

<u>Instructional Lesson Plan</u>	
Content Area(s)/Course/Grade: Chorus Period 6 (10–12th grade)	Unit: Rehearsal for Winter Concert (Week of 11/17)
Date: 11/19/2025	Lesson: Warm-Up and Rehearsal
Teacher: Kevin Catalon	Duration: ~45–50 min.
Materials:	Keyboard/Piano, Sheet Music, Whiteboard and Marker, Smartboard/Speakers, “All My Fellas” Video Clip, Timer
Standards:	<ul style="list-style-type: none"> - 1.3C.12prof.Pr4b – Demonstrate, using music reading skills, how compositional devices and structural aspects of musical works impact and inform prepared performances. - 1.3C.12prof.Pr5 – Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. - 1.3C.12prof.Pr6a – Demonstrate attention to technical accuracy and expressive qualities in prepared performances of a varied repertoire representing diverse styles. - 1.3C.12prof.Re7b – Explain how analysis of passages and understanding of how musical elements are manipulated informs the response to music.
Student Objectives: Students will be able to...	<ul style="list-style-type: none"> - Demonstrate proper posture and breathing for singing. - Perform warm-up exercises that build healthy singing tone, resonance, and intonation. - Identify major keys containing 1–4 flats given the corresponding key signature. - Apply solfege and rhythmic accuracy to sight-reading exercises in a given key. - Perform excerpts from Sikirileke and Hallelujah (arr. Emerson) with accurate pitch, rhythm, and expressive elements.
Instructional Delivery/Sequence	
Introduction	<ul style="list-style-type: none"> - After the bell, students are given about five minutes or less to settle, including: Bags on the floor, phones in bag/CalcPal, find a seat on the risers, write in solfege to sight-reading activity for the day. - Mr. Good does announcements

Flat Key Signatures Introduction (5–10 min)

- Different method than finding sharp key signatures
- 1 Flat (F Major)
 - Simple mnemonic. First flat key sig. Question: “What is the first letter in the word ‘flat’? Make the letter with your hand.”
 - Write “F major” on whiteboard staff with 1 flat key signature.
 - If students say “F flat,” tell them that F-flat major does not exist.
- 2+ Flats
 - Procedure: “Second to last flat is the name of the key.”
 - “Turn and say that to a partner.”
 - 2 Flats: Circle last flat, draw an arrow to second to last.
 - Question (hand raise): “What letter name is the second to last flat on?” So it’s Bb major.
 - If students say “B,” remind them that B major is 5 sharps, and B is flattened in this key signature, so it must be Bb.
 - 3 Flats: Repeat procedure for 2 flats as practice. (Eb major)
 - 4 Flats: You have 30 seconds to work this key signature out on your own. (Ab major)
 - Hand raise: “What key is this?” “Can you explain how you found that?”
- Put your packet down and please stand for warm-ups

Warm-Up (~10 min.)

- Body
 - Teacher will guide students through physical warmups and stretches involving proper placement of feet, knees, hips, shoulders, chest, and head for singing.
- Breath
 - “Bellows” In for 4, hold for 4, out for 8/12/16 on [ʃ]
 - Relaxed throat
- Resonance
 - Hum (drmrtd) B↑Eb↓ kin=goggles for focus
 - Switch to [mu]
 - [mu] sfmrdf C↓E/F, transition to [mi] kin=hold jaw, release tension
- Connector (Hallelujah)
 - [ma] same pattern D major. Hold last note and cresc. over 8 counts. kin=raise arms 1–8
- Intonation
 - “I Know” x4 (sddssmmmd) Bb↑E kin=punch down

Sight-Reading (~10 min):

- “What key are we singing in, 1 flat, we just learned it?” Give students starting solfege note and 1–2 minutes to write in solfege.
- Sing major scale in key of exercise
- Teacher performs multiple solfege patterns directly from sight-reading excerpt
 - Students echo
- Sing and hold starting pitch
- 1st Performance: S, A, T/B receiving help as needed
- 2nd Performance: Final time, minimal help
 - Prompt to be 1% better this time, fix one mistake, or to sing the dynamics

- 3rd Performance only if the students really need it to feel successful

Repertoire:

Sikirileke (10 min.)

- Take a seat
- Review mm. 12–20 with repeats
 - “Pay attention to the rhythm” (3+3+2 notes written on board)
- Listening Activity:
 - Play “All My Fellas” Tiktok from 2023
 - Listen a second time paying attention to the kick drum (Jersey Club beat)
 - Echo Jersey Club beat on “Ba.” Repeat until rhythmically clean.
 - Switch to “Ba ba bapala”
 - Now chant mm. 12–20 (each voice part gets a shot at performing the rhythm alone)
 - Sing mm. 12–20 again with that rhythm in mind.

Hallelujah arr. Roger Emerson (10–15 min.)

- Stand
- Whole: Run from beginning to end of first chorus
- Part: Run p.3 (pre-chrous)
 - “What do you see at the top of the page?” Cresc.
 - Chant pg. 3, increasing in volume while counting from 1–7 just as in the warm-up earlier.
 - Sing pg. 3, now involving kinesthetic: raising arms from 1–7.
- Whole: Run from beginning to end of first chorus, keeping in mind the dynamics and cresc.

Assessment/Evaluation

Informal/Formative:

- Teacher observation of students’ posture, breath, and participation in warm-up.
- Listening for ensemble tone, resonance, and intonation, and pitch accuracy throughout.
- Key signatures:
 - F Major: “Show me what key this is using your hand.” (Letter F)
 - Bb and Eb: “What letter name is the second to last flat on?”
 - Ab: “What key is this? How do you know?”
- Sikirileke: Listen for improvement in rhythmic accuracy and unity mm.11–20 after practicing
- Hallelujah: Listen for improvement in crescendo on p. 3 after practicing

Methods of Differentiation

- Use of varied modalities: kinesthetic elements (hand gestures, body movement), visual cues (hand placement, conducting signals), and vocal modeling/keyboard for aural. For physical limitations, provide movement alternatives if movement is not possible, or visual aids.
- Warm-up: If class struggles in high or low range, work within alternate pitch levels. If class excels in warm-up vocalises, extend patterns, range of pitch levels, or musicality.
- Engage the entire class in vocal exploration activities if there are students who are not matching pitch.
- If the ensemble accomplishes goals for the day in a timely manner, focus on the following in each

piece:

- Sikirileke: Chant new section “Koloi” in call and response.
- Hallelujah: Finally run the song from the top!