accompaniment, which creates an aural representation of the storm described in the poem. The piece is through-composed, giving the listener a sense of what Larry Starr (2002), author of *The Dickinson Songs of Aaron Copland*, calls a “single-minded, breathless rush” (Starr, 2002). However, the poem does not only narrate the storm; it captures the idea that even in the midst of chaos the world keeps turning.

There came a Wind like a Bugle -
 It quivered through the Grass
 And a Green Chill upon the Heat
 So ominous did pass
 We barred the Windows and the Doors
 As from an Emerald Ghost -
 The Doom's electric Moccasin
 The very instant passed -
 On a strange Mob of panting Trees
 And Fences fled away
 And Rivers where the Houses ran
 Those looked that lived - that Day -
 The Bell within the steeple wild
 The flying tidings told -
 How much can come
 And much can go,
 And yet abide the World!

The next piece in the cycle, *Why do they shut me out of Heaven*, is composed in a recitative style, giving a more speech-like quality to the vocal line. At the time Dickinson wrote this poem, her friends and family told her if she did not make a public profession of faith, she would not go to heaven (Starr, 2002). This is captured in the opening line of the poem. Larry Starr (2002) writes, “the image evoked by [the opening phrase] is that of an unruly child who needs to be shushed during Sunday services or perhaps that of the church choir singer who becomes inharmoniously transported in the middle of the hymn” (Starr, 2002). Copland returns to this phrase at the end of the piece. However, he sets the word “loud” a tone higher than the first time. Starr (2002) explains, “she is proud of her song and will sing it, as loud as she pleases, and if the angels and gentleman in the white robes do not like it, why then she will rub their holy faces in it with the loudest highest note she can sing” (Starr, 2002).

Why—do they shut Me out of Heaven?
Did I sing—too loud?
But—I can say a little 'Minor'
Timid as a Bird!

*Wouldn't the Angels try me—
Just—once—more—
Just—see—if I troubled them—
But don't—shut the door!*

*Oh, if I—were the Gentleman
In the 'White Robe'—
And they—were the little Hand—that knocked—
Could—I—forbid? Why—do they shut Me out of Heaven?*

Copland sets the fourth song in the cycle, *The world feels dusty*, like a lullaby. The piano has wide, open sonorities that sound empty, putting a stronger emphasis on the text. The poem deals with passing from this life to the next. Starr (2002) writes that the lullaby is not for a “newborn in a cradle, it is a friend on a deathbed; and relief is brought not by the life-giving mother, but by the poet/friend who can only help ease the passage out of life. The lullaby is thus at once soothing and ironic, beautifully suited to a poem and a song that occupy the shadowy, ambiguous state that lies between life and death” (Starr, 2002). Of the twelve poems Copland set, *The world feels dusty first*, was the first to be completed (Starr, 2002).

*The World — feels Dusty
When We stop to Die —
We want the Dew — then —
Honors — taste dry —*

*Flags — vex a Dying face —
But the least Fan
Stirred by a friend's Hand —
Cools — like the Rain —*

*Mine be the Ministry
When thy Thirst comes —
Dews of Thessaly, to fetch —
And Hybla Balms —*

As previously mentioned, *Heart we will forget him*, the fifth piece in the cycle, deals with the loss of love. The piano is meant to represent the heart as a separate entity from the speaker, represented by the vocal line. Many of the vocal entrances happen on beat two, representing the

speaker's hesitation to forget the person about whom she is speaking. The piano often has a moving line when the voices are sustained, which could also reflect that speaker and her heart are in conflict with one another.

*Heart, we will forget him!
You and I tonight!
You may forget the warmth he gave,
I will forget the light
When you have done, pray tell me,
That I my thoughts may dim;
Haste! Lest while your lagging,
I may remember him!*

Number seven in the cycle, *Sleep is supposed to be*, contains the only musical material that Copland uses in more than once piece. The opening material is heard again at the beginning of *The Chariot*, the last piece in the cycle, linking the only two poems Copland set that deal with eternity. In the poem, Dickinson talks about the definition of sleep and morning as it is traditionally defined, then disagrees saying rest will happen in death and the break of day will occur “east of eternity” or in the afterlife.

*Sleep is supposed to be
By souls of sanity
The shutting of the eye.*

*Sleep is the station grand
Down which, on either hand
The hosts of witness stand!*

*Morn is supposed to be
By people of degree
The breaking of the Day.*

Morning has not occurred!

*That shall Aurora be—
East of Eternity—
One with the banner gay—
One in the red array—
That is the break of Day!*

The ninth piece, *I felt a funeral in my brain*, deals with the feeling of losing one's mind. Copland repeats the words "treading" and "beating" at separate times in the piece to show the immense pain the speaker feels as her mind slips away from her. The piano's thick, heavy texture represents a funeral march. The end of the piece softens into almost nothing representing the speaker's acceptance of her descent into insanity.

*I felt a Funeral, in my Brain,
And Mourners to and fro
Kept treading – treading – till it seemed
That Sense was breaking through –*

*And when they all were seated,
A Service, like a Drum –
Kept beating – beating – till I thought
My Mind was going numb –*

*And then I heard them lift a Box
And creak across my Soul
With those same Boots of Lead, again,
Then Space – began to toll,*

*As all the Heavens were a Bell,
And Being, but an Ear,
And I, and Silence, some strange Race
Wrecked, solitary, here –*

Number ten, *I heard an organ talk sometimes*, deals with religion. Although Dickinson disliked organized religion, in the poem she leaves the service as more 'Bernardine' or saint-like girl. However, this does not occur because of the service itself, but because of the music. The piece is composed like a hymn and cadences in a plagal cadence, also known as the Amen cadence, typical of music played by an organ (Starr, 2002).

*I've heard an Organ talk, sometimes
In a Cathedral Aisle,
And understood no word it said—
Yet held my breath, the while—*

*And risen up—and gone away,
A more Berdardine Girl—
Yet—know not what was done to me
In that old Chapel Aisle.*

The Chariot, the last piece in the cycle, was the first piece Copland wrote. The poem itself talks about the speaker's journey "towards eternity." The dotted eighth-sixteenth pattern that appeared earlier in *Sleep is supposed to be*, returns but this time, Copland uses the pattern to represent the trotting of the horses pulling the carriage which carries the speaker. The pattern continues throughout the entire piece representing the speaker's timeless journey into eternity.

*Because I would¹ not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.*

*We slowly drove – He knew no haste
And I had put away
My labor and my leisure too,
For His Civility –*

*We passed the School, where Children strove
At Recess – in the Ring –
We passed the Fields of Gazing Grain –
We passed the Setting Sun –*

*Or rather – He passed us –
The Dews drew quivering and chill –
For only Gossamer, my Gown –
My Tippet – only Tulle –*

*We paused before a House that seemed
A Swelling of the Ground –
The Roof was scarcely visible –
The Cornice – in the Ground –*

*Since then – 'tis Centuries – and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity –*

¹ Dickinson's original poem reads, "Because I could not stop for Death". Copland changes her poetry. This is the only place he altered any of the poetry.

Learning and Rehearsing Copland's 12 Poems of Emily Dickinson

The *12 Poems of Emily Dickinson* provided many challenges, both musical and intellectually. The first strata of learning, interpreting the poet's intentions, proved to be difficult than I originally anticipated. Many hours of research and study went into understanding the nine poems that were performed during the final recital of this project. Dickinson's poetry is well known for being complex. However, insight into Dickinson's personal life helped me relate to the poetry I sang. During the rehearsal process, it was crucial for me to study the poetry from Dickinson's perspective. It was not enough to understand the theme of the poem. For example, *Because I would not stop for Death*, explores the concept of eternity. But to grasp what Dickinson thought about the afterlife, it is crucial to ask questions such as; *Is Dickinson scared of the afterlife? How do I know? What in her life would have sparked Dickinson's thoughts on the afterlife? What are her intentions in writing this poem?* etc. After exploring such questions, the task then becomes analysis. The questions transition from 'why the poem was written, and what it means' questions to 'how is the poem constructed': *How does the meter of this piece affect its delivery? What metaphors are being used? What is the significance of the metaphors? Who is the speaker? Who is the audience?* etc.

After the poetry had been explored, I moved into the next step of the learning process, the second strata, musical meaning. In this stratum, not only was the musical content itself learned, but also the composer's intentions were explored, and I worked on numerous vocal challenges the pieces presented to me. Throughout this process, I constantly asked myself why Copland chose to set the poetry the way he did. I considered the following questions: *How did Copland interpret these poems? How does the piano part add to the affect of the piece? Why did Copland use this form for this particular poem? What words or phrases does the vocal line highlight?* etc.

One of the biggest vocal challenges in this cycle was the vocal range it covers. Being a high soprano, much of the song cycle sat in a range that was uncomfortably low for me, so, I transposed the entire cycle in order to make the music more accessible for my voice. I became intimately familiar with the pieces during the transposition process. Transposing allowed me to have a deeper, wider knowledge of the vocal line, the piano part, and how the voice and the piano interact.

After investigating Copland's intentions, I learned the music. As mentioned in chapter 3, about halfway through the process, a new way of learning the music emerged. I spoke the text out of rhythm. Next, I played the vocal line on the piano while I spoke the text in rhythm. After repeating the previous step, I sang the vocal line. By executing this process, not only did I learn the notes and rhythms, but also I learned to speak the sentences. In my weekly voice lessons, I worked on many technical elements including vowel modification and placement, diction and overall text delivery, creating a sense of line, and breath support and control.

The third stratum, incorporating personal meaning was one of the most difficult. It required me to ask myself two key questions: *How do I connect to these poems and this music? How can I best embody Emily Dickinson and Aaron Copland as I deliver this song cycle?* During this step, I reflected often. I recorded myself practicing to go back at a later time and gauge my progress, both musically and emotionally. I searched my memory for times in my life that could connect to the poetry, and I tried to convey those feelings during the performance. My pianist, Jacob Dishman, and I often talked about the cycle as we rehearsed. Through our conversations as well as my own reflection, I deeply connected to each of the nine pieces I performed in the recital.

CHAPTER 5: CONCLUSION AND PERSONAL REFLECTIONS

One of the main purposes of this honors project was to hone, refine, and synthesize the many skills I have been taught as a Music Education Major at James Madison University. Throughout the project, I took on four different roles: scholar, conductor, educator and soloist. As a scholar, I improved my research and observation skills. Understanding the research and story behind the composers and Emily Dickinson herself was crucial to the success of this project. Without the research, the “why” aspect would have been missing. Further, as a researcher, leading the choral ensemble through their reflective processes brought a deeper level of connection to both the poetry and the ensemble as people. During my weekly conducting lessons, I greatly improved my gestures. I solidified my foundations in conducting, as well as explored how to “be the music and be the poetry,” and embody it in performance. As the semester went on, I also grew as an educator. I wrote numerous lesson plans, practiced adjusting my plan to fit the ensemble’s needs, exercised my classroom control, and became more comfortable in front of an ensemble. Finally, I spent a large portion of this project as a soloist. The *12 Poems of Emily Dickinson* was a challenging piece of music for me that demanded hours and hours of transposition time, slow, careful practice, and in-depth poetic analysis. Due to the many vocal challenges in this song cycle, my technique greatly improved. I am now more comfortable in my upper range, I feel the urgency to sing in sentences rather than words to convey the meaning of a piece, and I have a better understanding of the importance of knowing fully knowing a piece. My most expressive work was done when I had spent time examining the poetry, analyzing why Copland had made the musical decisions he had and asked myself how I could best represent the intentions of both Dickinson and Copland. Throughout the entire process, the *12 Poems of Emily Dickinson* taught me to preserve.

The other main purpose of this honors project was to incorporate meaning into the entire rehearsal process in both the choral and solo settings. In my teaching philosophy, I hold the belief that as an educator, my purpose is to help students become citizens, and my chosen medium is music. This project allowed me to exercise this philosophy. I felt a strong sense of connection to the sixteen women in the choir. I felt more responsible to them as a community member due to our shared experiences. I also lived first-hand the relationship between being a conductor and a soloist. The work that I did in the practice room as a soloist directly benefited my time in front of the choir. The more I understood my own voice, the more I was able to give to the ensemble.

In conclusion, this project has both solidified and deepened the musical and personal foundations built in my undergraduate career. My passions for both solo and choral music have not only grown but become permanently intertwined. I viscerally understand the foundational level of being an expressive and evolving musician and how that interfaces with my ability to be a highly effective educator. The experiences gleaned from all aspects of this honors project have filled me with an indelible self-confidence; a vital ingredient for launching my next career steps beyond James Madison University.

APPENDICES
APPENDIX 1: SCORE STUDIES

Heart, We Will Forget Him - David Dickau

I. Audiation Decisions:

Discography: Summary of important recordings and performances, with notable comparisons:

Title of Piece	Version 1: North Central High School Descants	Version 2: Folsom Singers	Version 3: Gulf Coast Youth Choir
Tempo	52 and 60	54 and 62	60 and 72
Key	Eb	Eb	Eb
Style	Romantic	Flowing	Sweet and floaty
Type of soloist	none	none	None
Type of instruments	piano	Piano	Piano
Solo ornamentation	none	None	None
Choral Style	Romantic	Romantic	Romantic
Golden Mean	2:01	2:13	2:10

My Favorite Sound is: the Folsom Singers

I will achieve it with **dark, luscious** vowels.

I will achieve it with **dark, back** placements.

I will achieve it with the rule of the steady beat. (There are many long notes that need growing intensity.)

I will achieve it with a **romantic, dramatic** style.

Other notes...

The A and B sections of the Dickau must be extremely different to represent the conflict that the speaker feels. Her heart and her head are in two completely different places. Dickau writes this longing and heartache beautifully.

II. Singing Decisions

- Sound: Breathing - Dramatic to match the drama of the piece, especially in opening sections, long and sustained for the longer phrases.
Placement- Farther back in the mouth to create a darker sound.
Vowels and modifications - Sopranos modify above a D5. Modify to the next open vowel.
Consonants - Consonants should be crisp to match the sharpness of the emotion the speaker is feeling.
Type of blend - Evenly blended across sections and across the choir
Preferred balance - The melody should always be the foreground
Vibrato - Big and free in opening and closing sections, less vibrato in the middle, legato sections
- Decisions: Translations - none
Word Stress - see score
Phrasing and Breathing - see score
- Emotional Buzz words - See Score
Coloration: Placement

III. Conducting Decisions

What does my Level 1 look like in this piece?

(My kinesthetic set-up, my Laban effort actions feelings)

I should have a strong foundation and alignment. My Laban efforts are a mixture of press, float, and glide.

What does my Level 2 look like in this piece?

(My somatic facial affect, my emotional connection to the piece and my facial affect, my mouth shape and my vowel shaping)

Facial affect: grief, heartbreak, determination, and confusion of the speaker,
Connection to the piece: remembrance of heartbreak, remembering how hard it can be to let go and not to want to let go

What does my Level 3 look like in this piece?

(What are my beat patterns, my cues, my levels, my word stress, my releases, my size of gesture, my entrances, my melded gestures, my eye tracking, etc., and how do I execute them?)

The piece is in 4/4 time. The opening gesture should be big. My eyes need to be scanning the choir at all times. Because this is a small ensemble, every singer needs me to be right there with her.

What does my Level 4 look like in this piece?

(When do I move out of the “patterns” and how, and WHY?)

I move out of patters to show stop or to blossom on long sustains.

IV. Analysis Decisions

Everything you study in order construct and develop an aural image of the piece and to build a fluid, transparent, informed interpretation of the piece.

Historical Aspects:

Composer – history and considerations: David Dickau, Director of Choral Activities at Minnesota State University, Active member of American Choral Director’s Association, famous for his choral compositions

History of the Piece, date: Copyright 2001

Theoretical Aspects:

Analysis – Structural/Phrasal – (see Template)

Analysis – Chordal – (see Template)

V. Marked Score Decisions

Score Preparation:

Prepared Edition – *Do I make a prepared edition for the choir?* No

Study Score – *What is included in my study score?*
Word stress, breaths, phrasing, dynamics, entrances, cut-offs

Conductors Score – *What is included in my concert score?* The marked score I studied

Heart, We Will Forget Him - Victor Johnson

I. Audiation Decisions:

Discography: Summary of important recordings and performances, with notable comparisons:

Title of Piece	Version 1: McCullough Junior High Chamber Choir	Version 2: Cantus Singers	Version 3: Conductor: Alice Hughes
Tempo	72	68	72
Key	D	D	D
Style	Warm, legato	Sweet, Innocent	Bright, youthful
Type of soloist	Voice	Voice	Voice
Type of instruments	Cello, Piano	Cello, Piano	Cello, piano
Solo ornamentation	None	None	None
Choral Style	British	Bright	Traditional
Golden Mean	2:03	1:54	3:00

My Favorite Sound is: The Chamber Ensemble. They had a pure and warm sound.

I will achieve it with tall, roomy vowels.

I will achieve it with the middle of the mouth placements.

I will achieve it with a legato, warm style.

Other notes...

This piece has a sense of innocence to it. It needs to sound like one voice.

II. Singing Decisions

Sound: Breathing - Low, centered piece, sustained breath management
Placement - Placement should be near the middle of the mouth. Singing should sound like speech.
Vowels and modifications - Sopranos modify above a D5. Modify to the next open vowel

Consonants - Consonants must be together and kissed. They should add to the understanding of the text without disrupting the flow and forward motion of the piece.

Type of blend - The choir should sound like one voice.

Preferred balance - Voices should be in the foreground, piano and cello in the background

Vibrato - none

Decisions: Translations - none (piece is in English)
Word Stress - see score
Phrasing and Breathing - see score

Emotional Buzzwords - Longing, confusion, heartache
Coloration: Placement

Soloists: Kind and type: Solos will be split but by the sections. There will not be one specific soloist.

III. Conducting Decisions

What does my Level 1 look like in this piece?

(My kinesthetic set-up, my Laban effort actions feelings)

Gentle posture, I shouldn't look commanding, Laban effort actions will be glide and float.

What does my Level 2 look like in this piece?

(My somatic facial affect, my emotional connection to the piece and my facial affect, my mouth shape and my vowel shaping)

Facial affect: soft, longing, conflicted, reminiscent

Emotional connection: remember how it felt to feel a sense of longing

Mouth shape: soft and pure vowel shapes

What does my Level 3 look like in this piece?

(What are my beat patterns, my cues, my levels, my word stress, my releases, my size of gesture, my entrances, my melded gestures, my eye tracking, etc., and how do I execute them?)

This piece is in 4/4. My cues and releases are generally together since the piece is primarily homophonic. My pattern will vary in size from small to large because there are big dynamic shifts that happen gradually throughout the piece.

What does my Level 4 look like in this piece?

(When do I move out of the “patterns” and how, and WHY?)

Long sustains will be blossoms. Important words/word stress of a phrase may be blossoms also.

IV. Analysis Decisions

Everything you study in order construct and develop an aural image of the piece and to build a fluid, transparent, informed interpretation of the piece.

Historical Aspects: Composer – history and considerations. Victor Johnson, long-standing history of choral music, published his first piece as a sophomore in high school, plays the organ, has been a church musician for 15 years

History of the Piece, date: Copyright 2010, fairly recent piece

Theoretical Aspects: Analysis – Structural/Phrasal – (see Template)

Analysis – Chordal – (see Template)

V. Marked Score Decisions

Score Preparation: Prepared Edition – *Do I make a prepared edition for the choir?* No

Study Score – *What is included in my study score?*
Word stress, breaths, phrasing, dynamics, entrances, cut-offs

Conductors Score – *What is included in my concert score?* Same as the score above

I shall not live in vain - Debra Scroggins

I. Audiation Decisions:

Discography: Summary of important recordings and performances, with notable comparisons:

Title of Piece	Version 1: Columbus Women's Chorus	Version 2:	Version 3: conductor:
Tempo	G		
Key	72		
Style	Broad, sweet		
Type of soloist	Flute		
Type of instruments	Flute, Piano		
Solo ornamentation	None		
Choral Style	Traditional		
Golden Mean	2:03		

My Favorite Sound is: There was only one recording of this piece. The video quality was poor. The following section expresses what I envision for this choir: sweet, luscious, and tall

I will achieve it with tall, supported vowels.

I will achieve it with middle of the mouth placements. (to promote speech like diction.

I will achieve it with a tender style.

Other notes...

This piece should sound sincere. The emphasis is on the text. Chords should be well tuned so as not to distract from the words.

II. Singing Decisions

Sound: Breathing - Breaths should not be taken in the middle of phrases. The sentence is just as important as the individual words. Breaths should be grounded, especially when the voices are in the extremes of their range.

Placement - Placement should be in middle of the mouth and should sound like speech.

Vowels and modifications - Voices will modify at the extreme of their range. Vowels should be tall and unified to sound like speech.

Type of blend - Voices should be blended within the section and across the choir.

Preferred balance - The tuning triangle rule should always be applied, especially in the opening *a cappella* section of the piece.

Vibrato -Singers should use natural vibrato.

Decisions: Translations - none (piece is in English)
 Word Stress - see score
 Phrasing and Breathing - see score

Emotional Buzzwords - empathy, hope, care, love
Coloration: Placement

Soloists: Kind and type: No vocal soloists.

III. **Conducting Decisions**

What does my Level 1 look like in this piece?

(My kinesthetic set-up, my Laban effort actions feelings)

I should be grounded. My alignment should be confident without being authoritative. Laban efforts include floating and gliding.

What does my Level 2 look like in this piece?

(My somatic facial affect, my emotional connection to the piece and my facial affect, my mouth shape and my vowel shaping)

Facial affect: empathetic, hopeful

Emotional connection: remembering kind deeds that have been done for me

Mouth shape: I should be showing the vowel shape.

What does my Level 3 look like in this piece?

(What are my beat patterns, my cues, my levels, my word stress, my releases, my size of gesture, my entrances, my melded gestures, my eye tracking, etc., and how do I execute them?)

This piece is in 4/4 at 72 beats per minute. My cues and releases are generally together since the piece is primarily homophonic. I should be making eye contact with the section that I am cueing. My pattern will vary in size from small to large because there are big dynamic shifts that happen gradually throughout the piece.

There are many ‘ritardando’ and ‘a tempo’ markings in this piece. I need to be very clear when showing those in my pattern.

What does my Level 4 look like in this piece?

(When do I move out of the “patterns” and how, and WHY?)

Long sustains will be blossoms, important words/word stress of a phrase may be blossoms. However. It is important for me also to show enough beats for sections where the flute is also playing to keep the ensemble together.

IV. Analysis Decisions

Everything you study in order construct and develop an aural image of the piece and to build a fluid, transparent, informed interpretation of the piece.

Historical Aspects: Composer – history and considerations. Debra Scroggins teachers and sings as both a soloist and a choral musician. She is well known for her compositions and is often commissioned to write pieces.

History of the Piece, date: Copyright 2013

Theoretical Aspects: Analysis – Structural/Phrasal – (see Template)

Analysis – Chordal – (see Template)

V. Marked Score Decisions

Score Preparation: Prepared Edition – *Do I make a prepared edition for the choir?* No

Study Score – *What is included in my study score?*
Word stress, breaths, phrasing, dynamics, entrances, cut-offs

Conductors Score – *What is included in my concert score?* Same as the score above

I shall not live in vain - Andrea Ramsey

I. Audiation Decisions:

Discography: Summary of important recordings and performances, with notable comparisons:

The only recording of this piece is on J.W. Pepper. The section below is based on my aural image of the piece.

The sound I would like is: pure, innocent and child-like.

I will achieve it with pure vowels.

I will achieve it with middle of the mouth placements to sound like speech.

I will achieve it with a legato, warm style.

Other notes...

This piece has a two-part split. The unison sections should sound like once voice.

II. Singing Decisions

Sound:	Breathing - There are some longer phrases in this piece. Breath management is crucial to the success of these lines. Placement - Placement should be middle of the mouth and should sound like speech. Vowels and modifications - Most of this piece is in the middle register. Therefore there will not be many vowel modifications. Vowels should be pure and matched to create a speech like quality. Type of blend - Much of this piece is in unison. The choir should sound like one voice. Preferred balance - The melody should be heard more than the harmony when the piece splits into two parts. Vibrato - Little to no vibrato
Decisions:	Translations - none (piece is in English) Word Stress - see score Phrasing and Breathing - see score
Emotional Coloration:	Buzzwords - Loving, hopeful, caring Placement

Soloists: Kind and type: Solos will be split but by the sections. There will not be one specific soloist.

III. Conducting Decisions

What does my Level 1 look like in this piece?

(My kinesthetic set-up, my Laban effort actions feelings)

My body should be aligned. My knees should be soft. My Laban actions for this piece are glide and float.

What does my Level 2 look like in this piece?

(My somatic facial affect, my emotional connection to the piece and my facial affect, my mouth shape and my vowel shaping)

My Facial Affect: warm, inviting, comforting

Emotional Connection: Remembering what good deeds have been done for me

Mouth and vowel shaping: breathing in the shape of the vowels for entrances, model brighter vowels

What does my Level 3 look like in this piece?

(What are my beat patterns, my cues, my levels, my word stress, my releases, my size of gesture, my entrances, my melded gestures, my eye tracking, etc., and how do I execute them?)

This piece is in 4/4. This piece has an intimate feel, so my pattern will stay on the smaller side. There are many pick-up entrances. When cueing those entrances, I will be right with the choir. I will use a melded gesture in the introduction. This piece is all about connecting with others, so it is important for me as a conductor to make eye contact with every single individual in the choir at some point during the piece.

What does my Level 4 look like in this piece?

(When do I move out of the "patterns" and how, and WHY?)

There are many sustained notes that need growth in this piece. Show that forward motion is extremely important and that to do that I need to leave my pattern.

IV. Analysis Decisions

Everything you study in order construct and develop an aural image of the piece and to build a fluid, transparent, informed interpretation of the piece.

Historical Aspects: Composer – history and considerations. Andrea Ramsey is known for her choral compositions for young choirs. She currently works as the Associate Director of Choral Studies at the University of Colorado Boulder.

History of the Piece, date: Copyright 2010

Theoretical Aspects: Analysis – Structural/Phrasal – (see Template)

Analysis – Chordal – (see Template)

V. Marked Score Decisions

Score Preparation: Prepared Edition – *Do I make a prepared edition for the choir?* No

Study Score – *What is included in my study score?*
Word stress, breaths, phrasing, dynamics, entrances, cut-offs

Conductors Score – *What is included in my concert score?* Same as the score above

APPENDIX 2: SELECTED LESSON PLANS

Week 1

<p><i>Emily Dickinson Honor Choir 1/19/2016 Number: 1/11</i></p>	<p>General Lesson Plan: 60 Minutes (37 minutes = .618 = Golden Mean of the Class = Harder stuff before this!)</p>		
<p>THROUGHLINES: How do you not live in vain? Growing together as women</p>			
<p>REHEARSAL THREADS: Poetry, Meaning, Notes</p>			
<p>GOALS AND OBJECTIVES: Sections that you intend to cover: Scroggins: m7-24, Dickau: m15-21, m33-43, Johnson: m 5-26, m43-52</p>			
<p>PRE-CLASS: Materials: Music, camera, set up rows, set up links to listen to on the screen Announcements on Board: Welcome!</p>			
Start Time	Timings Totals	Activity or Piece	Developmental Hierarchy Level/Chunks, Plan, and Sequence
Time:	1/1/60	Activity 1: Welcome	Chunk 1: Introductions, welcome, and thanks
<p>Activity 1: Welcome: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Welcome everyone and thank you so much for being here! I'm excited to make music with you for the next semester. For those of you that don't know me, I'm Nelia. At the piano is Jacob. He'll be accompanying us.</p>			
<p>TRANSITION WITH: And with that let's get started.</p>			
Time:	2/3/60	Activity 2: Physical Warm-up:	Chunk 1: Yoga Exercise Chunk 2: Roll up Chunk 3: Breathing exercise
<p>Activity 2: Physical Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1a: Please do what I do. 2p: Students copy motions. Chunk 2: 1d: Now bend over at your waist. Be careful of your head. Roll up one vertebra at a time and roll your shoulders at the top. 2p: Students follow instructions. Chunk 3: 1d: Let's warm up our breathing. Breathe in for 4 out for 8. 2p: Students perform task 1d: in for 4 out for 16. 2p: Students perform the task.</p>			
<p>TRANSITION WITH: Now let's warm up our voices.</p>			

Time:	2/5/60	Activity 3: Vocal Warm-up:	Chunk 1: 5-4-3-2-1 Chunk 2: Do-So-Do-So-So-Fa-Mi-Re-Do
<p>Activity 3: Vocal Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Jacob, could we have D major? 2p: Jacob gives D major. 1a: Model Na-oh-na-oh-na 2p: Students perform the exercise and go up by half steps Chunk 2: 1a: Let's go back to D major. Model Do-So-Do-So-So-Fa-Mi-Re-Do. 2p: Students sing exercise and go up by half steps.</p>			
TRANSITION WITH:			
Time:	2/7/60	Activity 4: Harmonic Warm-up:	Chunk 1: G major Scale Chunk 2: G major scale in round
<p>Activity 4: Harmonic Warm-up DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: D major please, Jacob. 2p: Jacob gives a D major chord. 1d: We're going to sing a D major scale together. 2p: Students sing scale. Chunk 2: 1d: Now, alto 2, alto 1, soprano 2, soprano 1s. Watch me for when to stop. 2p: Students perform scales.</p>			
TRANSITION WITH: Please take out I Shall Not Live In Vain.			
Time:	10/17/60	Activity 5: Song #1: Scroggins	Chunk 1: Listen Chunk 2: Sight Read Chunk 3: Loop m7-15 Chunk 4:
<p>Activity 5: Song #1: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Follow along in your music as we listen. 2nv: Students follow along. Chunk 2: 1d: Let's read the piece all the way through. Jacob will play parts. 2p: Students sight read through piece 3nva: Great reading! Now let's break down that first section Chunk 3 1d: We're going to loop measure 7- 15 on solfège. Everyone be an alto 2. 2p: Sing m 7-15 on alto 2. 1d: Everyone is an alto 1.</p>			

2p: Sing m 7-15 on alto 1.
 1d: Alto 1 sing your part. Alto 2 sing your part. Sopranos pick your favorite alto part.
 2p: Sing m 7-15 alto parts.
 3a/d: Give specifically related feedback (vowel, pitch, errors, etc.)
 1d: Everyone jumps up to soprano 2.
 2p: Sing m 7-15 on soprano 2 part.
 1d: Everyone on soprano 1. If it is too high, feel free to drop the octave.
 2p: Sing m 7-15 on soprano 1.
 1d: Soprano 1s on your part. Soprano 2s on your part. Altos, pick your favorite soprano part.
 Still on solfège.
 2p: Sing m 7-15 soprano parts
 3a/d: Give specifically related feedback (vowel, pitch, errors, etc.)
 1d. Everyone on their part on solfège.
 2p: Sing m 7-15 all parts
 1d: Now put it on words.
 2p: Sing m 7-15 on words.
 3a/d: Give specifically related feedback (vowel, pitch, errors, etc.)

TRANSITION WITH: We've made great musical progress on this piece. Let's talk about the poetry.

Time :	10/24/60	Activity 6: I Shall Not Live in Vain Poem	Chunk 1: Read poem out loud Chunk 2: Discussion about the text Chunk 3: Writing activity Chunk 4:
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Activity 6: Song #2: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1s: One of the goals of this project is to talk about this poetry and how it relates to our life. Before we do that, I just want to say that this is a safe space. If you want to share you are more than welcome to if you don't, that's fine. Just know that your thoughts and opinions are valued and respected here.
 1d: Who would like to read the poem out loud?
 2v: A student reads the poem on the screen out loud.
 Chunk 2:
 1d: What stands out to you the most/what was your favorite part?
 2v: Students answer
 1d: What does it mean not to live in vain?
 2v: Various students answer.
 1d: Was there anyone you can think of that embodies this poem?
 2v: Various students answer
 1d: Have you every seen a stranger embody this poem? Who was it and what happened?
 2v: Various students answer.
 Chunk 3:
 1s: Please take out the piece of paper you got earlier. Fold it in half. Here are some questions I'd like you to write down. I won't be seeing these responses so feel free to write whatever you want. (Questions on the PowerPoint). What does this poem mean to you? Does it remind

you of anyone? A memory? Were you inspired by anyone's answer during the discussion?			
TRANSITION WITH: Please take out 'Heart We Will Forget Him' by Dickau.			
Time:	10/34/6 0	Activity 7: Song #2 Dickau	Chunk 1: Listen Chunk 2: Sight Read Chunk 3: Loop m15-23 Chunk 4: Read m 34-42
<p>Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT:</p> <p>Chunk 1:</p> <p>1d: Follow along in your music as we listen.</p> <p>2nv: Students follow along.</p> <p>Chunk 2:</p> <p>1d: Let's read the piece all the way through. Jacob will play parts.</p> <p>2p: Students sight read through piece</p> <p>3nva: Way to get through this. This is one of our harder pieces.</p> <p>Chunk 3:</p> <p>1d: We're going to loop measure 15-23 on solfège. Everyone be an alto.</p> <p>2p: Sing m 15-23 on alto.</p> <p>1d: Everyone be a soprano.</p> <p>2p: Sing m 15-23 on soprano.</p> <p>1d: Everyone sings your own part still on solfège</p> <p>3a/d: Give specifically related feedback (vowel, pitch, errors, etc.)</p> <p>2p: Sing m 15-23 all parts.</p> <p>1d: Try on words.</p> <p>3a/d: Give specifically related feedback (vowel, pitch, errors, etc.)</p> <p>Chunk 4:</p> <p>1d: Look at measure 34. Does it look similar to the section we just sang?</p> <p>2v: Students respond.</p> <p>1d: Try this section on text. Notice the split at measure 41.</p> <p>2p: Students sing m 34-42</p> <p>3a/d: Give specifically related feedback (vowel, pitch, errors, etc.)</p>			
TRANSITION WITH: Let's look at Johnson's Heart We Will Forget Him.			
Time:	10/44/6 0	Activity 8: Song #3 Johnson	Chunk 1: Listen Chunk 2: Sight Read Chunk 3: Loop m17-25 Chunk 4: Read m 43-52

Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Follow along in your music as we listen.

2nv: Students follow along.

Chunk 2:

1d: Let's read the piece all the way through. Jacob will play parts.

2p: Students sight read through piece

3nva: Good reading!

Chunk 3:

1d: We're going to loop measure 17-25 on solfège. Everyone be an alto. Take the split.

2p: Sing m 17-25 on alto.

1d: Everyone be a soprano 2.

2p: Sing m 17-25 on soprano 2.

1d: Soprano 1s you have the main melody. Let's try all parts together on solfège.

2p: Sing m 17-25 all parts on solfège.

1d: Now on words.

2p: Sing m 17-25 all parts on words.

3a/d: Give specifically related feedback (vowel, pitch, errors, etc.)

Chunk 4:

1d: Turn to m. 43. Sing from m. 43-52 on words.

2p: Sing m 43-52 on words.

3a/d: Give specifically related feedback (vowel, pitch, errors, etc.)

TRANSITION WITH: Now we have a feel for the piece.

Time:	10/54/6 0	Activity 9: Heart, we will forget him poetry	Chunk 1: Read poem Chunk 2: Discussion Chunk 3: Writing Activity
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Chunk 1

1d: Who would like to read the poem out loud?

2v: A student reads the poem on the screen out loud.

Chunk 2:

1d: Now that you've heard both pieces how do you think they compare? What kind of heartbreak is the Dickau? The Johnson? How do you identify with the pieces? Which do you identify with more?

2v: Responses from various students.

Chunk 3:

1d: Take out the piece of paper from earlier. On the other half of the piece of paper take 3 minutes to write about this poem. Does it remind you of anyone? Of any memories? What resonates with you? When you're done, affix as many stickers as you want and pass them in. Make sure your name is on the front.

2nv: Students write responses.

TRANSITION WITH: Great thank you for your work today!

Time:	6/60/60	Activity 10: Learning Summary and Goodbye!	<p>Chunk 1: Present Calendar/Give it out</p> <p>Chunk 2: Talk about the activity to end every rehearsal</p> <p>Chunk 3: Putting the room back together and saying bye.</p>
<p>Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT:</p> <p>Chunk 1:</p> <p>1d: Here is the calendar of dates. It will be sent out to you in an email as well. How many of you are planning on applying to be a FROG?</p> <p>2v: Students reply.</p> <p>Chunk 2:</p> <p>1d: So one of the themes for this is how we can not live in vain. Every week we will end rehearsal with anonymous ways from throughout the week that we haven't lived in vain. At the beginning of rehearsal, we'll put slips of paper into a jar, and I will read some. So be thinking about that through the course of this week.</p> <p>Chunk 3:</p> <p>1d: if you have time, please help put back together the room. Let's go to dinner!</p>			

Week 2

<p><i>Emily Dickinson Honor Choir Date & Rehearsal Number: 2/11</i></p>	<p>General Lesson Plan: 60 Minutes (37 minutes = .618 = Golden Mean of the Class = Harder stuff before this!)</p>		
<p>THROUGHLINES: How do you not live in vain? Growing together as women</p>			
<p>REHEARSAL THREADS: A Sections, Phrasing, Cohesive Sounds</p>			
<p>GOALS AND OBJECTIVES: Sections that you intend to cover: Scroggins: m7-24, m 33-41 Dickau: m15-21, m33-43, Johnson: m 5-26, m43-58</p>			
<p>PRE-CLASS: Materials: Set up rows in an arc across the room Announcements on Board: None</p>			
Start Time	Timings Totals	Activity or Piece	Developmental Hierarchy Level/Chunks, Plan, and Sequence
Time:	1/1/60	Activity 1: Welcome	Chunk 1: Welcome and Ask for Conflicts
<p>Activity 1: Welcome: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Hi everyone. I hope you've having a good week. Before we begin are there any conflicts with the schedule that I should know about?</p>			
<p>TRANSITION WITH: Great. Stand up everyone.</p>			
Time:	2/3/60	Activity 2: Physical Warm-up:	Chunk 1: Yoga Exercise Chunk 2: Roll up
<p>Activity 2: Physical Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1a: Please do what I do. 2p: Students copy motions. Chunk 2: 1d: Now bend over at your waist. Be careful of your head. Roll up one vertebra at a time and roll your shoulders at the top. 2p: Students follow instructions.</p>			
<p>TRANSITION WITH: Now our body's are warmed up let's warm up our voices.</p>			
Time:	2/5/60	Activity 3: Vocal Warm-up:	Chunk 1: 5-4-3-2-1 Chunk 2: Vi-zo
<p>Activity 3: Vocal Warm-up: DIRECT INSTRUCTION SCRIPT: 1d: Jacob, could we have D major? 2p: Jacob gives D major.</p>			

1a: Model Na-oh-na-oh-na
 2p: Students perfume the exercise and go up by half steps
 Chunk 2:
 1a: Let's go back to D major. Vi-zo
 2p: Students sing exercise and go up by half steps.

TRANSITION WITH: Now that we're warmed up I'd like to try something.

Time:	7/12/60	Activity 4: Harmonic Warm-up and Revoicing	Chunk 1: Re-voicing Chunk 2: Find our key Chunk 3: Scales in rounds
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Activity 4: Harmonic Warm-up **DIRECT INSTRUCTION SCRIPT:**
 Chunk 1:
 1s: After talking with Dr. V in my lesson this week I want to try a new seating. You may switch parts but you all are good readers, so I know you can do it. Soprano 1s will be Emily, Paulina, Katie, and Annemarie. Soprano 2s, Kathryn, Ellie, Rebecca, Lindsey and Erin. Alto 1s will be Annalise, Helai, and Kelsey. Alto 2s Izzy, Lexi, and Maggie. Did I miss anyone?
 2v: Students answer and move to their new seats.
 1d: Jacob could you play an F in the staff? Alto 2s can I hear you on an Ah? (Revoice based on what I hear)
 2p: Alto 2s sing.
 1d: Jacob could you play an A in the staff? Alto 1s can I hear you on an Ah? (Revoice based on what I hear)
 2p: Alto 1s sing.
 1d: Jacob could you play an D in the staff? Sopranos can I hear you on an Ah? (Revoice based on what I hear)
 2p: Soprano 2s sing.
 1d: Jacob could you play an F above that? Soprano 1s can I hear you on an Ah? (Revoice based on what I hear)
 2p: Soprano 1s sing.
 Chunk 2:
 1d. F # major please Jacob. Everyone, sing a scale.
 2p: Students sing a scale.
 1d: Repeat the step above in varying keys until we find our key.
 2p: Students perform scales in varying keys
 Chunk 3:
 1d: Now, that we found our key, let's start alto 2, alto 1, soprano 2, soprano 1s. Watch me for when to stop.
 2p: Students perform scales.

TRANSITION WITH: Take out Johnson's Heart, We Will Forget Him

Time:	13/25/60	Activity 5: Song #1: Johnson	Chunk 1: Map Chunk 2: Review Notes Chunk 3: Phrasing in groups
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			Chunk 4: Transfer to all A sections
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Activity 5: Song #1: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1d: Let’s map the piece. Measure 1= intro. Measure 5=A. Measure 17= A’. Measure 26=interlude. Measure 29=B. Measure 33=C. Measure 39=interlude. Measure 43=A”. Measure 53=Coda.
 2nv: Students write in music.
 Chunk 2:
 1d: Let’s review what we did last week and give people on a new part a chance to get their notes. Turn to measure 17.
 2p: Students perform section A’.
 Chunk 3:
 1a: Now that we’ve reviewed the notes. Take 2 minutes with your section to put in phrasing. What works should be stressed? Where are the crescendos? Decrescendos? How can you enhance the words by what you can do musically? What is the mood of this section?
 2p: Students in section discuss the questions above.
 1d: Sing it again.
 2p: Students perform section A’.
 1a: What was something your section talked about?
 2v: Students talk about what they did in their group.
 1d: With those things in mind let’s do it again.
 2p: Students perform section A.
 Chunk 4:
 1d: Let’s transfer what we did to all of the A sections. Turn to measure 5.
 2p: Students perform section A.
 1d: We’ve already done A’. Turn to A”. The notes are different but sight read!
 2p: Students perform A.”

TRANSITION WITH: That’s all we’re going to do with this today. Take out I Shall Not Live In Vain.

Time:	13/38/6	Activity 6: Song #2 Scroggins	Chunk 1: Map Chunk 2: Review Notes for Section A Chunk 3: Go Over A’ notes Chunk 4: Phrasing in Sections
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Activity 6: Song #2: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1s: 1d: Let’s map the piece. Measure 1= intro. Measure 7=A. Measure 16= B. Measure 25=interlude. Measure 33=A’. Measure 41=interlude. Measure 50=B’. Measure 58=interlude. Measure 62=Coda.
 2nv: Students write in music.
 Chunk 2:
 1d: Turn to measure 7. Let’s review what we did last week.
 2p: Students perform section A.
 3a/dv: Get specifically related feedback about notes.

Chunk 3:

1d: Now that we've reviewed, turn to section A' (m. 33). Sight-read your part.

2p: Students sight-read A' section.

Chunk 4:

1a: Now that we've reviewed the notes for both A sections. Take 3 minutes with your section to put in phrasing for the first section. What works should be stressed? Where are the crescendos? Decrescendos? How can you enhance the words by what you can do musically? What is the mood of this section?

2p: Students in section discuss the questions above.

1d: Sing it again.

2p: Students perform section A.

1a: What was something your section talked about?

2v: Students talk about what they did in their group.

1d: With those things in mind let's do it again.

2p: Students perform section A.

1a: For next week look at A' section and think about what you would do with it musically.

TRANSITION WITH:

Time:	14/52/6 0	Activity 7: Song #3 Dickau	Chunk 1: Map Chunk 2: Review Section A Chunk 3: Phrasing in sections Chunk 4: Apply to other A section
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Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Let's map the piece. Measure 1=intro. Measure 5=choral intro. Measure 15=A. Measure 25=B. Measure 34=A'. Measure 44=precoda. Measure 46=coda.

2nv: Students write in music.

Chunk 2:

1d: Turn to measure 15. Let's review what we did last week.

2p: Students perform section A.

3a/dv: Get specifically related feedback about notes.

Chunk 3:

1a: Now that we've reviewed the notes. Take 2 minutes with your section to put in phrasing. What works should be stressed? Where are the crescendos? Decrescendos? How can you enhance the words by what you can do musically? What is the mood of this section?

2p: Students in section discuss the questions above.

1d: Sing it again.

2p: Students perform section A'.

1a: What was something your section talked about?

2v: Students talk about what they did in their group.

1d: With those things in mind let's do it again.

2p: Students perform section A.

Chunk 4:

1d: Let's transfer what we did to the A section. Turn to measure 34.

2p: Students perform section A.

<p>1d: We've already done A'. Turn to A". The notes are different but sight read! 2p: Students perform A." 3a/dv: Give specifically related feedback.</p>			
<p>TRANSITION WITH: Great work today. Go ahead and put away your music.</p>			
Time:	3/55/60	Activity 8: Song #4	Chunk 1: Listen all the way through
<p>Activity 8: Song #4: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: You don't have the music for this piece yet, but it is the other I shall not live in vain. I wanted to show it to you, so you have an idea of what we are doing. 2nv: Students listen.</p>			
<p>TRANSITION WITH: Great! Put your music away and take a seat.</p>			
Time:	5/60/60	Activity 9: Learning Summary, I shall not live in vain, and Goodbye	Chunk 1: Learning Summary Chunk 2: I shall not live in vain activity Chunk 3: Goodbye
<p>Activity 19: Learning Summary and Goodbye! DIRECT INSTRUCTION SCRIPT: Chunk 1: 1a: Today, we worked on all the A sections in each piece. We solidified notes, as well as really dug into phrasing. Chunk 2: 1d: There are pieces of paper in the front of the classroom. If you have a way you didn't live in vain this week or saw someone embody this, go ahead and put it in the jar. The point is not to know who wrote them, so I won't read your name aloud - but sign it for me. I will only look at them to sort them into piles at the end. Put them in the jar when you are done. 2nv: Students write responses and put them in a jar. 1s: I read the papers. Chunk 3: 1s: Thank you for a great rehearsal today. I will see you next week!</p>			
<p>POST CLASS: Put Classroom back together.</p>			

Week 3

<p><i>Emily Dickinson Honor Choir Date & Rehearsal Number: 3/11</i></p>	<p>General Lesson Plan: 60Minutes (37 minutes = .618 = Golden Mean of the Class = Harder stuff before this!)</p>		
<p>THROUGHLINES: How do you not live in vain? Growing together as women</p>			
<p>REHEARSAL THREADS: A sections, Something new, Text</p>			
<p>GOALS AND OBJECTIVES: Sections that you intend to cover: Dickau m 4-12 m15-23, m 34-42 Scroggins m.7-24, m 62-end Johnson m 16-24, 43-end</p>			
<p>PRE-CLASS: Materials: Set up the screen with a Word document. Announcements on Board: None</p>			
Start Time	Timings Totals	Activity or Piece	Developmental Hierarchy Level/Chunks, Plan, and Sequence
Time:	1/1/60	Activity 1: Welcome and present last week's responses	Chunk 1: Welcome Chunk 2: Responses
<p>Activity 1: Welcome: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Hi everyone. Welcome to rehearsal 3. Thank you for letting me play around with conducting last week. Chunk 2: 1s: On the board, I have your responses from last week. Thank you for sharing. I'm looking forward to seeing your responses this week.</p>			
<p>TRANSITION WITH: Let's get started.</p>			
Time:	2/3/60	Activity 2: Physical Warm-up:	Chunk 1: Massages Chunk 2: Rub feet into the ground
<p>Activity 2: Physical Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: We've done the yoga warm up a lot so let's switch it up and do some backrubs. Turn to your right. 2nv: Students turn to their right and give back rubs. 1d: Switch. 2nv: Students switch and give a back rub. Chunk 2: 1d: Take your favorite foot and rub it into the floor.</p>			

2p: Students rub their foot.
 1d: Take your other favorite foot and rub it into the ground.
 2p: Students rub their feet into the ground.

TRANSITION WITH: Now that we're physically warmed up let's do some singing.

Time:	2/5/60	Activity 3: Vocal Warm-up:	Chunk 1: Hum and Chew Chunk 2: Yawn Chunk 3: Na Na Na
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Activity 3: Vocal Warm-up: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1d: Hum and chew in you lower register.
 2p: Students hum.
 1d: In your middle register
 2p: Students hum.
 1d: In a higher register.
 2p: Students hum.
 Chunk 2:
 1d: Yawn in you lower register.
 2p: Students yawn.
 1d: In your middle register.
 2p: Students yawn.
 1d: In a higher register.
 2p: Students yawn.
 Chunk 3:
 1a: Model Na-Na-Na.
 2p: Students sing.
 1d: Sing it like you're angry.
 2p: Students sing.
 1d: Resentful.
 2p: Students sing.
 1d: Joyous
 2p: Students sing.
 1d: Hysterical.
 2p: Students sing.

TRANSITION WITH: Great job. Let's do some scales

Time:	2/7/60	Activity 4: Harmonic Warm-up:	Chunk 1: F# Major scale Chunk 2: Round in 2nds and resolve
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Activity 4: Harmonic Warm-up DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1d: Let's sing an F# major scale.
 2p: Students sing.
 Chunk 2:

1d: Now let's do it in parts. Come in when I cue you. Alto 1s, soprano 1s, alto 2s, soprano 2s.
 2p: Students sing.
 1d: Count off in 3s.
 2v: Students count off.
 1d: Same exercise, 1s, 2s, then 3s. Listen for your part across the choir.
 2p: Students sing.

TRANSITION WITH: Sit down and take out Heart We Will Forget Him by David Dickau.

Time:	20/27/60	Activity 5: Song #1: Dickau	Chunk 1: Map Chunk 2: Review A section and work on Phrasing. Chunk 3: Transfer to Other A section Chunk 4: Learn Opening section
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Activity 5: Song #1: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Grab a pencil. We are going to map the piece.

2nv: Students write in mapping

Chunk 2:

1d: Turn to measure 15. Let's review the A section from 2 weeks ago.

2p: Students sing.

1a: Please repeat after me (chant the word phrase).

2v: Students chant.

3a/d: Give specifically related feedback.

1a: Give other musical instruction (crescendos, etc.).

1d: With that in mind let's do that again.

3a/d: Give specifically related feedback.

Chunk 3:

1d: Turn to measure 34. Let's give this section a read.

2p: Students sing.

1d: Let's transfer what we did in the other A section.

2p: Students sing.

3a/d: Give specifically related feedback.

1a: What makes this section different from the first time we sang it? It's the same words so why do we sing them again? Take a minute to share with the person next to you.

2v: Students answer.

1a: Can each group share one thing they talked about?

2v: Students answer.

1d: With that in mind let's do this section again.

2p: Students sing.

3a/d: Give specifically related feedback.

Chunk 4:

1d: Turn to measure 5.

1a: Model the word heart

2v: Students chant

1d: Everyone is an alto 2.

2p: Students sing.

1d: Everyone is an alto 1.
 2p: Students sing.
 1d: Altos, on your own part. Sopranos pick your favorite alto part.
 2p: Students sing.
 1d: Everyone on soprano 2.
 2p: Students sing.
 1d: Everyone on soprano 1, soprano 2s on your own part.
 2p: Students sing.
 1d: Everyone on your own part.
 3a/d: Give specifically related feedback.
 1d: Now everyone picks a different emotion for every time you sing heart.
 2p: Students sing.
 3a/d: Give specifically related feedback.

TRANSITION WITH: Great Progress on that piece today! Please take out I shall not live in vain.

Time:	20/47/6 0	Activity 6: Song #2: Scroggins	Chunk 1: Review A and B section Chunk 2: Phrasing for A and B section Chunk 3: Ending
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Activity 6: Song #2: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1d: Please turn to measure 7. Let's review what we did last time on words.
 2p: Students sing.
 1d: Review any parts if necessary.
 2p: Students sing.
 Chunk 2:
 1d: Take two minutes and talk with your neighbor about the phrasing. Where the ending consonants go, Word stress.
 2v: Students discuss.
 1d: Let's sing it.
 2p: Students sing and B sections.
 1d: What do you think we did well?
 2v: Students answer.
 1d: What could we improve?
 2v: Students answer.
 1d: Let's try it again.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 Chunk 3:
 1d: Turn to measure 62. Let's chant the words while Jacob plays the parts under us.
 2v: Students chant.
 1d: Altos, read your part on solfège. Sopranos pick your favorite alto part and sing along.
 2p: Students sing.
 1d: Sopranos on your parts. Alto picks your favorite part.
 2p: Students sing.

1d: Everyone on your own part.
 2p: Students sing.
 1a: I want to try two things. I want to try taking a breath after live.
 2p: Students sing.
 1d: Now let's try carrying through.
 2p: Students sing.

TRANSITION WITH: Great! Go ahead and put that away and take out the other Heart We Will Forget Him.

Time:	10/57/60	Activity 7: Song #3	Chunk 1: Review of A Chunk 2: Review A' section Chunk 3: B Section Notes Chunk 4:
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Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1d: Turn to measure 17. Let's review what we did last time.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 Chunk 2:
 1d: Turn to measure 43 to review the other A section.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 Chunk 3:
 1d: Turn to measure 29. Everyone be an alto.
 2p: Students sing.
 1d: Altos stay on your part everyone else sings soprano 2.
 2p: Students sing.
 1d: Everyone on your own part.
 2p: Students sing.
 1d: Everyone on words.
 2p: Students sing.

TRANSITION WITH: Great job today. Go ahead and put your music away.

Time:	3/60/60	Activity 9: Learning Summary and Goodbye!	Chunk 1: Learning Summary Chunk 2: I shall not live in vain activity Chunk 3: Goodbye
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Activity 19: Learning Summary and Goodbye! DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1a: Today we reviewed all of the A sections. We worked on phrasing, and we did a new section in every piece. I'm so happy with how rehearsal went.
 Chunk 2:
 1d: There are pieces of paper in the front of the classroom. If you have a way you didn't live in vain this week, or saw someone embody this go ahead and put it in the jar. The point is not

to know who wrote them, so I won't read your name aloud, but please sign it for me. I will only look at them to sort them into piles at the end. Put them in the jar when you are done.

2nv: Students write responses and put them in a jar.

1s: I read the papers.

Chunk 3:

1s: Thank you for a great rehearsal today. I will see you next week!

POST CLASS: Put the chairs back into their places.

Week 4

<p><i>Emily Dickinson Honor Choir Date & Rehearsal Number: 4/11</i></p>	<p>General Lesson Plan: 60 Minutes (37 minutes = .618 = Golden Mean of the Class = Harder stuff before this!)</p>		
<p>THROUGHLINES: How do you not live in vain? Growing together as women</p>			
<p>REHEARSAL THREADS: Sentences, The whole</p>			
<p>GOALS AND OBJECTIVES: Sections that you intend to cover: Scroggins: whole piece (m. 49-end) Johnson: whole piece (m. 33-38, 50-end) Dickau: m 9-12, m 25-30</p>			
<p>PRE-CLASS: Materials: Set up the screen with a Word document. Announcements on Board: None</p>			
Start Time	Timings Totals	Activity or Piece	Developmental Hierarchy Level/Chunks, Plan, and Sequence
Time:	1/1/60	Activity 1: Welcome and present last week's responses	Chunk 1: Welcome Chunk 2: Responses
<p>Activity 1: Welcome: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Hi Everyone. Welcome back. I hope you enjoyed your week off. Chunk 2: 1s: On the board, I have your responses from last week. Thank you for sharing. I'm looking forward to seeing your responses this week.</p>			
<p>TRANSITION WITH: Now let's jump back into singing.</p>			
Time:	2/3/60	Activity 2: Physical Warm-up:	Chunk 1: Massages Chunk 2: Rub feet into the ground
<p>Activity 2: Physical Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: We've done the yoga warm up a lot so let's switch it up and do some backrubs. Turn to your right. 2nv: Students turn to their right and give back rubs. 1d: Switch. 2nv: Students switch and give a back rub. Chunk 2: 1d: Take your favorite foot and rub it into the floor. 2p: Students rub their foot.</p>			

1d: Take your other favorite foot and rub it into the ground. 2p: Students rub their feet into the ground.			
TRANSITION WITH:			
Time:	2/5/60	Activity 3: Vocal Warm-up:	Chunk 1: Hum and Chew Chunk 2: 5-4-3-2-1 Chunk 3: Vi-zo
Activity 3: Vocal Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Hum and chew in you lower register. 2p: Students hum. 1d: In your middle register 2p: Students hum. 1d: In a higher register. 2p: Students hum. Chunk 2: 1d: Jacob, could we have D major? 2p: Jacob gives D major. 1a: Model Na-oh-na-oh-na 2p: Students perfume the exercise and go up by half steps Chunk 3: 1a: Let's go back to D major. Vi-zo 2p: Students sing exercise and go up by half steps.			
TRANSITION WITH: Good. Now let's do some scales.			
Time:	2/7/60	Activity 4: Harmonic Warm-up:	Chunk 1: F# Major scale Chunk 2: In a round
Activity 4: Harmonic Warm-up DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's sing an F# major scale. 2p: Students sing. Chunk 2: 1d: Now, alto 2, alto 1, soprano 2, soprano 1s. Watch me for when to stop. 2p: Students perform scales.			
TRANSITION WITH: Please take out if I can stop one heart from breaking.			
Time:	17/24/60	Activity 5: Song #1: Scroggins	Chunk 1: Review A' section Chunk 2: Learn 49-58 Chunk 3: Learn 62-end Chunk 4: Run entire piece
Activity 5: Song #1: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's review what we did last time. We are at measure 33. 2p: Students sing A' section.			

3a/d: Give specifically related feedback.

Chunk 2:

1d: Turn to measure 49. We're going to try something new. We are going to speak the text out of rhythm. Try to find the natural stress of the text. Please talk in a high voice.

2v: Students speak words.

1d: Now we will speak in rhythm using that inflection while Jacob plays all the parts. Tune into your own part but pay attention to the sentence.

2v: Students speak while Jacob plays.

1d: Altos lets give your part a try with Jacob. Sopranos, lightly chant the text.

2p/v: Altos sing, sopranos chant.

1d: Everyone sings your own part.

2p: Everyone sings.

1d: Now Jacob is going to play his own part.

2p: Everyone sings/plays their own part.

3a/d: Give specifically related feedback. (Particularly about word stress).

Chunk 3:

1d: Speak the last phrase out of rhythm.

2v: Students speak.

1d: Now speak while Jacob plays.

2v: Students speak.

1d: Altos lets give your part a try with Jacob. Sopranos, lightly chant the text.

2p/v: Altos sing, sopranos chant.

1d: Sopranos sing. Altos, lightly chant.

2p/v: Sopranos sing, altos chant.

1d: Everyone together.

2p: Students sing.

1d: Without Jacob.

2p: Students sing.

3a/d: Give specifically related feedback. (Particularly about word stress).

Chunk 4:

1d: Thank you for your words stress. Now let's run the whole piece with that in mind.

Whatever happens, keep going.

2p: Students run the piece.

3a/d: Give specifically related feedback. (Particularly about word stress).

TRANSITION WITH: Go ahead and put that away. Please take out the Johnson.

Time:	17/41/6 0	Activity 6: Song #2: Johnson	Chunk 1: Review 29-36 Chunk 2: Learn 33-38 Chunk 3: 50-end Chunk 4: Run the piece
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Activity 6: Song #2: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Let's review what we did last time. We are at measure 29.

2p: Students sing A' section.

3a/d: Give specifically related feedback.

Chunk 2:

1d: Now let's learn that key change. Alto's your up first.
 2p: Altos sing on words with Jacob.
 1d: Altos stay on your part. Jacob, could you play with the soprano 2s?
 2p: Sop 2s and altos sing.
 1d: Sopranos 1s with Jacob. Everyone else on your own part.
 2p: Everyone sings.
 1d: Everyone on their own part including Jacob. Let's back up to 33.
 2p: Students sing.
 Chunk 3:
 1d: Turn to measure 50. Let's give this a read on solfège.
 2p: Students sing.
 1d: On words.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 Chunk 4:
 1d: Let's run the piece.
 2p: Students sing.

TRANSITION WITH: Great work with that. Please take out the Dickau.

Time:	6/17/60	Activity 7: Song #3: Dickau	Chunk 1: Review opening Chunk 2: learn m. 9-12/run entire opening Chunk 3: Learn end Chunk 4: Run the piece
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Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT:

Chunk 1:
 1d: Let's review what we did last time, starting from the beginning.
 2p: Students sing opening section.
 3a/d: Give specifically related feedback.
 Chunk 2:
 1d: Let's keep going. Everyone be an Alto 2.
 2p: Students sing
 1d: Everyone is an alto 1, alto 2s on your own part.
 2p: Students sing.
 1d: Everyone be a soprano 2.
 2p: Students sing.
 1d: Everyone be a soprano 1 or 2.
 2p: Students sing.
 1d: Everyone on your own part.
 2p: Students sing.
 1d: Let's run the entire opening section.
 2p: Students sing.
 Chunk 3:
 1s: Turn to measure 44.
 1d: Give this a read.
 2p: Students sing.
 1d: Can I hear everyone on the Es?

2p: Students sing.
 1d: Can I hear the Es and Bs? (move people if needed).
 2p: Students sing.
 1d: Can I hear the entire chord?
 2p: Students sing.
 1d: One more time from measure 44. Think triumphant.
 2p: Students sing.
 3a/d: Give specifically related feedback. (Specifically balance)
 Chunk 4:
 1d: Let's run the piece from the beginning. Just do your best on the parts we haven't looked at together.
 2p: Students sing.

TRANSITION WITH: Please put that piece away.

Time:	2/60/60	Activity 9: Learning Summary and Goodbye!	Chunk 1: Learning Summary Chunk 2: I shall not live in vain activity Chunk 3: Goodbye
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Activity 19: Learning Summary and Goodbye! **DIRECT INSTRUCTION SCRIPT:**
 Chunk 1:
 1s: Thank you for a great rehearsal today. We looked at some new sections and got a feel for each piece in its entirety.
 Chunk 2:
 1d: There are pieces of paper in the front of the classroom. If you have a way you didn't live in vain this week or saw someone embody this, go ahead and put it in the jar. The point is not to know who wrote them, so I won't read your name aloud, but please sign it for me. I will only look at them to sort them into piles at the end. Put them in the jar when you are done.
 2nv: Students write responses and put them in a jar.
 Chunk 3:
 1s: Thank you for a great rehearsal today. I will see you next week!

POST CLASS: Put chairs back.

Week 5

<p><i>Emily Dickinson Honor Choir Date & Rehearsal Number: 5/11</i></p>	<p>General Lesson Plan: 60 Minutes (37 minutes = .618 = Golden Mean of the Class = Harder stuff before this!)</p>		
<p>THROUGHLINES: How do you not live in vain? Growing together as women</p>			
<p>REHEARSAL THREADS: Tuning and Listening</p>			
<p>GOALS AND OBJECTIVES: Sections that you intend to cover: Dickau: 25-29 49-end Ramsey: Whole song Scroggins: 7-15, 62-end Johnson: Entire piece</p>			
<p>PRE-CLASS: Materials: Set up the screen with a Word document. Announcements on Board: Write words to If I can stop one heart from breaking.</p>			
Start Time	Timings Totals	Activity or Piece	Developmental Hierarchy Level/Chunks, Plan, and Sequence
Time:	1/1/60	Activity 1: Welcome	Chunk 1: Welcome Chunk 2: Responses
<p>Activity 1: Welcome: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Hi Everyone. Welcome back. I hope you enjoyed your week off. Chunk 2: 1s: On the board, I have your responses from two weeks ago. Thank you for your responses.</p>			
<p>TRANSITION WITH: Please chop while I read the responses to you</p>			
Time:	2/3/60	Activity 2: Physical Warm-up:	Chunk 1: Massages Chunk 2: Rub feet into the ground Chunk 3: Reconstructing the spine
<p>Activity 2: Physical Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: We've done the yoga warm up a lot so let's switch it up and do some backrubs. Turn to your right. 2nv: Students turn to their right and give back rubs. 1d: Switch. 2nv: Students switch and give a back rub. Chunk 2: 1d: Take your favorite foot and rub it into the floor. 2p: Students rub their foot. 1d: Take your other favorite foot and rub it into the ground. 2p: Students rub their feet into the ground. Chunk 3: 1d: Now bend over at your waist. Be careful of your head. Roll up one vertebra at a time and</p>			

roll your shoulders at the top.
2p: Students follow instructions.

TRANSITION WITH: Now that our bodies are warmed up, let's warm up our voices.

Time:	2/5/60	Activity 3: Vocal Warm-up:	Chunk 1: Hum and Chew Chunk 2: 5-4-3-2-1 Chunk 3: Vi-zo
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Activity 3: Vocal Warm-up: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Hum and chew in you lower register.

2p: Students hum.

1d: In your middle register

2p: Students hum.

1d: In a higher register.

2p: Students hum.

Chunk 2:

1d: Jacob, could we have D major?

2p: Jacob gives D major.

1a: Model Na-oh-na-oh-na

2p: Students perfume the exercise and go up by half steps

Chunk 3:

1a: Let's go back to D major. Vi-zo

2p: Students sing exercise and go up by half steps.

TRANSITION WITH: Since tuning is one of our rehearsal threads, let's work on tuning.

Time:	2/7/60	Activity 4: Harmonic Warm-up:	Chunk 1: F Major Scale Chunk 2: F Major scale on doo Chunk 3: F major scale in round on doos
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Activity 4: Harmonic Warm-up DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Let's sing an F major scale together

2p: Students sing.

Chunk 2:

1d: Let's sing on doo. Try to sound like one voice.

2p: Students sing.

3a/d: Give specifically related feedback about blend and tuning.

Chunk 3:

1d: Now let's do it in a round like we usually do, but let's sing on doo. Think about where you are in the chord and listen across the choir. Try to unify the vowel. Come in when I bring you in.

2p: Students sing.

3a/d: Give specifically related feedback

TRANSITION WITH: Take a seat and take out the Dickau.

Time:	20/27/60	Activity 5: Song #1: Dickau	Chunk 1: Review 43-end Chunk 2: Loop 25-29 Chunk 3: Practice the mood shifts Chunk 4: Run the entire piece
<p>Activity 5: Song #1: DIRECT INSTRUCTION SCRIPT:</p> <p>Chunk 1:</p> <p>1d: Turn to measure 49. Let's review what we did last time. Remember to grow through the whole notes.</p> <p>2p: Students sing.</p> <p>1d: Sing the last chord. Everyone cut off unless I say your voice part.</p> <p>2p: Students sing.</p> <p>1d: Alto 2s.</p> <p>2p: Alto 2s sing.</p> <p>1d: Last chord.</p> <p>2p Students sing.</p> <p>1d: Soprano 2s.</p> <p>2p: Soprano 2s sing.</p> <p>1d: Last chord.</p> <p>2p: Students sing.</p> <p>1d: Alto 1s.</p> <p>2p: Alto 1s sing.</p> <p>1d: Last chord.</p> <p>2p: Students sing.</p> <p>1d: Soprano 1s.</p> <p>2p: Soprano 1s sing.</p> <p>1d: Last chord.</p> <p>2p: Students sing.</p> <p>1d: Go back to measure 43. Let's sing the whole ending and get to this place right away.</p> <p>2p: Students sing.</p> <p>3a/d: Give specifically related feedback.</p> <p>Chunk 2:</p> <p>1d: Turn to measure 25. Let's loop on solfège. Everyone be an alto 2.</p> <p>2p: Students sing.</p> <p>1d: Alto 2s on your own part. Everyone else be an alto 1.</p> <p>2p: Students sing.</p> <p>1d: Altos on your own parts, everyone else on soprano 2.</p> <p>2p: Students sing.</p> <p>1d: Everyone on your own part.</p> <p>2p: Students sing.</p> <p>1d: Now on words.</p> <p>2p: Students sing.</p> <p>3a/d: Give specifically related feedback</p> <p>Chunk 3:</p> <p>1a: Now let's talk through the piece, and all of its mood changes. What emotion do you think is in the first section? Is it just one emotion? Can you think of a memory that made you feel</p>			

this way once?

2v: Students answer.

1a: Now turn to measure 15. What is the mood here? How is it different from the first section? Can you think of a memory that made you feel this way once?

2v: Students answer.

1a: Turn to measure 25. How does this section differ from the first two? What emotions does it make you think of? Can you think of a memory that made you feel this way once?

2v: Students answer.

1a: Turn to measure 34. How does this A section differ from the first? What is different emotionally? Why is this the only section in the piece that gets repeated? Can you think of a memory that made you feel this way once?

2v: Students answer.

1a: Turn to measure 43. How does the end summarize all of the feelings throughout the piece? Does this piece end joyfully? Bitterly? Determined? Can you think of a memory that made you feel this way once?

2v: Students answer.

Chunk 4:

1d: With all of that in mind, let's run the entire piece.

2p: Students sing.

TRANSITION WITH: Go ahead and put that away.

Time:	15/42/6 0	Activity 6: Song #2 Ramsey	Chunk 1: M. 5-9 Chunk 2: m 9-13 Chunk 3: m 13-17 Chunk 4: m17-end
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Activity 6: Song #2: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1s: Now I'm going to teach you the fourth piece. We are going to do an experiment and try to learn it by ear.

1a: Repeat after me. Model measures 5-9 on solfège.

2p: Students echo.

1a: Model on words m 5-9.

2p: Students echo.

1d: Try it by yourself.

2p: Students sing.

Chunk 2:

1a: Altos repeat after me. Model alto line m 9-13 on solfège.

2p: Students perform.

1d: One more time on words.

2p: Students echo.

1a: Sopranos, echo me.

2p: Sopranos sing.

1d: One more time on the words.

2p: Sopranos sing.

1d: Let's try those two parts together.

2p: Students sing.
 3a/d: Give specifically related feedback.
 Chunk 3:
 1a: Altos repeat after me. Model alto line m 9-13 on solfège.
 2p: Students perform.
 1d: One more time on the words.
 2p: Students echo.
 1a: Sopranos, echo me.
 2p: Sopranos sing.
 1d: One more time on the words.
 2p: Sopranos sing.
 1d: Let's try those two parts together.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 Chunk 4:
 1s: I'm going to put the last section up on the board.
 1d: Let's try reading it on solfège.
 2p: Students sing.
 1d: Give it a try on words.
 2p: Students sing.

TRANSITION WITH: Please take out I Shall Not Live in Vain.

Time:	8/50/60	Activity 7: Song #3 Scroggins	Chunk 1: Section A review on doo and on vowels. Chunk 2: Section B on doo and vowels Chunk 3: Tune last chord Chunk 4: Run piece.
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Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT:

Chunk 1:
 1d: Let's sing section on doo. Listen to where you have 2nds and lean into them.
 2p: Students sing.
 1d: Let's try it on vowels.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 1d: Now try it on words.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 Chunk 2:
 1d: Sing the b section on doo. Sopranos, modify as necessary.
 2p: Students sing.
 1d: Now on vowels.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 1d: Now try it on words.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 Chunk 3:

1d: Turn to the last measure 62. Sing the ending.
 2p: Students sing.
 1d: Sing the last chord. Everyone cut off unless I say your voice part.
 2p: Students sing.
 1d: Alto 2s.
 2p: Alto 2s sing.
 1d: Last chord.
 2p Students sing.
 1d: Soprano 2s.
 2p: Soprano 2s sing.
 1d: Last chord.
 2p: Students sing.
 1d: Alto 1s.
 2p: Alto 1s sing.
 1d: Last chord.
 2p: Students sing.
 1d: Soprano 1s.
 2p: Soprano 1s sing.
 1d: Now, sing the last section and make the last chord balanced and blended.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 Chunk 4:
 1d: Let's run the piece.
 2p: Students perform.

TRANSITION WITH: Now take out the Johnson.

Time:	7/57/60	Activity 8: Song #4 Johnson	Chunk 1: Try new opening Chunk 2: Go through buzz words Chunk 3: Run the piece.
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Activity 8: Song #4: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1d: Remember how we talked about doing the opening phrases by parts? We are going to try that today. Altos will sing m. 5-6. Soprano 2s will sing m 7-8. Soprano 1s will sing 9-10. At measure 12 everyone sings together. Let's give that a try.
 2p: Students sing at directed times.
 1d: Let's try it with everyone singing everything.
 2p: Students sing.
 1a: Which did you like better?
 2v: Students answer.
 Chunk 2:
 1d: Similar to the way we did the Dickau piece, let's go through and talk about the mood shifts. What is the mood at section A? When we repeat this section in parts how is it different? Is it different?
 2v: Students answer.
 1d: What about the B section? The C section?

<p>2v: Students answer. 1d: What does the end mean? Have you had any experience that has reflected this? 2v: Students answer. Chunk 3: 1d: With that in mind let's run the piece. 2p: Students sing.</p>			
<p>TRANSITION WITH: Go ahead and put that away.</p>			
Time:	3/60/60	Activity 9: Learning Summary and Goodbye!	<p>Chunk 1: Learning Summary Chunk 2: I shall not live in vain activity Chunk 3: Goodbye</p>
<p>Activity 19: Learning Summary and Goodbye! DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Great job today. We worked on tuning and listening and learned a new piece as well as reviewed all of the old ones. Chunk 2: 1d: There are pieces of paper in the front of the classroom. If you have a way you didn't live in vain this week, or saw someone embody this, go ahead and put it in the jar. The point is not to know who wrote them, so I won't read your name aloud, but please sign it for me. I will only look at them to sort them into piles at the end. Put them in the jar when you are done. 2nv: Students write responses and put them in a jar. Chunk 3: 1s: Thank you for a great rehearsal today. I will see you next week!</p>			
<p>POST CLASS: Erase board, put chairs back.</p>			

Week 6

<p><i>Emily Dickinson Honor Choir Date & Rehearsal Number: 6/11</i></p>	<p>General Lesson Plan: 60 Minutes (37 minutes = .618 = Golden Mean of the Class = Harder stuff before this!)</p>		
<p>THROUGHLINES: How do you not live in vain? Growing together as women</p>			
<p>REHEARSAL THREADS: Refreshing and remembering</p>			
<p>GOALS AND OBJECTIVES: Sections that you intend to cover: Dickau: Intro and B section, Scroggins: A and B section, Ramsey: Everything, Johnson: opening, C section, Ending</p>			
<p>PRE-CLASS: Materials: paper on chairs Announcements on Board: rehearsal threads on the board, Dress rehearsal date</p>			
Start Time	Timings Totals	Activity or Piece	Developmental Hierarchy Level/Chunks, Plan, and Sequence
Time:	1/1/60	Activity 1: Welcome	Chunk 1: Welcome
<p>Activity 1: Welcome: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Hi Everyone. Welcome back. I hope you enjoyed your week off.</p>			
<p>TRANSITION WITH: Please chop while I read the responses to you</p>			
Time:	2/3/60	Activity 2: Physical Warm-up:	Chunk 1: Massages and responses Chunk 2: Deconstruct spine
<p>Activity 2: Physical Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's do some backrubs. Turn to your right. 2nv: Students turn to their right and give back rubs. 1d: Switch. 2nv: Students switch and give a back rub. Chunk 2: 1d: Now bend over at your waist. Be careful of your head. Roll up one vertebra at a time and roll your shoulders at the top. 2p: Students follow instructions.</p>			
<p>TRANSITION WITH: Now let's warm up our voices.</p>			
Time:	2/5/60	Activity 3: Vocal Warm-up:	Chunk 1: Hum and Chew Chunk 2: 5-4-3-2-1 Chunk 3: Vi-zo
<p>Activity 3: Vocal Warm-up: DIRECT INSTRUCTION SCRIPT:</p>			

Chunk 1:
 1d: Hum and chew in you lower register.
 2p: Students hum.
 1d: In your middle register
 2p: Students hum.
 1d: In a higher register.
 2p: Students hum.
 Chunk 2:
 1d: Jacob, could we have D major?
 2p: Jacob gives D major.
 1a: Model Na-oh-na-oh-na
 2p: Students perfume the exercise and go up by half steps
 Chunk 3:
 1a: Let's go back to D major. Vi-zo
 2p: Students sing exercise and go up by half steps.

TRANSITION WITH: Since tuning is one of our rehearsal threads, let's work on tuning.

Time:	2/7/60	Activity 4: Harmonic Warm-up:	Chunk 1: E Major Scale Chunk 2: E Major scale on doo Chunk 3: E major scale in round on doos
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Activity 4: Harmonic Warm-up **DIRECT INSTRUCTION SCRIPT:**
 Chunk 1:
 1d: Let's sing an E major scale together
 2p: Students sing.
 Chunk 2:
 1d: Let's sing on doo. Try to sound like one voice.
 2p: Students sing.
 3a/d: Give specifically related feedback about blend and tuning.
 Chunk 3:
 1d: Now let's do it in a round like we usually do, but let's sing on doo. Think about where you are in the chord and listen across the choir. Try to unify the vowel. Come in when I bring you in.
 2p: Students sing.
 3a/d: Give specifically related feedback

TRANSITION WITH: Please take out the Dickau

Time:	12/19/60	Activity 5: Song #1: Dickau	Chunk 1: Run through Chunk 2: Review B section Chunk 3: Review Opening Chunk 4: Run Piece
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Activity 5: Song #1: **DIRECT INSTRUCTION SCRIPT:**
 Chunk 1:
 1d: Let's do a run through to remember how this goes.
 2p: Students sing.
 3a/d: Give specifically related feedback on certain sections.
 Chunk 2:

1d: Let's review the B section. Let's go from measure 25.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 1d: Let's speak this together out of time.
 2v: Students speak.
 1d: Now in rhythm, while Jacob plays the parts. Stress the important words.
 2p: Students sing.
 1d: Now try singing it *a cappella* with word stress.
 2p: Students sing.
 3a/d: Give specifically related feedback
 1d: Now with Jacob.
 2p: Students sing.
 Chunk 3:
 1d: Let's run the opening straight through starting at the choral entrance.
 2p: Students sing.
 1a: It's really important to give each word a different meaning. Why do we repeat heart so many times?
 2v: Students answer.
 1d: Try it *a cappella*.
 2p: Students sing.
 1d: With Jacob.
 2p: Students sing.
 3a/d: Give specifically related feedback
 Chunk 4:
 1d: With all of that in mind let's run it again from the beginning.
 2p: Students sing.

TRANSITION WITH: Please take out the Scroggins.

Time:	12/31/6 0	Activity 6: Song #2 Scroggins	Chunk 1: Run Chunk 2: A section Chunk 3: B section Chunk 4: Run
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Activity 6: Song #2: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1d: Let's do a run through to remember how this goes.
 2p: Students sing.
 Chunk 2:
 1d: Sopranos, I want to hear you from measure 7. Altos, listen for the sentences, or for a critic. Everyone will speak at the end.
 2p: Students sing.
 1a: Feedback from the altos.
 2v: Altos respond.
 1d: Now switch, altos sing, sopranos listen.
 2p: Altos sing.
 1a: Feedback from the sopranos.
 2v: Sopranos give feedback.

1d: Let's try it all together.

2p: Students sing.

Chunk 3:

1d: Sopranos through the b section.

2p: Sopranos sing.

1d: Altos sing b section.

2p: Altos sing.

1d: Let's do it together. Think about the sentences.

2p: Sing together.

Chunk 4:

1d: With that, let's run it again.

2p: Students sing.

TRANSITION WITH: Please take out the photocopy.

Time:	12/43/6 0	Activity 7: Song #3 Ramsey	Chunk 1: Read on Solfège Chunk 2: Read on Words Chunk 3: Speak the sentences Chunk 4: Run again.
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Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: The solfège for this piece is very straight forward. Let's just give it a read.

2p: Students sing.

Chunk 2:

1d: Let's try on words

2p: Students sing.

Chunk 3:

1d: We've talked a lot about sentences, take a minute to go through the piece and speak the text to yourself.

2v: Students speak.

1a: Here are the words I think are important, please underline them or mark them somehow.

2nv: Students underline.

Chunk 4: With that in mind let's run it one more time.

TRANSITION WITH: Take out the Johnson.

Time:	12/55/6 0	Activity 8: Song #4 Johnson.	Chunk 1: Fix Beginning section Chunk 2: Run Chunk 3: Buzzwords Chunk 4: Run
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Activity 8: Song #4: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

Chunk 1:

1d: Remember how we talked about doing the opening phrases by parts? We are going to try that today. Altos will sing m. 5-6. Soprano 2s will sing m 7-8. Soprano 1s will sing 9-10. At measure 12 everyone sings together. Let's give that a try.

2p: Students sing at directed times.

1d: Let's try it with everyone singing everything.

2p: Students sing.

1a: Which did you like better?
 2v: Students answer.
 Chunk 2:
 1d: Let's run the piece.
 2p: Students perform.
 Chunk 3:
 1d: So, we need to talk about some buzz words for this piece. Let's go through each section and talk through some buzzwords.
 2nv: Students write in buzzwords.
 Chunk 4:
 1d: Let's run it again.
 2p: Students sing.

TRANSITION WITH: Go ahead and put that away for today.

Time:	5/60/60	Activity 9: Learning Summary and Goodbye!	Chunk 1: Thanks. Chunk 2: I shall not live in vain activity Chunk 3: Goodbye
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Activity 19: Learning Summary and Goodbye! **DIRECT INSTRUCTION SCRIPT:**

Chunk 1:
 1s: Thanks for a great rehearsal today. These pieces are really coming together!
 Chunk 2:
 1d: There are pieces of paper in the front of the classroom. If you have a way you didn't live in vain this week, or saw someone embody this, go ahead and put it in the jar. The point is not to know who wrote them, so I won't read your name aloud, but please sign it for me. I will only look at them to sort them into piles at the end. Put them in the jar when you are done.
 Chunk 3:
 1s: See you next week!

POST CLASS: Put chairs back, erase board.

Week 7

<p><i>Emily Dickinson Honor Choir Date & Rehearsal Number: 7/11</i></p>	<p>General Lesson Plan: 60 Minutes (37 minutes = .618 = Golden Mean of the Class = Harder stuff before this!)</p>		
<p>THROUGHLINES: How do you not live in vain? Growing together as women</p>			
<p>REHEARSAL THREADS: First Full Run of Everything!, Nuances</p>			
<p>GOALS AND OBJECTIVES: Sections that you intend to cover: Run Each Piece</p>			
<p>PRE-CLASS: Materials: paper on chairs, stands for each partner pair. Announcements on Board: rehearsal threads on the board</p>			
Start Time	Timings Totals	Activity or Piece	Developmental Hierarchy Level/Chunks, Plan and Sequence
Time:	1/1/60	Activity 1: Welcome	Chunk 1: Welcome.
<p>Activity 1: Welcome: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Welcome back. I am really proud of the work we did last week and I'm excited to hear you again this rehearsal. The notes are getting there, but I think we can go even further with the phrasing. Let's go over the top, and I can tell you when to pull back.</p>			
<p>TRANSITION WITH: Stand up and give your neighbor a massage while I read the responses from the past two weeks to you.</p>			
Time:	2/3/60	Activity 2: Physical Warm-up:	Chunk 1: Massages and responses Chunk 2: Deconstruct spine
<p>Activity 2: Physical Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's do some backrubs. Turn to your right. 2nv: Students turn to their right and give back rubs. 1d: Switch. 2nv: Students switch and give a back rub. Chunk 2: 1d: Now bend over at your waist. Be careful of your head. Roll up one vertebra at a time and roll your shoulders at the top. 2p: Students follow instructions.</p>			
<p>TRANSITION WITH: Now let's warm up our voices.</p>			

Time:	2/5/60	Activity 3: Vocal Warm-up:	Chunk 1: Hum and Chew Chunk 2: 5-4-3-2-1 Chunk 3: Vi-zo
Activity 3: Vocal Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Hum and chew in you lower register. 2p: Students hum. 1d: In your middle register 2p: Students hum. 1d: In a higher register. 2p: Students hum. Chunk 2: 1d: Jacob, could we have D major? 2p: Jacob gives D major. 1a: Model Na-oh-na-oh-na 2p: Students perfume the exercise and go up by half steps Chunk 3: 1a: Let's go back to D major. Vi-zo 2p: Students sing exercise and go up by half steps.			
TRANSITION WITH: I want to try something different today with scales			
Time:	2/7/60	Activity 4: Harmonic Warm-up:	Chunk 1: D Major Scale Chunk 2: D major in pairs Chunk 3: D major in 3 groups counting off by 3
Activity 4: Harmonic Warm-up DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's sing an D major scale together. 2p: Students sing. Chunk 2: 1d: Get into pairs. There will be one group of three. Come in when I cue you. 2p: Students sing. Chunk 3: 1s: Count off by 3. 2v: Students count off. 1d: Come in when I cue your number. 2p: Students sing. 1s: Good job. Thanks for trying something new with me.			
TRANSITION WITH: Take a seat and get out the Johnson.			
Time:	12/19/60	Activity 5: Song #1: Johnson	Chunk 1: Run Chunk 2: All of the nuances for the A section Chunk 3: Buzzwords Chunk 4: Run
Activity 5: Song #1: DIRECT INSTRUCTION SCRIPT: Chunk 1:			

1d: We're going to run the piece.
 2p: Students sing.
 3a/d: Give specifically related feedback on certain sections.
 Chunk 2:
 1a: Turn to measure 17. Take a look at how many swells and blossoms need to happen in this section.
 1d: Put your music on your stand and make the blossom motion every time. Watch me and follow my motions.
 2p: Students sing and make blossoms.
 3a/d: Give specifically related feedback on certain sections.
 1a: Now we need to decide what the important words are. First, we need to decide who is the focus of this verse. Who do you think is more important, you or your heart?
 2v: Students answer.
 1a: With that in mind what are the important words?
 2v: Students answer.
 1d: With those things in mind let's run this section.
 2p: Students sing.
 3a/d: Give specifically related feedback on certain sections.
 Chunk 4:
 1d: Let's stand to go back to the beginning and run it again.
 2p: Students sing.

TRANSITION WITH: Take out the Scroggins.

Time:	12/31/6 0	Activity 6: Song #2 Scroggins	Chunk 1: Run Chunk 2: B Section Chunk 3: End Chunk 4: Run
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Activity 6: Song #2: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1d: Standing let's do the entire piece. Remember what we did at the beginning last time.
 2p: Students sing.
 Chunk 2:
 1d: Turn to measure 16. Let's do this on vowels. Really listen to the people around you.
 2p: Students perform.
 3a/d: Give specifically related feedback on certain sections.
 1d: Please insert a breath in measure 22 before the word again.
 2nv: Students write in a breath.
 1d: Let's try it again on words. Follow all of the markings.
 2p: Students perform.
 Chunk 3:
 1s: Turn to the coda.
 1a: I will be conducting in 2 once we get to measure 63.
 1d: Let's try the end on ooh. Listen for tuning (what part of the chord are you).
 2p: Students perform.

3a/d: Give specifically related feedback on certain sections.
 1a: Now what are the important words.
 2v: Students answer.
 1d: Try singing it with every detail added in.
 2p: Students sing.
 3a/d: Give specifically related feedback on certain sections.
 Chunk 3:
 1d: If there is time let's run it again.
 2p: Students run the piece.

TRANSITION WITH: Take out the Dickau.

Time:	12/43/6 0	Activity 7: Song #3 Dickau	Chunk 1: Section A Chunk 2: work on opening Chunk 3: Run piece Chunk 4:
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Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT:
 1a: Turn to measure 15. Let's talk through this section. Please circle measure 16. Please crescendo through 'heart' and give me a big 't' on 3. '-get' of 'forget' is the high point of this phrase. Same as in the Johnson - who is the focus of this section?
 2v: Students answer.
 1a: Remind me of the buzzwords you have for this section.
 2v: Students answer.
 1d: Let's give this section a go.
 2p: Students sing.
 Chunk 2:
 1a: I was extremely proud of the growth we had in the first section. I changed my conducting gesture, so I want to give that a try. Also, I want you to hit the attacks hard and then do a sfz.
 1d: Let's give that a try.
 2p: Students sing.
 3a/d: Give specifically related feedback on certain sections.
 1a: We really need to sing out here because Jacob needs the room underneath us.
 1d: Start at measure 5.
 2p: Students sing.
 3a/d: Give specifically related feedback on certain sections.
 Chunk 3:
 1d: Let's run the entire piece with all of what we just did in mind.
 2p: Students sing.

TRANSITION WITH: Go ahead and put that away. Take out the Ramsey.

Time:	12/55/6 0	Activity 8: Song #4 Ramsey	Chunk 1: Run Chunk 2: 21 to end Chunk 3: Dynamics/Buzzwords Chunk 4: Run
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Activity 8: Song #4: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1d: Let's run this one from the top.
 2p: Students sing.

Chunk 2:

1a: Why did Ramsey decide to make the end have echoes after being in harmony? Sopranos can you make it sound like an echo?

2v: Students answer.

1d: Let's run that with those things in mind.

Chunk 3:

1a: Let's read the opening section by Ramsey. What does this mean for the piece?

2v: Students answer.

1a: Are there mood changes in this piece? Where do they happen? Please write these in as we discuss them.

2v: Students answer.

Chunk4:

1d: With that in mind let's run it again.

2p: Students sing.

TRANSITION WITH: Great. Go ahead and put that away.

Time:	2/60/60	Activity 9: Learning Summary and Goodbye!	Chunk 1: Thanks. Chunk 2: I shall not live in vain activity Chunk 3: Goodbye
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Activity 19: Learning Summary and Goodbye! **DIRECT INSTRUCTION SCRIPT:**

Chunk 1:

1s: Thanks for a great rehearsal today. These pieces are really coming together!

Chunk 2:

1d: There are pieces of paper in the front of the classroom. If you have a way you didn't live in vain this week or saw someone embody this, go ahead and put it in the jar. The point is not to know who wrote them, so I won't read your name aloud, but please sign it for me. I will only look at them to sort them into piles at the end. Put them in the jar when you are done.

Chunk 3:

1s: See you next week!

POST CLASS: Put chairs and stands back, erase board.

Week 8

<p><i>Emily Dickinson Honor Choir Date & Rehearsal Number: 8/11</i></p>	<p>General Lesson Plan: 60 Minutes (37 minutes = .618 = Golden Mean of the Class = Harder stuff before this!)</p>		
<p>THROUGHLINES: How do you not live in vain? Growing together as women</p>			
<p>REHEARSAL THREADS: Run-Fix-Run, Sentences</p>			
<p>GOALS AND OBJECTIVES: Sections that you intend to cover: We will run entire pieces and refine sections based on how the runs go.</p>			
<p>PRE-CLASS: Materials: paper on chairs, stands for each partner pair. Announcements on Board: rehearsal threads on the board</p>			
Start Time	Timings Totals	Activity or Piece	Developmental Hierarchy Level/Chunks, Plan, and Sequence
Time:	1/1/60	Activity 1: Welcome	Chunk 1: Welcome.
<p>Activity 1: Welcome: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Good Afternoon Everyone! Welcome back. I hope that your week is going well.</p>			
<p>TRANSITION WITH: Stand up and give your neighbor a massage while I read the responses from the past two weeks to you.</p>			
Time:	2/3/60	Activity 2: Physical Warm-up:	Chunk 1: Massages and responses Chunk 2: Deconstruct spine
<p>Activity 2: Physical Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's do some backrubs. Turn to your right. 2nv: Students turn to their right and give back rubs. 1d: Switch. 2nv: Students switch and give a back rub. Chunk 2: 1d: Now bend over at your waist. Be careful of your head. Roll up one vertebra at a time and roll your shoulders at the top. 2p: Students follow instructions.</p>			
<p>TRANSITION WITH: Now let's warm up our voices.</p>			
Time:	2/5/60	Activity 3: Vocal Warm-up:	Chunk 1: Hum and Chew Chunk 2: 5-4-3-2-1 Chunk 3: Vi-zo

Activity 3: Vocal Warm-up: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Hum and chew in you lower register.

2p: Students hum.

1d: In your middle register

2p: Students hum.

1d: In a higher register.

2p: Students hum.

Chunk 2:

1d: Jacob, could we have D major?

2p: Jacob gives D major.

1a: Model Na-oh-na-oh-na

2p: Students perfume the exercise and go up by half steps

Chunk 3:

1a: Let's go back to D major. Vi-zo

2p: Students sing exercise and go up by half steps.

TRANSITION WITH: Remember what we did last week with scales? Let's try that again!

Time:	2/7/60	Activity 4: Harmonic Warm-up:	Chunk 1: D Major Scale Chunk 2: D major in pairs Chunk 3: D major in 3 groups counting off by 3
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Activity 4: Harmonic Warm-up DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Let's sing a D major scale together.

2p: Students sing.

Chunk 2:

1d: Get into pairs. There will be one group of three. Come in when I cue you.

2p: Students sing.

Chunk 3:

1s: Count off by 3.

2v: Students count off.

1d: Come in when I cue your number.

2p: Students sing.

3a/d: Give specifically related feedback: Compliment on how well they transferred from last week.

TRANSITION WITH: Take a seat and get out the Johnson.

Time:	12/19/60	Activity 5: Song #1: Johnson	Chunk 1: Run Chunk 2: All of the nuances for the B section Chunk 4: Run
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Activity 5: Song #1: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: We're going to run the piece.

2p: Students sing.

3a/d: Give specifically related feedback on certain sections.

Chunk 2:
 1d: Turn to section B. Take 40 seconds with your neighbor and talk about how we can make this section more musical.
 2v: Students talk with their neighbor.
 1a: Let's come back together. What are some of the things you came up with?
 2v: Students share.
 1a: Which of these ideas do we like and want to incorporate into our performance?
 2v: Students speak.
 1d: Stand and with that in mind let's run the B section.
 2p: Students sing.
 3a/d: Give specifically related feedback.
 Chunk 3:
 1d: Go back to the very beginning and stand. Let's run the entire piece thinking about all of the little details we have worked on so far.
 2p: Students sing.
 3a/d: Give specifically related feedback.

TRANSITION WITH: Take out the Scroggins.

Time:	12/31/60	Activity 6: Song #2 Scroggins	Chunk 1: Run End Chunk 2: Fix as we go with focus on tuning, diction, and phrasing Chunk 3: Run Entire piece
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Activity 6: Song #2: DIRECT INSTRUCTION SCRIPT:

Chunk 1:
 1d: Last week we worked hard on the end of the piece. Please turn to the coda and let's sing and transfer what we did from last week.
 2p: Students sing.
 3a/d: Give specifically related feedback (Run again if necessary).
 Chunk 2:
 1d: Wonderful! Let's give the piece a run, and we will stop as we go to fix little details. We are going to focus on diction, and tuning and phrasing.
 2p: Students perform.
 3a/d: Give specifically related feedback. Focus on diction, tuning, and phrasing.
 Chunk 3:
 1s: Turn to the coda.
 1a: I will be conducting in 2 once we get to measure 63.
 1d: Let's try the end on ooh. Listen for tuning (what part of the chord are you).
 2p: Students perform.
 3a/d: Give specifically related feedback on certain sections.
 1a: Now what are the important words.
 2v: Students answer.
 1d: Try singing it with every detail added in.
 2p: Students sing.
 3a/d: Give specifically related feedback on certain sections.

<p>Chunk 3: 1d: If there is time let's run it again. 2p: Students run the piece.</p>			
<p>TRANSITION WITH: Take out the Dickau and turn to measure 1.</p>			
Time:	12/43/6 0	Activity 7: Song #3 Dickau	<p>Chunk 1: Review Opening Chunk 2: Review Closing Chunk 3: Review C</p>
<p>Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT: 1a: We did a large amount of work on the opening section last week. Let's review that. 2p: Students sing 3a/d: Give specifically related feedback. (Do Again if necessary) 1a: Alto 1s, how did we do? 2v: Students answer. (If they struggled, go back and review) Chunk 2: 1d: Turn to the coda. 1a: This section needs to have the same intensity that the opening does. 1d: Let's give it a try. 2p: Students sing. 3a/d: Give specifically related feedback. Chunk 3: 1d: Turn to section C. Let's give this a try 2p: Students sing. 1a: This is one of the hardest sections of the piece. Take 2 minutes and talk to your section about what you need to do to make this section successful. 2v: Students speak. 1d: Let's try it. 2p: Students sing. 3a/d: Give specifically related feedback.</p>			
<p>TRANSITION WITH: Go ahead and put that away. Take out the Ramsey.</p>			
Time:	12/55/6 0	Activity 8: Song #4 Ramsey	<p>Chunk 1: Run with diction, and feeling forward motion in mind Chunk 2: Mix Up and Run</p>
<p>Activity 8: Song #4: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's run this one from the top. Be thinking about your diction and feeling a sense of forward motion. 2p: Students sing. 3a/d: Give specifically related feedback on certain sections. Chunk 2: 1d: Find a partner from another section. We're going to run the piece again, but this time you and your partner will hold hands and pull on each other. Pull a little harder when you feel that the choir isn't moving the line forward enough. From the top.</p>			

2p: Students sing.
 1a: How did that feel? What did you hear in the music?
 2v: Students answer.
 1s: Thank you for your work on this today. It is stunning.

TRANSITION WITH: Great. Go ahead and put that away.

Time:	5/55/60	Activity 9: Learning Summary and Goodbye!	Chunk 1: Thanks. Chunk 2: I shall not live in vain activity Chunk 3: Goodbye
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Activity 19: Learning Summary and Goodbye! **DIRECT INSTRUCTION SCRIPT:**
 Chunk 1:
 1s: Thanks for a great rehearsal today. These pieces are really coming together!
 Chunk 2:
 1d: There are pieces of paper in the front of the classroom. If you have a way you didn't live in vain this week or saw someone embody this, go ahead and put it in the jar. The point is not to know who wrote them, so I won't read your name aloud, but please sign it for me. I will only look at them to sort them into piles at the end. Put them in the jar when you are done.
 2nv: Students write responses and put them in a jar.
 Chunk 3:
 1s: See you next week!

POST CLASS: Put chairs and stands back, erase board.

Week 9

<p><i>Emily Dickinson Honor Choir Date & Rehearsal Number: 8/11</i></p>	<p>General Lesson Plan: 60 Minutes (37 minutes = .618 = Golden Mean of the Class = Harder stuff before this!)</p>		
<p>THROUGHLINES: How do you not live in vain? Growing together as women</p>			
<p>REHEARSAL THREADS: Getting a feel for the program</p>			
<p>GOALS AND OBJECTIVES: Sections that you intend to cover: We will run entire pieces.</p>			
<p>PRE-CLASS: Materials: paper on chairs, stands for each partner pair. Announcements on Board: rehearsal threads on the board</p>			
Start Time	Timings Totals	Activity or Piece	Developmental Hierarchy Level/Chunks, Plan and Sequence
Time:	1/1/60	Activity 1: Welcome	Chunk 1: Welcome.
<p>Activity 1: Welcome: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Good Afternoon Everyone! How is your semester going? 2v: Students answer.</p>			
<p>TRANSITION WITH: Stand up and give your neighbor a massage while I read the responses from the past week to you.</p>			
Time:	2/3/60	Activity 2: Physical Warm-up:	Chunk 1: Massages and responses Chunk 2: Deconstruct spine
<p>Activity 2: Physical Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's do some backrubs. Turn to your right. 2nv: Students turn to their right and give back rubs. 1d: Switch. 2nv: Students switch and give a back rub. Chunk 2: 1d: Now bend over at your waist. Be careful of your head. Roll up one vertebra at a time and roll your shoulders at the top. 2p: Students follow instructions.</p>			
<p>TRANSITION WITH: Now let's warm up our voices.</p>			
Time:	2/5/60	Activity 3: Vocal Warm-up:	Chunk 1: Hum and Chew Chunk 2: 5-4-3-2-1 Chunk 3: Vi-zo

Activity 3: Vocal Warm-up: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Hum and chew in you lower register.

2p: Students hum.

1d: In your middle register

2p: Students hum.

1d: In a higher register.

2p: Students hum.

Chunk 2:

1d: Jacob, could we have D major?

2p: Jacob gives D major.

1a: Model Na-oh-na-oh-na

2p: Students perfume the exercise and go up by half steps

Chunk 3:

1a: Let's go back to D major. Vi-zo

2p: Students sing exercise and go up by half steps.

TRANSITION WITH: Remember what we did the past two weeks with scales? Let's try that again!

Time:	2/7/60	Activity 4: Harmonic Warm-up:	Chunk 1: D Major Scale Chunk 2: D major in pairs Chunk 3: D major in 3 groups counting off by 3
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Activity 4: Harmonic Warm-up DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Let's sing an D major scale together.

2p: Students sing.

Chunk 2:

1d: Get into pairs. There will be one group of three. Come in when I cue you.

2p: Students sing.

Chunk 3:

1s: Count off by 3.

2v: Students count off.

1d: Come in when I cue your number.

2p: Students sing.

3a/d: Give specifically related feedback.

TRANSITION WITH: Please take out the Dickau and take a seat. Today we are going to run-fix-run everything and then

Time:	8/15/60	Activity 5: Song #1: Dickau	Chunk 1: Run by section
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Activity 5: Song #1: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1s: I'm extremely proud of all of the technical work we have done on this piece so far.

1a: During this run fix run, look at your buzzwords, think about the memories you have that

<p>connect you to this piece. 1d: Let's go through section by section. 2p: Students sing. 3a/d: Give specifically related feedback. 1s: We'll run the piece at the end of rehearsal.</p>			
<p>TRANSITION WITH: Take out the Johnson.</p>			
Time:	5/20/60	Activity 6: Song #2 Johnson	Chunk 1: Run by section
<p>Activity 6: Song #2: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1a: Before we run this piece by sections, think about how this piece differs from the Dickau setting. What memories are you thinking about in this piece? 1d: Let's go through section by section. 2p: Students sing. 3a/d: Give specifically related feedback. 1s: We'll run the piece at the end of rehearsal.</p>			
<p>TRANSITION WITH: Take out the Scroggins and turn to measure 1.</p>			
Time:	15/35/60	Activity 7: Scroggins and Ramsey	Chunk 1: Review Opening of Scroggins Chunk 2: Run Sections of Scroggins Chunk 3: Review End of Ramsey
<p>Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's go through the <i>a cappella</i> section of this piece focusing on tuning. 2p: Students sing. Chunk 2: 1a: Before we run this piece by sections, think about how this piece differs from the Dickau setting. What memories are you thinking about in this piece? 1d: Let's go through section by section. 2p: Students sing. 3a/d: Give specifically related feedback. 1s: We'll run the piece at the end of rehearsal. Chunk 3: 1d: Take out the Ramsey and turn to the coda. 1a: This is the last thing the audience will hear here. It needs to be extremely in tune and pure. 1d: Let's give it a try 2p: Students sing. 3a/d: Give specifically related feedback.</p>			
<p>TRANSITION WITH: Everyone stand up please and turn to the Dickau.</p>			
Time:	20/55/60	Activity 8: Run the Program	Chunk 1: Run The Program!!!
<p>Activity 8: Song #4: DIRECT INSTRUCTION SCRIPT:</p>			

Chunk 1:

1a: Now we are going to run the entire program start to finish without stopping. During this run be thinking about the emotional and mental shifts that happen throughout the program.

We've practice each individually but now think about how to shift between the pieces.

1d: Make sure to look at me.

2p: Students sing.

3a/d: Give specifically related feedback.

TRANSITION WITH: Great. Go ahead and put that away.

Time:

5/55/60

Activity 9:
Learning
Summary
and
Goodbye!

Chunk 1: Thanks.

Chunk 2: I shall not live in vain activity

Chunk 3: Goodbye

Activity 19: Learning Summary and Goodbye! **DIRECT INSTRUCTION SCRIPT:**

Chunk 1:

1s: Thanks for a great rehearsal today. These pieces are really coming together!

Chunk 2:

1d: There are pieces of paper in the front of the classroom. If you have a way you didn't live in vain this week or saw someone embody this, go ahead and put it in the jar. The point is not to know who wrote them, so I won't read your name aloud, but please sign it for me. I will only look at them to sort them into piles at the end. Put them in the jar when you are done.

2nv: Students write responses and put them in a jar.

Chunk 3:

1s: See you next week!

POST CLASS: Put chairs and stands back, erase board.

Week 10

<p><i>Emily Dickinson Honor Choir Date & Rehearsal Number: 10/11</i></p>	<p>General Lesson Plan: 60 Minutes (37 minutes = .618 = Golden Mean of the Class = Harder stuff before this!)</p>		
<p>THROUGHLINES: How do you not live in vain? Growing together as women</p>			
<p>REHEARSAL THREADS: Why? Sentences</p>			
<p>GOALS AND OBJECTIVES: Sections that you intend to cover: All of pieces (review and refine)</p>			
<p>PRE-CLASS: Materials: Paper on seats for activity Announcements on Board: Rehearsal Threads</p>			
Start Time	Timings Totals	Activity or Piece	Developmental Hierarchy Level/Chunks, Plan, and Sequence
Time:	1/1/60	Activity 1: Welcome	Chunk 1: Welcome
<p>Activity 1: Welcome: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Welcome back. I am really proud of the work we did last week and I'm excited to hear you again this rehearsal.</p>			
<p>TRANSITION WITH: Stand up and give your neighbor a massage while I read the responses from the past two weeks to you.</p>			
Time:	2/3/60	Activity 2: Physical Warm-up:	Chunk 1: Massages and responses Chunk 2: Deconstruct spine
<p>Activity 2: Physical Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's do some backrubs. Turn to your right. 2nv: Students turn to their right and give back rubs. 1d: Switch. 2nv: Students switch and give a back rub. Chunk 2: 1d: Now bend over at your waist. Be careful of your head. Roll up one vertebra at a time and roll your shoulders at the top. 2p: Students follow instructions.</p>			
<p>TRANSITION WITH: Now let's warm up our voices.</p>			
Time:	2/5/60	Activity 3: Vocal Warm-up:	Chunk 1: Hum and Chew Chunk 2: 5-4-3-2-1 Chunk 3: Vi-zo

Activity 3: Vocal Warm-up: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Hum and chew in you lower register.

2p: Students hum.

1d: In your middle register

2p: Students hum.

1d: In a higher register.

2p: Students hum.

Chunk 2:

1d: Jacob, could we have D major?

2p: Jacob gives D major.

1a: Model Na-oh-na-oh-na

2p: Students perfume the exercise and go up by half steps

Chunk 3:

1a: Let's go back to D major. Vi-zo

2p: Students sing exercise and go up by half steps.

Time:	2/7/60	Activity 4: Harmonic Warm-up:	Chunk 1: G Major Scale Chunk 2: G Major in partners Chunk 3: G major in 3 groups Chunk 4:
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Activity 4: Harmonic Warm-up DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1d: Let's sing a G major scale together.

2p: Students sing.

Chunk 2:

1d: Get into pairs. There will be one group of three. Come in when I cue you.

2p: Students sing.

Chunk 3:

1s: Count off by 3.

2v: Students count off.

1d: Come in when I cue your number.

2p: Students sing.

1s: Good job.

TRANSITION WITH: Sit down while we put your music in order.

Time:	15/22/60	Activity 5: Run Entire Set	Chunk 1: Music in order Chunk 2: Run set
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Activity 5: Song #1: DIRECT INSTRUCTION SCRIPT:

Chunk 1:

1s: Here is the order of the program. The Dickau, the Johnson, the Scroggins, and then the Ramsey.

2nv: Students put music in order.

Chunk 2:
 1a: Take a moment to look through the pieces. Remind yourself of what we are singing about and how you as an individual, as a member of the section, and a member of the ensemble contribute to that meaning.
 2nv: Students reflect.
 1d: Let's run the entire set.
 2p: Students sing.
 3a/d: Give specifically related feedback on certain sections.

TRANSITION WITH: Go ahead and take a seat.

Time:	20/42/6 0	Activity 6: Song #2 Scroggins	Chunk 1: I Shall Not Live In Vain, Lollipop Video, Frank Chunk 2: Scroggins vs. Ramsey Chunk 3: Sing Scroggins and Ramsey
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Activity 6: Song #2: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1s: We've talked a lot about the Dickau and the evolution of 'heart we will forget him'. Now I want to take a moment to talk about I shall not live in vain. I have a video I want us to watch.
 2nv: Students watch Video.
 1s: You all have shared so much with me, I now want to share with you. This is my friend Frank. Tell the Frank story.
 1d: Take a minute to think about who or what inspires you in this way. Make some marks in your music, something to remind you of why we are singing this.
 2nv: Students write.
 1a: Does anyone want to share anything they wrote?
 2p: Students share.
 Chunk 2:
 1a: Now that we've had a chance to talk about the poetry, let's talk about how these 2 pieces differ. What do you think some of the differences are? What do those differences mean?
 2p: Students answer.
 1s: Thank you, everyone, for participating in this conversation.
 Chunk 3:
 1d: Now, I want to sing the I shall not live in vain set. In between songs, think about what we are about to sing and how it differs from the Scroggins.
 2p: Students perform set.
 3a/d: Give specifically related feedback.

TRANSITION WITH: Thank you for all of that work. Now take out the Johnson.

Time:	13/55/6 0	Activity 7: Song #3 Johnson	Chunk 1: What each section means Chunk 2: Overall meaning of the piece and how it differs from Dickau Chunk 3: Run-Fix
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Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1a: I want to go section by section in this piece and talk about the meaning. First section: Why is it written without harmony?

2v: Students answer.
 1a: Why does he repeat the melody but with harmony? What emotion is happening at this point? Is it a different emotion from the first?
 2v: Students answer.
 1a: What about the middle section?
 2v: Students answer.
 1a: The ending section?
 2v: Students answer.
 1a: The very end?
 2v: Students answer.
 Chunk 2:
 1a: So what does all of this mean? When in the breakup or heartache is this piece? How does it differ from the Dickau?
 2p: Students answer.
 Chunk 3:
 1d: With that in mind let's run the Johnson, and we'll stop to fix things we need to.
 2p: Students sing.
 3a/d: Give specifically related feedback.

TRANSITION WITH: Go ahead and put that away for the day.

Time:	5/60/60	Activity 9: Learning Summary and Goodbye!	Chunk 1: Thanks. Chunk 2: I shall not live in vain activity Chunk 3: Goodbye
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Activity 19: Learning Summary and Goodbye! **DIRECT INSTRUCTION SCRIPT:**
 Chunk 1:
 1s: Thanks for a great rehearsal today. I can really hear you thinking about the poetry and meaning of the music.
 Chunk 2:
 1d: There are pieces of paper in the front of the classroom. If you have a way you didn't live in vain this week, or saw someone embody this, go ahead and put it in the jar. The point is not to know who wrote them, so I won't read your name aloud, but please sign it for me. I will only look at them to sort them into piles at the end. Put them in the jar when you are done.
 2nv: Students write responses and put them in a jar.
 Chunk 3:
 1s: See you next week!

POST CLASS: Put chairs back, and erase the board.

Week 11: Dress Rehearsal

<p><i>Emily Dickinson Honor Choir Date & Rehearsal Number: 11/11 (Dress Rehearsal)</i></p>	<p>General Lesson Plan: 60 Minutes (37 minutes = .618 = Golden Mean of the Class = Harder stuff before this!)</p>		
<p>THROUGHLINES: How do you not live in vain? Growing together as women</p>			
<p>REHEARSAL THREADS: The Whole and Why We are here</p>			
<p>GOALS AND OBJECTIVES: Sections that you intend to cover: Run the Entire Pieces</p>			
<p>PRE-CLASS: Materials: None Announcements on Board: Rehearsal Threads</p>			
Start Time	Timings Totals	Activity or Piece	Developmental Hierarchy Level/Chunks, Plan and Sequence
Time:	1/1/60	Activity 1: Welcome	Chunk 1: Welcome
<p>Activity 1: Welcome: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1s: Welcome back. I can't believe this is our last rehearsal before the recital. I am so proud of all of the work we have done this semester.</p>			
<p>TRANSITION WITH: Stand up and give your neighbor a massage while I read the responses from the past two weeks to you.</p>			
Time:	2/3/60	Activity 2: Physical Warm-up:	Chunk 1: Massages and responses Chunk 2: Deconstruct spine
<p>Activity 2: Physical Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's do some backrubs. Turn to your right. 2nv: Students turn to their right and give back rubs. 1d: Switch. 2nv: Students switch and give a back rub. Chunk 2: 1d: Now bend over at your waist. Be careful of your head. Roll up one vertebra at a time and roll your shoulders at the top. 2p: Students follow instructions.</p>			
<p>TRANSITION WITH: Now let's warm up our voices.</p>			

Time:	2/5/60	Activity 3: Vocal Warm-up:	Chunk 1: Hum and Chew Chunk 2: 5-4-3-2-1 Chunk 3: Vi-zo
Activity 3: Vocal Warm-up: DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Hum and chew in you lower register. 2p: Students hum. 1d: In your middle register 2p: Students hum. 1d: In a higher register. 2p: Students hum. Chunk 2: 1d: Jacob, could we have D major? 2p: Jacob gives D major. 1a: Model Na-oh-na-oh-na 2p: Students perfume the exercise and go up by half steps Chunk 3: 1a: Let's go back to D major. Vi-zo 2p: Students sing exercise and go up by half steps.			
Time:	2/7/60	Activity 4: Harmonic Warm-up:	Chunk 1: G Major Scale Chunk 2: G Major in partners Chunk 3: G major in 3 groups
Activity 4: Harmonic Warm-up DIRECT INSTRUCTION SCRIPT: Chunk 1: 1d: Let's sing a G major scale together. 2p: Students sing. Chunk 2: 1d: Get into pairs. There will be one group of three. Come in when I cue you. 2p: Students sing. Chunk 3: 1s: Count off by 3. 2v: Students count off. 1d: Come in when I cue your number. 2p: Students sing. 1s: Good job.			
TRANSITION WITH: Please welcome Maya!			
Time:	15/22/60	Activity 5: Johnson	Chunk 1: Run Johnson with Maya Chunk 2: Practice Transition Chunk 3: Run again
Activity 5: Song #1: DIRECT INSTRUCTION SCRIPT: Chunk 1:			

1s: Maya is going to be playing cello in the Johnson.
 1d: Let's go through the entire piece together.
 2nv: Students sing.
 3sra: Great work. Good job watching me even when something new is happening.
 1d: Let's fix....
 2v: Students sing.
 Chunk 2:
 1a: During the concert, we are going to transition straight from the Dickau to the Johnson. Maya, you'll be sitting out on stage during the Dickau. I won't put my arms down, and I'll wait for the crowd to settle and then I will cue you.
 1d: Everyone make sure your pages are taped together and that you flip to the Johnson quietly. Let's try that.
 2p: Students sing.
 1d: Great, let's give it one more go just to be certain we have it down.
 2p: Students sing.
 3sra: Wonderful. Thank you for being right here with me.
 Chunk 3:
 1d: Let's do that transition and go through the piece one more time.
 2p: Students sing.
 3sra: I'm extremely happy with this piece. Thank you Maya, and thank you choir for all your work!

TRANSITION WITH: Please welcome Gracie to our rehearsal.

Time:	20/42/6 0	Activity 6: Song #2 Scroggins	Chunk 1: Run with Gracie Chunk 2: Practice Transition Chunk 3: Run with Gracie
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Activity 6: Song #2: DIRECT INSTRUCTION SCRIPT:
 Chunk 1:
 1s: Everyone, clap for Gracie.
 2nv: Students watch Video.
 1d: Let's start from the beginning of the Scroggins.
 2p: Students sing.
 3rsa: Way to get all the way through.
 1d: Let's fix some of that (Go back and revisit trouble spots.
 2p: Students fix.
 Chunk 2:
 1d: Let's work on the transition. Gracie will cut off and sit down. I will keep my hands up and you will quietly flip your page. Let's give that transition a try.
 2p: Student sing.
 1d: Great, one more time to solidify.
 2p: Students sing.
 Chunk 3:
 1d: Great, let's run the piece one more time.
 2p: Students sing.
 3sra: Wonderful! Thank you Gracie!

TRANSITION WITH: Thank you for all your work. Take a seat for a minute.			
Time:	13/55/60	Activity 7: Song #3 Reflection and Run Set	Chunk 1: Reflection Chunk 2: Run Entire Set
<p>Activity 7: Song #3: DIRECT INSTRUCTION SCRIPT:</p> <p>Chunk 1:</p> <p>1s: I'm handing you back your reflections from the entire semester. Take a minute and open your letter. Read your reflections.</p> <p>2nv: Students read.</p> <p>1s: Is there anything in your reflections that surprised you?</p> <p>2v: Students answer.</p> <p>1s: What was your favorite thing to read in the reflection?</p> <p>2v: Students answer.</p> <p>1s: Is there anything in the music by which you are especially moved?</p> <p>2v: Students answer.</p> <p>1s: Before we run the piece, is there anything else anyone would like to share?</p> <p>2v: Student answer.</p> <p>3ra: Thank you all for being so open and respectful throughout this entire process. This safe space is incredible.</p> <p>Chunk 2:</p> <p>1d: Please stand and let's run the entire set. Remember "There is no world, only six billion perceptions of it. And if you chance on person's view, you've changed the entire thing."</p> <p>2p: Students sing.</p>			
TRANSITION WITH: Go ahead and put that away for the day.			
Time:	5/60/60	Activity 9: Learning Summary and Goodbye!	Chunk 1: Learning Summary Chunk 2: Instructions for Sunday Chunk 3: Goodbye
<p>Activity 19: Learning Summary and Goodbye! DIRECT INSTRUCTION SCRIPT:</p> <p>Chunk 1:</p> <p>1a: Today, we reflected on the entire semester and ran the entire concert. You sound amazing, and I'm so excited for the concert tomorrow</p> <p>Chunk 2:</p> <p>1s: Tomorrow we will meet at 1:00 in Anthony Seeger. Make sure that you're in concert dress and that your music is in a black binder.</p> <p>Chunk 3:</p> <p>1s: See you tomorrow!</p>			
POST CLASS: Put chairs back, and erase the board.			

APPENDIX 3: LECTURE RECITAL NOTES AND SCRIPT

SLIDE 1: INTRODUCTION

Good afternoon, and welcome. My name is Nelia Maurizi, and as part of the requirement for my Honors thesis, I will be presenting today's lecture recital on the great American poet Emily Dickinson and significant poetry selections as they are expressed through music. In this recital, you will hear four choral settings of Dickinson's poetry followed by nine selections from Aaron Copland's *12 Poems of Emily Dickinson*.

The primary element that separates instrumental from vocal music is the inclusion of text. The spoken word contains within it the history, subtext, and human development of the cultures that invented them. As such, vocal music has the unique ability to use words to convey meaning. Taking the time to understand the text allows a performer to accurately and authentically give life to a piece.

This afternoon, we will explore Emily Dickinson's life and selections her poetry, discuss the pedagogical approach to teaching and rehearsing the settings of Dickinson's poetry with an emphasis on maintaining meaning throughout the entire rehearsal process, as well as look at the life of Aaron Copland through his *12 Poems of Emily Dickinson*.

SLIDE 2: PURPOSE

Three main statements of purpose have guided this honors project.

First and foremost, I choose this project because it allows me to synthesize a number of different skills I have studied over the past three years while working in two mediums I am passionate about, music, both solo and choral, and poetry. During this performance, you will see me take on the roles of scholar, conductor, educator and soloist. As a music student, I am given opportunities to study all these skills separately. A project of this nature allows me to not only exercise these skills but explore how they are connected.

The second purpose of this honors project is pedagogical; that being to clearly incorporate meaning and text expression throughout all phases of the music learning process. Regarding choral music education, given the time constraints and non-musical distractions that occur in secondary education, careful lesson planning helps to ensure meaning is actively threaded throughout the entire process. As soloists, we are constantly inspired to delve into the deeper text meanings of our vocal repertoire. Doing an honors recital with the focus of text and meaning is a unique opportunity to hone my teaching pedagogy and challenge myself always to be consciously thinking on a deeper musical and emotion level, whether it be as a soloist, educator, or conductor.

My third purpose is to explore the similarities and differences between learning choral and solo literature. Both learning processes encompass three strata, which for the purpose of this project are identified as the meaning, the musical elements, and the whole.

The stratum of meaning consists of three layers; understanding the poet's intentions, understanding the composer's interpretation, and creating personal meaning. In looking at the poet's intention, it is important to understand the context in which the poem or lyrics were written. This entails looking at questions such as "Who is the poet?" "When was the poem written and what is the historical context?" "Who is the intended audience?" etc. Similarly, in order to understand the perspective of the composer, questions such as, "What was the composer's connection to the poet and the poetry?" "What function does the piano part serve?"

“Why is there a shift in harmony on this particular word?” etc. must be asked. Once one has an understanding of the poem and the musical aspects, the performer then needs to ask themselves, “How do I relate to this poetry?” “How can I best represent the poet and composer’s intention?”

The second stratum entails the understanding and delivery of the musical elements of the work. This includes learning notes, phrasing, tuning, dynamics, diction, and in some cases memorization. All details of the music are addressed during this layer of the process, making sure the poet and composer’s meaning are integrated into the delivery of the musical elements.

The final stratum, the whole, is the culmination of the piece. It melds together all of the work done in the previous layers. It is that here the words and music transcend the written score and become a living embodiment of the poet, composer, and performer.

Let us begin with a brief overview of the life of center-point of this project, Emily Dickinson.

SLIDE 3: EMILY DICKINSON BIO

Emily Dickinson was born on December 10, 1830, in Amherst, Massachusetts, to a family of political prominence. Like many men of this period, Dickinson’s father believed the role of women was to serve as wives and mothers. As the head of the household, he felt it was his job to guard the women around him. One of the ways he did this was to control and monitor the books the women in his family read. Later in her life, Dickinson would challenge many of the societal roles of women, including reading books she was not supposed to, which ultimately lead to conflict between her and her father.

Less is known about her mother, who was also named Emily. Later in her life, Emily’s mother was constantly sick with various chronic illnesses. The young Emily Dickinson and her sister Lavinia took on caring for their mother as well as her household responsibilities at a young age.

As the second of three children, Emily Dickinson was highly influenced by her family and siblings. Her childhood friend and later sister in law, Susan Huntington Gilbert Dickinson, was a life-long confidant. Dickinson’s younger sister, Lavinia, also played a large role in protecting her sister’s legacy by publishing Dickinson’s poems after her death. Without Lavinia, it is possible Dickinson’s poems would never have reached a worldwide audience.

During the middle of the nineteenth century, it was uncommon for women to be allowed to go to school. However, as a young girl, Dickinson attended the Amherst Academy, which had previously been an all-male institution, where she took courses in English, Latin, Algebra, History, and Botany. Although Dickinson enjoyed all of her coursework, she took a particular interest in botany. Many scholars see this as the beginning of Dickinson’s fascination with the theme of nature that appears in her poetry. Throughout her life, Dickinson loved her garden and took great pride in it. It was the place she found peace and spirituality.

After graduating from the Amherst Academy, Dickinson attended Mount Holyoke Female Seminary. After a year she became ill and returned home. She lived on at the grounds of the Homestead, her family estate, for the majority of her life after returning from Seminary.

It was during this period of her life that she started to withdrawal from the world. She dressed in all white, especially after the death of her father in 1874. It is unclear why she chose white, but scholars speculate it either represented her mourning for her father or was a statement about her virginity, given the fact she never married.

When she was thirty-eight years old, she completely withdrew herself from society. It is also unclear why Dickinson chose this isolation. Wendy Martin, the author of *The Cambridge*

Introduction to Emily Dickinson, speculates, “In the 1800s, pregnant women were expected to separate themselves from society, a custom which the Victorians called confinements. One could argue that Dickinson took up this ritual and transformed it from something negative into something positive-confining herself in order to give birth to her poetry.” Even though Dickinson was in physical isolation, she kept in touch friends, family, and remained aware of world news. By the end of her life, she had isolated herself so completely that she only spoke to visitors and doctors from behind a curtain. Even during her father’s funeral, she listened to the service from her window.

Emily Dickinson passed away on May 15, 1886, at the age of fifty-five. Her official cause of death was “Bright’s disease” which encompasses a number of kidney disorders. However, it is now speculated that she had high blood pressure, which may have caused a stroke.

Dickinson left specific funeral requests, and her family complied. She was buried in a white robe in a white casket. Six Irish workers from the Homestead were her pallbearers. Her casket was carried out of the back of the Homestead through the garden and to the cemetery. Her funeral was private; the same way Dickinson lived her life.

SLIDE 4: Social Context

It is also important to examine what was happening in the world when Dickinson was living. Amherst was one of the few places that still believed in Puritanism. During Dickinson’s life, there were many religious reformations as well as immense social pressure to publicly profess one’s faith. Emily Dickinson was the only person in her family who refused to do so. She encountered many people attempting to “save her soul” and help her get to heaven. She believed that relationships with others in this life gave her the sacredness she desired. Unable to identify with one set of ideals, Dickinson combined aspects of difference social and religious beliefs to suit her own ideas.

Dickinson lived during the Transcendentalist period. Transcendentalists believed that reflection, intuition, and open-mindedness to nature allow an individual to transcend the mortal world. They focused on the individual and believed that a connection to God could be established without a minister or third party. Emily Dickinson is not considered a Transcendentalist, but she held many similar beliefs. Dickinson believed in circumference, a complete and all-encompassing perspective of the world, whereas Transcendentalists were focused mainly on the individual.

The most prolific time in Dickinson’s writing was during the Civil War where she wrestled with ideas such as death, freedom, and life. This is an example of how Dickinson’s physical isolation did not keep her from being intellectually engaged with the outside world.

SLIDE 5: EMILY POETRY

After Dickinson’s death, almost 1800 poems were found in her belongings, none of which had been formally published. This is congruent with the fact that Dickinson had never written her poetry with the intention that it would be seen by a wider audience. She wrote for friends and family asking for their opinions and edits; she also wrote for herself. This was her form of publishing. It was only after her death, through the love and care of her sister, Lavinia, that her work was released, although in a highly edited format. It was only in 1998 that R.W. Franklin published the first fully unedited version of Dickinson’s work in its original order.

Many of Dickinson's poems fall under one of the following themes: life, death, eternity, nature, and love. These themes stemmed from significant life experiences. For example, during the nineteenth century, many lives were claimed by the war and by tuberculosis. Dickinson's youngest nephew, Gib, died at the age of eight. He and Dickinson were very close, and she was distraught at the time of his death. Perhaps this loss, compounded by the period of the Civil War led to Dickinson's focus on death, and the afterlife.

As previously mentioned, Dickinson held a deep reverence for the natural world, in particular, her garden. She spent much time there throughout her life; even in her later introverted period, she referred with pride to her garden.

The subject of love in the life of Emily Dickinson is complex. The fact that Dickinson never married and was deeply private in all her relationships posits the question if she ever had an intimate relationship or only loved from afar. One of the poems you will hear, *Heart, We Will Forget Him*, deeply reflects this circumstance.

SLIDE 6: CHORAL STUDY *Heart, We Will Forget Him*

Let us begin our exploration of musical settings of Dickinson's text in a choral context. During this project, two poems were studied; *Heart, We Will Forget Him*, and *I Shall Not Live in Vain*. Today, you will hear two settings of each poem.

As a majority of Dickinson's poetry, *Heart, We Will Forget Him* was published after her death. It is unclear for whom if anyone, Dickinson wrote the poem.

One of Dickinson's more straightforward poems *Heart, We Will Forget Him*, deals with loss and heartache. Dickinson separates the speaker from her heart through the use of the apostrophe, a literary technique in which the speaker addresses an inanimate object or a subject that cannot hear them. In this poem the speaker tries to convince herself to forget someone who has broken her heart.

SLIDE 7: TWO CONTRASTING SETTINGS

Today you will hear two choral settings of this poem, the first by David Dickau and the second by Victor Johnson. The two settings are extremely different. In the first setting, composer David Dickau sets the poem with a wide range of emotions including anger, frustration, determination, and longing. Many of these changes are indicated by tempo and dynamic shifts. The first section is loud, slow and the texture is dense, creating feelings of anger and determination. The contrasting middle section becomes smooth and lyrical, a gentle pleading to forget. At the end of the work, Dickau returns to the thick, accented texture and the determination of the first section. In Dickau's setting, the speaker is ready to forget the subject of the poem. Even if she falls back into moments of remembering, she remains determined.

Contrastingly, Victor Johnson has a very different approach to the poem, capturing a softer, more intrinsic form of heartache. His setting isn't angry; it's hurt. The speaker is not just determined; she's desperately pleading. Johnson includes a cello part to represent the heart as a separate entity from the speaker herself. In the last repetition of the main melody, Johnson adds intensity by changing the harmony and augmenting the rhythmic delivery of the text. As he does this, the determination of the speaker grows. Unlike Dickau, Johnson ends the piece with mixed feelings. He begins the last phrase with determination, but then towards the end at the words "forget him" the speaker slips back into longing for her lost love.

SLIDE 8: Sample Lesson - Lesson Plan 5: Building a Story

As a choir, we had eleven rehearsals together. I would like to share with you, a summary of lesson five, where the rehearsal thread for this particular piece consisted of building the story and meaning for the Dickau setting of *Heart, We Will Forget Him*.

After taking the time to review the sections we worked on the previous week, the choir discussed the mood shifts in the Dickau setting. The choir was asked to consider the following questions for each section: “*What is the mood in this particular section?*” “*How does it differ from the section before it?*” “*Can you think of a memory that once made you feel this way?*” “*How does this setting compare to the Johnson setting?*” After discussing, we rehearsed the piece to more actively reflect the mood changes.

SLIDE 9: Choral Study *I Shall Not Live in Vain*

Like *Heart We Will Forget Him*, *I Shall Not Live in Vain*, was not published during Dickinson’s lifetime. Although the history of the poem is unclear, the meaning is not.

In this poem, Dickinson expresses a longing to make a difference. She lived during a time in which historical events, including the Civil War and a tuberculosis outbreak, caused pain and suffering to those around her. It is no surprise in the midst of these experiences Dickinson wanted to lighten the weight that she must have felt her loved ones carried. Although she spent the later years of her life in relative isolation, she still cared deeply for her friends. She constantly wrote them letters. Perhaps, her words were her way of making a difference to those she loved.

SLIDE 10: Two Contrasting Settings

Two settings of this second poem were chosen for today’s program. The first, by Debra Scroggins, is a beautiful setting for four-part treble chorus, flute, and piano. The flute introduces the melody. By doing so, Scroggins give the listener time to reflect before hearing the poetry. The vocal lines are full of major seconds, representative of the dissonance in everyday life. However, Scroggins also writes many suspensions, especially in the soprano two and alto one voices. Perhaps this is Scroggins way of representing how making a difference can help to relieve some of the dissonances of everyday life.

Andrea Ramsey’s setting of the poem is musically simpler than that of Scroggins’, written for two voices, with over half of the work set in unison, thus placing an important emphasis on the text delivery. Ramsey writes, “The message is simple and direct but very heartfelt. Sing this work with a beautiful tone quality. Concentrate on balance and blend, which will help you create a beautiful mood. Do not rush to complete the phrases. Rubato will be a key interpretive element in this work.”

SLIDE #11: Sample Lesson – Lesson Plan 4: Speak, Listen, and Sing

During the fourth rehearsal, I tried a new method of teaching the choir that I extracted directly from my solo lessons. First, the choir read the text out loud, out of rhythm, as if they were just speaking. Next, they spoke the words in rhythm but with the word stress of unmetred natural speech they just used. Our accompanist then played the parts on the piano as the choir spoke in rhythm. Following this, the altos sang their part while the sopranos continued to speak. Then, the sopranos sang while the altos spoke. Finally, we sang the entire section. The naturally spoken word stress was apparent, and each phrase felt like a sentence.

I'd now like to invite the Emily Dickinson Honors choir back to the stage to share in one final pedagogical section before we present the next set.

CHOIR COMES OUT.

SLIDE 12: *I Shall Not Live in Vain*: Embodied Meaning Activity

Threaded through the eleven rehearsals was a short written project where the choristers reflected and journaled about personal meaning in the poem *I Shall Not Live in Vain*. This parallels the pedagogical concept of a throughline, an overarching curricular concept that is threaded through all aspects of a learning sequence. Throughlines work on the premise that “everything is related to everything,” and that through finding personal meaning from life themes as identified by throughlines, students transfer depth of meaning and thinking into their music making, artistic expression, and as well as their lives.

I wanted the poetry we were working with to serve as that throughline, to inspire conversation and reflection about how we as individuals make a difference on a daily basis in our lives and the lives of others. Thus, every week before rehearsal ended, each member answered one of the following prompts. “*How did you not live in vain this week? Did you witness an act of someone else making a difference? Who inspires you to make a difference?*” In our last rehearsal, everyone received a bundle of all of their reflections, to review. We took the time to share. Some of the responses are as follows:

And now welcome to the Emily Dickinson Honors Choir to the stage.

SCREEN GOES UP (CECELIA CAN SIT IN THE AUDIENCE)

CHOIR SINGS.

CHOIR LEAVES STAGE.

SLIDE 13: *Five Minute Intermission* (SCREEN IS UP UNTIL PIANO IS MOVED)

PART II

Let us continue by discussing Aaron Copland, as well as his *12 Poems of Emily Dickinson*.

SLIDE 14: *Aaron Copland's Biography*

Aaron Copland was born on November 14, 1900, in Brooklyn, New York. Growing up, he learned to play the piano from his older sister. When he was sixteen, he began to study with Rubin Goldmark, who taught him composition and counterpoint. At twenty, he attended the Summer School of Music for American Students in Fontainebleau, France under the tutelage of Nadia Boulanger. It was during his time in France that he sold his first composition, *The Cat, and the Mouse*.

Copland strove to find “authentic” American music. He saw jazz as one of the first authentic American music movements. He used many jazz elements in his pieces. He was an active member of the American Composer’s Alliance and the League of Composers. He planned concerts called Copland-Sessions that featured works of young American composers to promote the composition of American music.

Great care must be taken when correlating the personal lives of composers with the content of their music. For instance, there are many occasions in history when composers were in

absolutely dire circumstances but wrote music of great optimism. However, when we think about the personal life of Mr. Copland and the content of Miss Dickinson's poems, it is difficult to imagine the predominant themes in Dickinson's work of her 'separation from' or 'lack of belonging to' society not resonating with Mr. Copland's experiences as a closeted homosexual man in mid-20th century American society. Given the fact that this work is Copland's most masterful contribution to vocal music one can derive that he was both deeply inspired by Dickinson's poems and took them quite seriously.

History of the 12 Poems of Emily Dickinson

Copland's interest in Emily Dickinson started with the poem, "Because I could not stop for Death." He describes her writing as "language that was fresh, precise, utterly unique and very American." After setting *The Chariot*, Copland's title for *Because I could not stop for death*, he wrote eleven other settings of Dickinson's poetry between 1949 and 1950. Copland wrote, "I never intended this to be a song cycle. Each song is meant to be complete in itself, but I prefer them to be sung as a cycle. They seem to have a cumulative effect."

SLIDE 15: 12 Poems Of Emily Dickinson

Brief Descriptions of Songs:

The first piece in the cycle, entitled *Nature, the gentlest mother*, is one of the most straightforward poems in the set. Dickinson describes Mother Nature as a loving, caring parent, watching over the earth. The motive heard, in the beginning, reminds one of a bird, demonstrating how the piano functions as an aural illustration of the words. Written in an A-B-A' form this piece represents the progression of a day. The opening slow section represents the beginning of the day. The middle section changes keys and speeds up representing the middle of the day. The final section returns to the original key and tempo signifying the day's end.

The second piece in the cycle, *There came a wind like a bugle*, also deals with nature, but instead of describing a gentle mother, Dickinson uses her words to narrate a storm. The piano provides a fierce and fast accompaniment, which creates an aural representation of the storm described in the poem. The piece is through-composed, giving the listener a sense of what Larry Starr, author of *The Dickinson Songs of Aaron Copland*, calls a "single-minded, breathless rush." However, the poem does not only narrate the storm; it captures the idea that even in the midst of chaos the world keeps turning.

The next piece in the cycle, *Why do they shut me out of Heaven*, is composed in a recitative style, giving a more speech-like quality to the vocal line. At the time Dickinson wrote this poem, her friends and family told her that if she did not make a public profession of faith she would not go to heaven. This is captured in the opening line of the poem. Larry Starr writes, "the image evoked by [the opening phrase] is that of an unruly child who needs to be shushed during Sunday services or perhaps that of the church choir singer who becomes inharmoniously transported in the middle of the hymn." Copland returns to this phrase at the end of the piece. However, he sets the word "loud" a tone higher than the first time. Larry Starr explains, "she is proud of her song and will sing it, as loud as she pleases, and if the angels and gentleman in the white robes do not like it, why then she will rub their holy faces in it with the loudest highest note she can sing."

SLIDE 16: 12 Poems of Emily Dickinson Continued

Copland sets the fourth song in the cycle, *The world feels dusty*, like a lullaby. The piano has wide, open sonorities that sound empty, putting a stronger emphasis on the text. The poem deals with passing from this life to the next. Larry Starr writes that the lullaby is not for a “newborn in a cradle, it is a friend on a deathbed; and relief is brought not by the life-giving mother, but by the poet/friend who can only help ease the passage out of life. The lullaby is thus at once soothing and ironic, beautifully suited to a poem and a song that occupy the shadowy, ambiguous state that lies between life and death.” Of the twelve poems Copland set, *The world feels dusty first*, was the first to be completed.

As previously mentioned, “Heart we will forget him,” the fifth piece in the cycle, deals with the loss of love. The piano is meant to represent the heart. Many of the vocal entrances happen on beat two, representing the speaker’s hesitation to forget the person she is speaking about.

Number seven in the cycle, *Sleep is supposed to be*, contains the only material that Copland uses in more than once piece. The opening material is used again at the beginning of *The Chariot*, the last piece, linking the only two poems in the cycle that deal with eternity. In the poem, Dickinson talks about the definition of sleep and morning as it is traditionally defined, then disagrees saying rest will happen in death and the break of day will occur “east of eternity” or in the afterlife.

SLIDE 17: 12 Poems of Emily Dickinson Cont.

The ninth piece, *I felt a funeral in my brain*, deals with the feeling of losing one’s mind. Copland repeats the words “treading” and “beating” at separate times in the piece to show the immense pain the speaker feels as her mind slips away from her. The piano’s thick, heavy texture represents a funeral march. The end of the piece softens into almost nothing representing the speaker’s acceptance of her descent into insanity.

Number ten, *I heard an organ talk sometimes*, deals with religion. Although Dickinson disliked organized religion, in the poem she leaves the service as more ‘Bernardine’ or saint-like girl. However, this does not occur because of the service itself, but because of the music. The piece is composed like a hymn and cadences in a plagal cadence, also known as the Amen cadence, typical of music played by an organ.

The Chariot, the last piece in the cycle, was the first piece Copland wrote. The poem itself talks about the speaker’s journey “towards eternity.” The dotted eighth-sixteenth pattern that appeared earlier in *Sleep is supposed to be*, returns but this time, Copland uses the pattern to represent the trotting of the horses pulling the carriage the speaker is in. The pattern continues throughout the entire piece representing the speaker’s timeless journey into eternity.

Acknowledgements

Before the last performance, I would like to take a moment to acknowledge everyone who helped make this project possible. Thank you to my parents for their constant love and support. I would not be able to be where I am without you. Thank you so much to all of the members of the Emily Dickinson choir. Many of the members sang in one or more choirs before attending our weekly rehearsals. I was extremely inspired by the musicality and dedication they

brought to the ensemble. Thank you to Dr. Hayes for his support as a reader of this project. A huge thank you to my collaborative artist Jacob for all of the time he spent in rehearsals and the musicality he has brought to both the choral and solo pieces. Thank you to Dr. V and Professor McMillan, the advisors for this project, for the countless hours they worked with me and for supporting me through every step of this process. I will never be able to put into words what you both have done for me. And lastly, thank you to everyone in attendance tonight. I appreciate the time you have taken out of your weekend to support me. Now, we will end this afternoon with selections from the *12 Poems of Emily Dickinson*.

Screen goes up while Nelia walks of stage (Cecelia can go sit in the audience)!

Perform Selections from 12 Poems of Emily Dickinson

Total Recital Timing: 1:15:42

**APPENDIX 4:
LECTURE RECITAL POWERPOINT PRESENTATION**

**“Emily Dickinson: The Poet’s Voice as
Expressed Through Music”**



*A Pedagogical Performance Analysis of Selected
Dickinson Poetry in Solo and Choral Literature, With Emphasis on
Expression and Meaning throughout the Rehearsal Process*

Purpose

- ☞ Three main purposes
 - ☞ To synthesize skills learned as an undergraduate
 - ☞ Incorporate meaning and text expression throughout entire learning process
 - ☞ Explore similarities and differences in solo and choral literature
 - ☞ The meaning, the musical elements, the whole

The Life of Emily Dickinson

- ☞ Born December 10, 1830 in Amherst, Massachusetts
- ☞ Family Influences
- ☞ Schooling
 - ☞ Amherst Academy
 - ☞ Interest in Botany
 - ☞ Mount Holyoke Female Seminary
- ☞ Isolation from society
- ☞ Passed away on May 15, 1886



Historical Context of Emily Dickinson's Life

- ☞ Religion in Amherst
 - ☞ Public Profession of Faith
- ☞ Transcendentalism
 - ☞ Circumference
- ☞ Civil War



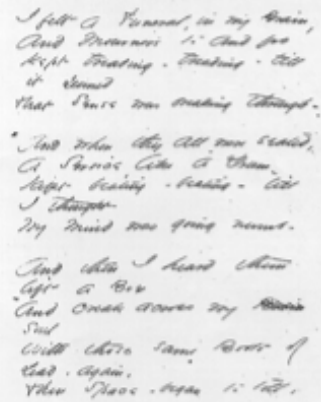
Emily Dickinson's Poetry

Publication of Dickinson's poems

- Letter writing
- Edited versions
- Uncedited versions

Themes

- Life, death and eternity
- Nature
- Love



*I felt a Funeral, in my Brain,
And Mourners - like - And like -
Kept beating - beating - till
I found
That Pain was working through me -
* And when they all were seated,
A Service like a Shroud,
Kept beating - beating - till
I thought
My Mind was going south -
And when I heard them
Up - a Box
And one across my Mind
Said
Will there some Power of
God - again,
Yield Place - again - to - it -*

Choral Study: *Heart, We Will Forget Him*

Heart, we will forget him!

You and I tonight!

You may forget the warmth he gave,

I will forget the light

When you have done, pray tell me,

That I my thoughts may dim;

Haste! Lest while your lagging,

I may remember him!

Two Contrasting Settings

- ☞ David Dickau's setting
 - ☞ Anger, frustration, determination
 - ☞ Contrasting sections

- ☞ Victor Johnson's setting
 - ☞ Intrinsic form of heartache
 - ☞ Cello line
 - ☞ Harmony shifts and rhythmic augmentation

Sample Lesson – Lesson Plan 5: Building a Story

- ☞ Creating the story through discussion
 - ☞ Linking a memory to the music
 - ☞ What mood is this piece?
 - ☞ How does it differ from the other sections?
 - ☞ Can you think of a memory that once made you feel this way?
 - ☞ Comparison to the contrasting setting

Choral Study: *I Shall Not Live in Vain*

If I can stop on heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

Two Contrasting Settings

- ☞ Deborah Scroggins' setting
 - ☞ Four part treble chorus, flute, and piano
 - ☞ Use of major seconds and suspensions

- ☞ Andrea Ramsey's setting
 - ☞ Two part treble chorus
 - ☞ Concentration on tone
 - ☞ Lack of musical ornamentation

Sample Lesson – Lesson Plan 4: Speak, Listen, Sing

- ☞ Method used in solo lessons
 - ☞ Transfer to a choral setting
- ☞ Speak, Listen, Sing purpose
 - ☞ Keep natural inflection and stress of the words
 - ☞ Connect each word into a sentence
 - ☞ Forces the focus to be on the text

I Shall Not Live in Vain Embodied Meaning Activity

- ☞ Throughlines
 - ☞ “Everything is related to everything”
- ☞ Writing Activity
 - ☞ Weekly prompts
 - ☞ Examples

Five Minute Intermission

Aaron Copland's Biography

- ☞ Born November 14, 1900 in Brooklyn, New York
- ☞ Musical Education
- ☞ Search for "Authentic" American Music
- ☞ Copland's view on music
- ☞ Aaron Copland's connection to Emily Dickinson
- ☞ Background information on the *12 Poems of Emily Dickinson*



12 Poems of Emily Dickinson

- ☞ *Nature, the gentlest mother*
 - ☞ Mother Nature as a loving parent
 - ☞ Bird theme and A-B-A' form representing day
- ☞ *There came a wind like a bugle*
 - ☞ Narrates a storm
 - ☞ Piano accompaniment
- ☞ *Why do they shut me out of Heaven?*
 - ☞ Recitative Style
 - ☞ Historical context and meaning

12 Poems of Emily Dickinson Cont.

- ☞ *The world feels dusty*
 - ☞ Lullaby
 - ☞ Passage from this world to the next
- ☞ *Heart, we will forget Him*
 - ☞ Loss of love
 - ☞ Hesitation
- ☞ *Sleep is supposed to be*
 - ☞ Repeated material
 - ☞ Re-definition of sleep and morning

12 Poems of Emily Dickinson Cont.

- ☞ *I felt a funeral in my brain*
 - ☞ Loosing one's mind
 - ☞ Thick accompaniment and repetition of words
- ☞ *I heard an organ talk sometimes*
 - ☞ Religion
 - ☞ Composed like a hymn
- ☞ *The Chariot*
 - ☞ Journey towards eternity
 - ☞ Horse trotting gesture

12 Poems of Emily Dickinson

Aaron Copland



APPENDIX 5: RECITAL PROGRAM

Special Thanks!

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JAMES MADISON UNIVERSITY



present

The Honors Lecture Recital of

Nelia Maurizi

With
Jacob ~~Dishman~~, piano

The Emily Dickinson Honors Choir

**“Emily Dickinson: The Poet’s Voice
As Expressed Through Music”**

*A Pedagogical Performance Analysis of Selected
Dickinson Poetry in Solo and Choral Literature,
With Emphasis on Expression and Meaning
throughout the Rehearsal Process*

Saturday, April 16, 2016

3:00 pm

Anthony-Seeger Auditorium



Lecture Recital

- I. Emily Dickinson
- II. Choral Techniques and Textual Comparisons
 - Heart, We Will Forget Him*.....David Dickau
(b. 1953)
 - Heart, We Will Forget Him*.....Victor Johnson
(b. 1978)
 - Maya Davis, *cello*
 - I Shall Not Live In Vain*.....Deborah Scroggins
(b. 1961)
 - Grace Dingus, *flute*
 - I Shall Not Live In Vain*.....Andrea Ramsey
(b. 1963)
 - The Emily Dickinson Honors Choir
 - Five Minute Intermission**
- III. Aaron Copland and Analysis of the *12 Poems of Emily Dickinson*
- IV. *12 Poems of Emily Dickinson*.....Aaron Copland
(1900-1990)
 - I. *Nature, the gentlest mother*
 - II. *There came a wind like a bugle*
 - III. *Why do they shut me out of Heaven?*
 - IV. *The world feels dusty*
 - V. *Heart, we will forget him*
 - VII. *Sleep is supposed to be*
 - IX. *I felt a funeral in my brain*
 - X. *I heard an organ talk sometimes*
 - XII. *The Chariot*

Nelia Maurizi, *soprano*, Jacob ~~Dishman~~, *piano*

The Emily Dickinson Honors Choir

Sopranos 1 Lindsey Bross Rebecca Brown Annemarie Cartwright Paulina Nguyen	Alto 1 Becca Bozmaizl Annaliese Sears Ellie Wickie Kelsey Wessels
Soprano 2 Kathryn Bailey Katie Bentley Erin Sullivan Emily Vaught	Alto 2 Lexi Jennings Helei Karim Maggie Babs

*This recital is given in partial fulfillment of degree requirements
for the JMU Honors Program.*

*Nelia Maurizi is from the vocal studio of Prof. Kevin McMillan,
and the conducting studio of Dr. Jo-Anne van der Vat-~~Chesny~~.*

Honors Advisors: Prof. Kevin McMillan
 Dr. Jo-Anne van der Vat-~~Chesny~~
 Honors Reader: Dr. W. Bryce Hayes



Guests are reminded to turn off all pagers, cell phones,
personal computers, and any other electronic devices.

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