

MODEL LESSONS

The objective of this paper is to show the connection of musical skills and musical knowledge through the practical activity of singing. In the following pages, I present two models to show this in action.

The nature of a model needs to be questioned at this point. What is its purpose and what can it show? I have chosen to present two models for the following reasons:

Firstly, practical solutions will need to be given which will inspire students and teachers to feel that they can attempt something and achieve success. This will need to involve a range of activities which encourage singing⁸, involve all students at all levels, and give a variety of approaches to musical learning tasks. In other words, how can one tackle the problem now and how can one make small changes in any lesson. The first model is intended to do just this. With a central piece (Mozart *symphony in A K.134*), a variety of activities are offered to give a range of starting point for students and a range of activities to develop musical skills (ear training, improvising, sight reading, harmonic hearing, dictation) along with knowledge of the piece (aspects of Classical form, rules of harmonic patterns, writing techniques). The result is a body of material that can be used over a series of lessons.

Secondly, it is my experience that a model can be very effective when the 'best' is shown, as opposed to immediate solutions. I have chosen to present a single lesson with the National Youth Choir of The Netherlands for the purpose of showing what can be possible with a group that sings well from the start. This single lesson shows what can be done in one well planned lesson and shows how singing is used as an effective tool. It is hoped that this will inspire other to preserve with encouraging the use of singing when it is clear what can be achieved. The piece is the *Agnus Dei* from 'missa el ojo' by Peñalosa.

⁸ See appendix 1 for more on this.

Model 1: Mozart, Symphony in A, K.134

A problem that I encountered in the process of my research is one regarding the type of repertoire that is appropriate for a curriculum based on singing. Not everything is easily singable and the majority of repertoire that could be encountered in a music theory lesson tends to be instrumental⁹. It is therefore my intention in this model to explore the vocal possibilities of working with a large orchestral work.

My choice for this model is the first movement of Mozart's symphony in A, K.134. Because this is a symphonic work from the Classical period, it does not lend itself to singing very easily. My goal for this paper is, therefore, to design an approach that could help the student to listen to the piece actively. By actively, I mean that when the student listens to the piece the student is able to recognise features and is able to comment upon those features in a constructive way. The student should be able to analyse the piece aurally and from the score. What follows is a selection of activities and carefully chosen repertoire that should help the student to do so.

A work like this could offer a range of possibilities for discovery and each teacher will choose as appropriate for each class based upon the skill, interest and background of the student and even upon the interest of the teacher. This model, therefore, is not intended as a single lesson, nor even as a sequential series of lessons. Instead I wish to show possible entry points for the discovery of a range of features as found in this movement. For example, a class might only be working on tonic, subdominant and dominant harmony, or they might be working on period form phrases. These activities will tackle a range of these concepts as found in the work.

To assist the reader, I offer this brief analysis of the first movement of K.134. A score¹⁰ with annotations is made available in appendix 2. This analysis of the movement shows that it is possible to divide the movement into sections which utilise certain features, which, when known, can help the student to focus attention. In particular, the second theme presents some interesting features. The harmonic outline gives a strong sense of the shape of the melody and its return in the 'expected' position of a primary theme in the recapitulation give the movement an unusual shape. The Romanesca sequence is a pattern that can be learnt in order to understand how sections of this movement are connected together and, again, helps with an understanding of the form. When the same melodic motive from the Romanesca sequence returns in a new harmonic sequence (falling fifths) attention can be brought to this to understand how the development uses material from before but can change it.

⁹ Even vocal repertoire will usually have an accompaniment. I find, when working with singers, that I need to draw attention to the harmonic support of the accompaniment.

¹⁰ IMSLP.org

	Bar number	
Exposition	1-8	Primary theme in A major. Satz form. Repeated in bars 9-16.
	17-26	Transition. Romanesca harmonic sequence.
	27-50	Secondary theme in E major. There are two parts to this theme: bars 27-34 and bars 35-42 (this second part is repeated in bars 43-50). The first part of the theme is accompanied by tonic and dominant harmony (labelled T & D respectively in the score), while the second part uses a subdominant harmony (labelled SD) in addition.
	51-68	Codetta using fragments from the primary theme.
Development	69-95	Motives are taken from the primary theme. The falling fifth sequence comes in bars 82 to 87 and is build using the motivic material from the Romanesca sequence.
Recapitulation	96-111	Unusually, this begins with the second theme . A major. There is now repetition of the second part of this theme.
	112-121	Transition. Romanesca harmonic sequence.
	122-137	The second theme returns here however its form has changed. The first part of the theme is missing altogether. Instead the second part of the theme is heard in a minor form (bars 122-129) followed by a repetition in the original major form (bars 130-137)
	138-155	Codetta using fragments from the primary theme.
	156-end	Coda

When teaching a piece of music, one will need to make decisions about what is to be taught. This may be up to the decisions of individual teachers. Based upon the analysis given above, I hereby present my own choice of musical features that are to be taught. The following is an outline of these features:

- 1) Recognising (aurally and by reading) tonic, subdominant and dominant harmonic patterns. (second theme)
- 2) Romanesca harmonic sequences (transition between first and second theme)
- 3) Falling fifth harmonic sequences (development)
- 4) Classical phrase structure (period form in the second theme)
- 5) Modal transformations (major to minor - recapitulation)

In turn, each concept will be prepared and practiced in a variety of ways. Firstly, a selection of repertoire will be presented. This repertoire will include the concept that is to be studied. Students should gain an aural experience of the concept firstly by singing repertoire without analysing. In my practice I have varied this approach by teaching some pieces aurally and some have been used as sight reading exercises.

Alongside each piece is a comment for how the piece can be used to enhance additional skills. Even though the theoretical concept is the starting point for the organisation of this sequence of material, it is important to acknowledge that there are a range of musical skills which are being developed in tandem with the knowledge. Every piece offers itself as an opportunity to develop sight-reading skills and/or memory skills (students could be required to memorise passages or to learn the piece aurally). If a piece is learnt aurally this also gives opportunities for the students to create their own internal picture of the sound and then to write the piece down (i.e. dictation). Students will practice composition, improvisation, modal transformations, dictation, two-part hearing, singing and playing a two-part piece at a piano, transposition, melodic decoration. All of this is in addition to the skills of reading and the knowledge of analysing a piece of music from the score.

Some of these sections then include a worksheet for the students to use in a lesson. The activities and repertoire choice are based on several years of teaching experience.

The outline of the following model is as follows:

Introductory comments on the choice of repertoire

Theoretical concepts studied in preparation for an aural understanding of Mozart K.134

Listening to a larger work: Mozart – Symphony in A (#23) K134 1st movement

Final comments on the model

- Introductory comments on the choice of repertoire

Canons

I have found in my practice that canons are a great way for students to practise many skills. Rather than singing dry exercises for sight-reading practice, it is much more interesting to sing 'real' music. By singing in canon the students can focus more on in-tune singing and ensemble singing. The simplicity of a canon can help students to focus easily on the harmonic content. This is achieved because that student will sing every voice in turn rather than just one. There are many canons by most of the well know classical composers that give a good introduction to their style – phrasing, harmony, melodic shape. Students can conduct canons and make decisions on when the cadence comes.¹¹

Choral music

Singing is at the core of our theory curriculum in The Hague. Choral music serves as a good bridge between the simplicity of canons and larger instrumental pieces. Choral pieces are, of course, designed to be sung and so let the student develop their singing skills. Again, this introduces students to a composer's style and to the large body of repertoire that exists.

Instrumental works

Despite having a curriculum based on singing, it is important that students also study larger, more complex works. However, by singing at the initial stages and through careful sequencing of your material it is possible to prepare the student to listen to something that they might not be able to sing in its entirety.

- Theoretical concepts studied in preparation for an aural understanding of Mozart K.134

1) I IV V Harmonic Patterns

Canons:

The canons here are all by the composer Ravenscroft. They are chosen for their clear examples of tonic, subdominant and dominant harmony. Three examples are used so that students can experience these harmonies in a variety of combinations.

Attend My People: I V I IV V I
 Universa transeunt: I V I⁶ IV V I

¹¹ Further discussion on the use of canons can be found in appendix 1

Sanct ècritur: I IV V³⁻⁴⁻³ I

In teaching these canons, I mainly use them for sight-reading practice. However, it is also possible, and encouraged, to vary the approach.

The melodies can be used for dictation exercises.

A harmonic progression can be played as a dictation or to be sung in preparation for singing the canon. This type of 'framed' dictation can help the students to focus on one or more aspects of the piece at a time rather than everything at once (another example of a framed dictation could be that the rhythm is given first)

Regular practice of memorisation of small pieces can aid the memorisation of larger pieces.

Practical work can be done such as a sing-and-play. Students will sing while they play in canon with themselves on a piano. This will reinforce the two-part harmonic hearing along with tackling any rhythmic difficulties.

Canons can also be taught by rote simply for the joy of learning a song aurally. For an extra level of difficulty, the students could sing one phrase behind the leader at the same time as listening to and memorising the next phrase ('follow the leader') thus working again on two-part thinking.

Attend My People

Ravenscroft
(1582-1633)

At-tend my peop - ple and give ear, of sur - ly things I shall thee tell.
I am thy sove - reign Lord and God, which have thee brought from care - full thrall
Nor fash-ioned form of an - y - thing, in heav'n and earth to wor-ship it:

See that my words in mind thou bear, and to my pre - cepts lis - tin well.
and eke re-claimed from Pha-roah's rod, make thee no gods on them to call.
For I thy God by re - ven - ging, with grie-vous plagues this sin will smite.

Universa transeunt

Ravenscroft
(1582-1635)

U - ni - ver - sa tran - se - unt, u - ni - ver - sa tran - se - unt, u - ni -

ver - sa tran - se - unt, u - ni-ver - sa tran - se - unt, tran - se - unt.

All things shall pass

Sanct écritur

Ravenscroft
(1582-1635)

Sanct é - cri - ture te pro - po - se

* si tu ve - ni à com - pler la loi

* d'ai - mer ton dieu sour tou - re cho - se

* et ton pro - chain aut ant que toi.

*Holy scripture teaches you that you may come to learn
the law of loving your God above all things
and your neighbour as much as yourself*

Choral pieces:

Scheidt – *Bergamasca*

This renaissance dance form is a good piece for hearing I IV and V, being repeated over and over in the same familiar sequence. After many repetitions, individual students will be able to improvise their own melody lines over the accompaniment of the rest of the group singing the piece as written.

Bach – *Lobt Gott, Ihr Christen allzugleich*

Seeing a concept in a new piece will reinforce the understanding and students should be given as many opportunities as possible to see new repertoire by outstanding composers.

In this example students can analyse the harmony for themselves. As an improvisation activity I ask students to decorate the melody by making links between notes (passing notes etc.). Analysis of the *Bergamasca* is necessary before this can be done. Students can go back and 'improve' their own canons after this activity.

Josquin – *Ave vera virginitas*

Another example of I IV V in the first half of this piece. Before students see the music, I give the melody as a dictation. I sing the melody and the students follow one bar behind me in canon a fifth lower (the tenor). Once students have memorised both melodies, they should sing one part and play the other on the piano and should sing while hand-signing a bass line that they have created, do I give them the score. This way the students are very focused on all parts of the piece while they sing it as a chorale.

Allegretto Bergamasca Scheidt
(1587-1654)

Lobt Gott, ihr Christen allzugleich Bach

(Original realisation) Lobt Gott, ihr Christen allzugleich Bach

Instrumental pieces:

Charpentier – *Te deum*

A well-known piece is useful as a 'way in' for students. The greater pitch range makes it more difficult to sing this piece, however, I would ask students to sing the melody while playing the bass line on the piano. They could also sing an alternative bass line in which there are no inversions. A discussion could follow about how it might change the piece. This melody also employs the period form, which will return in later exercises and the Mozart symphony. In preparation for working with period form I would ask students to improvise a new consequent phrase. The rest of the class could support an individual by singing the bass line or another reduced harmonic progression.

Te Deum

Charpentier
(1643-1704)

Supplementary exercise: compose your own canon.

When analysing the canons students can 'collect' the notes that come together.

They will end up with something like the chord table given. The spacing of the notes in this table is important to help the student to see and hear the relationships between the sounds.

Students may now try to sing their own melodies by finding paths through the chord chart. The spacing of the sound in the chart will encourage them to think melodically and to recognise the importance of voice leading. Harmonies are after all the result of combined melodies. The teacher could point to each chord in turn to create harmonic patterns, which represent common patterns from the pieces studied. Students could lead the activity to discover new patterns (What does V IV I really sound like? How does it compare with what we have studied so far?)

After hearing and analysing the sound of tonic, sub dominant and dominant harmonies (in this case I IV V) student may try to compose something, which will use these sounds. Using the given rhythm pick on note from the given harmony to make your melody. Try to use a different note or pattern for each repetition of the harmonic sequence. The result is a canon! Of course, this does not guarantee a successful piece of music. At every opportunity, students should sing their examples solo and in canon with others. Students should make artistic decisions on what to change.

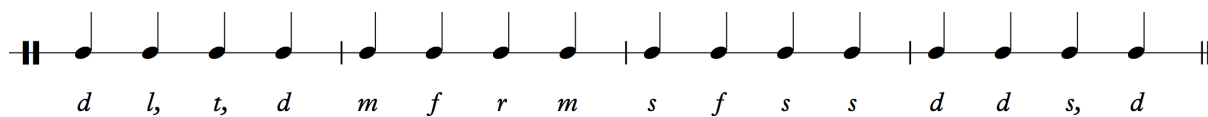
Worksheet for 'Compose your own canon'

	<i>l</i>	
<i>s</i>	<i>f</i>	<i>s</i> (<i>f</i>)
<i>m</i>		<i>r</i>
<i>d</i>	<i>d</i>	<i>t,</i>
	<i>l,</i>	
<i>s,</i>	<i>f,</i>	<i>s,</i>
I	IV	V⁽⁷⁾



I IV V I I IV V I I IV V I I IV V I

Example solution:



2) Romanesca Harmonic Pattern

This particular pattern appears in the transition of the Mozart symphony K.134 as well as being a common pattern in much music of the early Viennese Classical style (with origins at least as far back as the Renaissance), which is the period in which this symphony sits. By learning harmonic patterns rather than naming individual chords without connections, students will develop a 'vocabulary' of sounds that they will be able to internalise. This pattern can be combined with knowledge of I IV V I to begin to fit patterns together into longer sequences (for example, a Romanesca followed by a IV V I cadence as in the canon *Ding Dong Bell*)

Canons:

This selection of canons gives opportunities to challenge both beginners and more advanced readers. Or as students develop they can return to the same concepts at a later stage. Repetition is one of the keys to success.

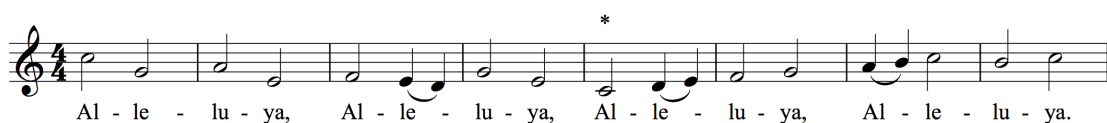
After singing many examples of canons, choral pieces, and listening to other pieces, students should now study how this sequence works and how the harmonies are made up. Once again, voice leading is important and so a reduction is given of a sequence as it appears in the Mozart symphony. Students can sing this sequence easily and will recognise it when it appears later.

When canons are found that have the same harmonic progression with the same harmonic rhythm, it is possible to sing them as a quodlibet (or partner-song – that is both two or more different songs at the same time). *I cannot sing this round* and *Fie, Nay, Prithee, John* can be sung in this way (assuming transposition to the same key, of course.) This gives an opportunity for differentiation in a group whereby students of different reading or singing ability can be allocated different songs with different difficulty. This would then give every student the same opportunity to take part in the music making. This also increases the possible options for the number of parts and it may be possible that every student in the group will have his or her own part.

As there is no actual bass line to follow, students can improvise an appropriate line. This could just be the fundamental bass or could use inversions. I would ask a student to sing and play this on the piano while the others sing and use hand-signs to show the shape of the bass.

Canons:

Alleluia



Ding Dong Bell

Ding dong, Ding dong, Ding dong bell, Ding dong bell, Ding dong bell,

Ding dong bell, Hark the mer-ry, mer-ry bells they ring a ding-a-dong bell.

I Cannot Sing This Round

I'm not strong, Sir, sure 'tis wrong, Sir, such high notes my voice to strain.

I can't sing a note, Sir, some-thing hurts my throat, Sir, though I try my best it's all in vain.

I'm quite horse, Sir, so of course, Sir, I can-not sing this round a - gain.

Fie, Nay, Prithee, John

Purcell
(1659-1695)

Fie, nay, prith-ee, John, do not quar-rel, man Let's be mer-ry and drink a - bout!

You're a rogue, you cheat-ed me, I'll prove be-fore this com-pa-ny, I caren't a farth-ing, sir, for all you are so stout!

Sir, you're wrong, I scorn your word! Or an - y man that wears a sword; For

all your huff, who cares a fig, or who cares for you?

Choral Works:

A 'new' harmony is experienced here in the fourth harmony (secondary dominant to the relative minor). Students can easily sing this version and without the F# to experience the difference in colour.

Largo Salve Regina J.M. Haydn
(1737-1806)

Sal - ve, sal - ve, sal - ve Re - gi - na.

mf *p* *f*

Die Zauberflöte Mozart
(1756-1791)

Drei knäb - chen, jung, schön, hold, und wei - se, umschwe - ben euch auf_ eu - rer Rei se.

Supplementary Exercise 1: Singing Harmonic Patterns and Analysing the Harmonies

This gives an opportunity for students to work with harmonic reductions. I ask the students to sing in three parts (or four if the fundamental bass is added) and to analysis the harmony (already written out in this given example). Being written out in solfa notation gives the students the possibility to easily transpose to other keys should they play this on the piano. The modulation at the end of this sequence gives a variation to the expected ending as experiences in the previous canons (for example, *Ding Dong Bell*, which follows the Romanesca pattern with a IV V I cadence)

<i>s</i>	<i>s</i>	<i>m</i>	<i>m</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>t,</i>
<i>m</i>	<i>r</i>	<i>d</i>	<i>t,</i>	<i>l,</i>	<i>s,</i>	<i>fi,</i>	<i>s,</i>
<i>d'</i>	<i>t</i>	<i>l</i>	<i>s</i>	<i>f</i>	<i>m</i>	<i>r</i>	<i>s</i>

Fundamental bass

<i>d'</i>	<i>s</i>	<i>l</i>	<i>m</i>	<i>f</i>	<i>d</i>	<i>r</i>	<i>s</i>
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Harmony

I	V	VI	III	IV	I	II _# ⁷	V
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Supplementary Exercise 2: Dictation

In this dictation, the students sing the given voice while the teacher sings the other parts. The students are required to read and sing, and to listen and write all at the same time. If well prepared, the students should recognise that there is a romanesca pattern in the other voice. By recognising these patterns, the student is able to focus more on the other voice and is more able to memorise it. Relating to knowledge that they already have increases the chances of success and will reinforce their knowledge. It should be noted that this reinforcement is the purpose of this dictation.

Outlined is an example of the number of steps that can be taken to complete this dictation, which I have found useful in my teaching practice.

- Give time for the students to read the given melody in their heads and to prepare (Tap the rhythm, sing the ton-set)
- Sing as a group at least once in solfa
- Encourage the students to memorise this line as quickly as possible. As further preparation the student could sing the given part and gently tap the rhythm of the other line – memorise both parts
- Sing to a neutral syllable
The teacher sings the other part to a neutral syllable
- Students listen to the other line while singing their own part. Encourage the students to memorise the whole line of the other part
- As students become confident that they have memorised the other part, they can take over the leading by singing it instead of the teacher.
- Once a student has learnt both parts they can write down the solfa. Please note that this is the first time that students are allowed to write anything.

- Once written, they should now think about singing it on letter names. I would not normally give the key before this part. This will keep the students flexible in their thinking up to this point. Once they have thought it out in a given/chosen key they should go to the piano and sing and play the piece. Only after that may they write the whole piece down on the stave.

It must be noted that I also encourage students to 'sing what they have written'. I have found that students will often find that they have made mistakes in their writing: what a student writes does not always accurately reflect their true understanding. In addition, students often write down the solfa correctly but can sometimes make mistakes when writing on the stave. This is why I find it important for the student to write down the solfa first. That way, as a teacher, I can more accurately see where there are faults in the students' knowledge.

The canon used for this dictation is *Alleluya*. In this case I would then not use this canon as sight-reading practice beforehand.

Dictation worksheet:

The dictation worksheet shows a musical score in 4/4 time. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is written in a simple, rhythmic style with quarter notes and half notes. The notes are labeled with solfa letters: d, r, m, f, s, l, t, d', t, d'.

Two empty musical staves for student writing. Both staves are in 4/4 time and have a key signature of one sharp (F#). The top staff is in treble clef and the bottom staff is in bass clef.

3) Falling fifth sequences

Canons:

A full sequence of falling fifth is very rare in the repertoire of canons. In this case I have used examples which show part of the sequence.

Caldara
(1670-1736)

Che Gusto

Che gu-sto è mai que-sto com - pa - re: mag - na - re e be-ver ben pre-sto quan - do fà cal-do

ben. Mag - ne - mo, be - ve - mo, be - ve - mo, vià, che pò bal - le - re - mo, bal - le -

re - mo, bal - le - re - mo. Al - le - gri si Com - pa - re, chia - me - mo la Com -

- ma - re, che bal - le - rà che bal - le - rà con nú.

Caldara
(1670-1736)

Choral Works:

In the same way that the I IV V I canons showed a variety of solutions for combining the harmonies to give variations, these pieces also show a range of contexts for the falling fifth sequence. In the J. M. Haydn, the falling fifth sequence employs secondary dominants seventh chord, starting from bar 9. In preparation for this piece I have asked students to sing the piece with and without the accidentals in order to experience the differences and to see if it is possible to still feel the change from D minor to F major which comes at the end. I then asked the students to improvise a continuation of the sequence to see if it is possible to end in a different key.

Libera me, Domine

J. M. Haydn
(1737-1806)

de mor - te ae - ter - na in di - e il - la tre -

men - da: quan - do coe -

li mo - ven - di sunt et ter - ra.

Josquin – Ave vera virginitas

As a preparation for this piece, I have chosen to do a ‘follow the leader’ style dictation (the leader begins to sing and the students follow behind in canon while listening to the next part at the same time). The extra challenge here is that the students need to follow a fifth lower. The leader sings the soprano line and the students follow by singing the tenor. By now the students will be able to imagine the I IV V I bass. The following section from bar 9 includes part of a falling fifth sequence (bars 9-12) followed by a characteristic flattened seventh chord from the Renaissance, thus giving a new context.

Ave vera virginitas

Josquin des Prez
(1450-1521)

A - ve ve - ra vir - gi - ni - tas, im - ma - cu - la - ta ca - sti - tas, cu - jus pu -
A - ve, cu - jus na - ti - vi - tas, no - stra fu - it so - lem - ni - tas, Ut lu - ci -

A - ve ve - ra vir - gi - ni - tas, im - ma - cu - la - ta ca - sti - tas, cu - jus pu -
A - ve, cu - jus na - ti - vi - tas, no - stra fu - it so - lem - ni - tas, Ut lu - ci -

ri - fi - ca - ti - o, No - stra fu - it pur - ga - ti - o.
fer lux o - ri - ens, Ve - rum so - lem prae - ve - ni - ens.

jus pu - ri - fi - ca - ti - o, No - tra fu - it pur - ga - ti - o.
lu - ci - fer lux o - ri - ens, Ve - rum so - lem prae - ve - ni - ens.

ri - fi - ca - ti - o, No - stra fu - it pur - ga - ti - o.
fer lux o - ri - ens, Ve - rum so - lem prae - ve - ni - ens.

O, ma - ter De - i, Me - men - to me - i. A - men.

O, ma - ter De - i, Me - men - to me - i. A - men.

O, ma - ter De - i, Me - men - to me - i. A - men.

4) & 5) Themes by Mozart

Simple themes can be used as sight-reading exercises in preparation for listening to instrumental works. It is more relevant for the student if the theme is then heard within the context of the piece. These themes are taken from the first movement of symphony in A major by Mozart K.134. A score of this, with annotations, can be found in appendix 2.

In the first theme, students are asked to imagine a tonic and dominant baseline and to label the score. Recognition of this theme will be important for determining the form of the symphony as a whole. If the preparation has been done well through the previous activities then students will be able to imagine and appropriate bass line here.¹²

In the second exercise, students are asked to improvise a second half to the theme, which gives and answer (period form). This will have been discussed/prepared in relation to the *Te deum* by Charpentier. Again, a bass line can be worked out or dictated by the teacher. Here there is an opportunity to discover the deceptive cadence. In addition, modal transformations can be practised. Sing the melody in minor. Students will recognise this when listening to the symphony (recapitulation) and will aid their understanding of the form.

Appendix 2 includes a full annotated score of the first movement of this symphony. The first them given here is labelled 'secondary theme' at bar 27 and the second example given here begins at bar 35. In the recapitulation, this second example is transformed to the tonic minor at bar 122 in the recapitulation. Please refer to the table on the following page for a more detailed description of the movement.

Worksheet for Mozart Themes:



¹² See appendix 2 for the results of the students' work and the commentary at the end of this model for a discussion of this work

- Listening to a larger work: Mozart – Symphony in A (#23) K134 1st movement¹³

Students should now be able to use all of the knowledge and skills that they already have in order to ‘discover’ this piece of music. I would encourage students to listen to the music without a score firstly. A sketch can be made of what happens and when. When they have the score they can label it as they listen again. My experience is that students sometimes want to sing along with the themes and fundamental bass lines.

Based on the preparation that they have now had they will hear: Romanesca sequences, falling fifth sequences, period forms, modal transformations of the melody, I IV V sequences, and repetitions. They will also recognise themes from the piece.

With this knowledge a discussion can be had about what happens and when. This leads to an understanding of the form of the whole work.

Form of K.134, first movement. (Please see appendix 2 for the full score).

I return to the table given above so that the reader may better understand the overall shape of the movement and how all of the preceding examples relate to this. The Students might be expected to create such a table in order to understand how the form of the piece works.

	Bar number	
Exposition	1-8	Primary theme in A major. Satz form. Repeated in bars 9-16.
	17-26	Transition. Romanesca harmonic sequence.
	27-50	Secondary theme in E major. There are two parts to this theme: bars 27-34 and bars 35-42 (this second part is repeated in bars 43-50). The first part of the theme is accompanied by tonic and dominant harmony (labelled T & D respectively in the score), while the second part uses a subdominant harmony (labelled SD) in addition.
	51-68	Codetta using fragments from the primary theme.
Development	69-95	Motives are taken from the primary theme. The falling fifth sequence comes in bars 82 to 88 and is build using the motivic material from the Romanesca sequence.
Recapitulation	96-111	Unusually, this begins with the second theme . A major. There is now repetition of the second part of this theme.
	112-121	Transition. Romanesca harmonic sequence.

¹³ See appendix 2 for the results of the students’ work

	122-137	The second theme returns here however its form has changed. The first part of the theme is missing altogether. Instead the second part of the theme is heard in a minor form (bars 122-129) followed by a repetition in the original major form (bars 130-137)
	138-155	Codetta using fragments from the primary theme.
	156-end	Coda

- Final Comments on the Model

As can be seen in this model, there are a range of activities and repertoire that focus on a particular skill or concept.

Concepts:

Analysis of the movement from the symphony shows the following concepts that could be discovered by a student. These are the focus of this model.

Harmonic patterns: I IV V, Romanesca, Falling fifths

Phrase types: Period forms

Form: Sonata

Skills:

Through experiencing the preparatory repertoire and by doing the accompanying activities the following skills are practiced:

Improvising and composing, dictation, sight-reading, part-singing.

What then is the final outcome of this model?

By singing material that is simpler than the larger work, students will gain experience of the concepts that are to be found in the score. The final activity is then to listen to the work and the students will be able to discover the concepts for themselves.

My final step in the discussion of this model is to discuss the results of carrying it out on a group of students. Although I carried out all or part of this model on a range of classes in development of the material, I would like to discuss the final result from one class. This class

is a second year undergraduate class of students in the school music department with eleven students. These are students who are training to be teachers in schools rather than following a purely instrumental training programme. I chose the class in particular because of the range of ability and backgrounds of the students in that not all students in this class have a strong background in music theory nor in classical music. I have been teaching them myself over one and a half years and I have had to teach many of them from the very beginning in the development of their aural skills. In that way, I knew that this one class had limited knowledge of the concepts that were to be discovered in this work yet they could already sing well enough to tackle these particular activities. Over a series of weeks, we used each of the preparation repertoire for sight-reading exercises or we followed one of the activities. Each lesson (or two lessons) focused on a particular concept (e.g. I IV V harmony). At the point that I felt that they had assimilated the material (either memorised, able to sing accurately using solfa names, could recognise concepts from the sound, had labelled scores or successfully carried out dictations or improvisations) they listened to the Mozart. The first few times they listened without the score. My goal was to see if they could recognise concepts that they had just studied. After that, I gave them the score. They were then asked to annotate the score while listening to the music again.

(Appendix #2 shows examples of the work of the students.)

Results of the lesson and comments on the student's work

- 'Romanesca Dictation'

Of the eleven students all but one were able to complete the Romanesca dictation exercise. However, the one who did not was able to write the basic pattern of the Romanesca. Most transferred it to the staff after writing in solfa first. As an extension exercise, some students were able to play one voice on the piano while singing the other voice.

- 'Compose your own Canon'

All students could complete the 'compose your own canon' exercise. Few made minor errors the choice of pitch for the accompanying harmony and some added a *re* for a chord IV (so implying chord II). Some were able to add passing notes to the melody.

In itself, it is to be noted that this could be a simple mathematical exercise – simply put the right note in the right place according to the formula. However, I made the following observation. During the lesson, students were encouraged to perform their canons in groups. Mistakes that were made in the writing process were picked up by the students by ear and then changed. Those that chose chord II instead of IV were still happy with the result and did not want to change. This proved to be an invaluable experience because it started an exploration in the next few lessons in the difference and similarity between chords II and IV.

The important thing here is that the students had and aural experience of a concept before the discussion.

- 'Themes by Mozart'

While I sang the melody, students improvised a bass line. The choice was *do fa so* and this activity followed the activity on composing a canon. They then wrote down their preferred answer. All students except for two (one was absent in this lesson) were able to imagine an appropriate harmony under the given theme.

The second part of this exercise was to improvise an answering, second half to a given phrase. The challenge was to create a consequent to a given antecedent. I accompanied on the piano with I IV V harmony and the students had to fit their answers with my harmony. All but one were able to write down appropriate answers.

- Listening to the Mozart.

The final lesson involved listening to the music as a group. In the discussion that followed, students were able to name harmonic sequences that they had heard and were able to link it to repertoire. Even when they were not able to give the name, some were able to say that at a given point it 'sounded like' one of the pieces that we had sung previously. Students could then go to that piece and discover how they had labelled it there.

Students were then given the score and I asked them to annotate their own scores. No more help was given at this point and the students worked individually. The students had no difficulty in following the score and, when hearing, a familiar pattern, would label the score.

In addition, it was interesting to note that some students were also able to notice the Satz form of the opening phrase even though that was not included in particular model but had been taught in previous lessons before this research began.

Students were able to hear that in the second phrase of the second theme (the theme upon which they improvised a second half) the harmony was not as I had played it before. It was in fact a deceptive cadence at the end of the first half and not an authentic cadence. Their experience of singing on authentic cadences drew their attention to the character of the deceptive.

Students noticed that the second theme is transformed to the minor in the recapitulation. This then lead to a 'dictation exercise'. By that I mean that I asked the students to sing the theme in minor with the appropriate solfa names.

Finally, after labelling the score, students were able to discuss the form of the whole movement. Their ability to dissect the score into meaning sections by listening gave them a means of comparison of sections (there were no problems of having to work out transpositions of themes because they had identified the themes aurally) and so a frame for further discussion. In subsequent lessons in the year, we have used this piece, and this

experience, as a starting point to compare with other pieces, which were learnt in a similar fashion, to lead to an understanding of sonata form.

In conclusion, even though no singing was used directly with the symphony (except for the preparation of singing one of the themes and improvising upon another), singing was used in all of the preparation. It was the singing that gave the students the aural experience that led to an understanding of the piece. In the process, the students were able to develop a range of skills, such as dictation, improvising, harmonic understanding, in a way that was unified by a common purpose. That was, to analyse a work from a symphonic movement. The singing was supported, in this case, by canons, which had been prepared as sight-reading exercises and giving an aural experience, and with short choral pieces that highlighted a particular concept for the students to study.

(See Appendix #2 for examples of the students' work.)

Model 2: Peñalosa, *Agnus Dei*, Missa 'el ojo'

In this second model, I would like to present an example for a single lesson and to show how singing and practical activities, which include skill development (part singing, aural skills, improvisation, reading), can lead to an understanding of a particular piece.

Context

In February of 2016, I was invited to work with the chamber choir of the National Youth Choir of The Netherlands in a workshop situation. This is a choir of 24 singers aged 16-20, mixed voices. The choir works together once per month for rehearsals, vocal training and musicianship training. Along side this they receive weekly musicianship classes in smaller groups. This choir works with guest conductors and while working with one guest conductor they tried to learn the 'Missa el Ojo' by Peñalosa (1470-1528). This is a group that sings well however, this particular piece had presented difficulties in rhythm. The choir was finding it difficult to learn the piece because of these difficulties.



My task was to teach the piece in such a way so that I can teach the rhythm of the piece to the choir so that they could understand it and thus to enhance their performance. The lesson was to be a musicianship lesson rather than a rehearsal for a performance and so I would have to teach the piece in such a way that the students could understand the key concepts for themselves and to utilise those concepts. I, therefore, saw this as like any other music theory lesson and a perfect opportunity to see how singing and performance can lead to understanding through the development of skill while using vocal repertoire.

In order to teach this piece, I firstly had to analyse the piece for myself. I had been told that during previous rehearsals there had been a lot of trying to count the complex rhythm patterns while someone would keep a steady beat for them. This piece is a typical Renaissance choral work that is highly polyphonic, melodically and rhythmically, yet is written out with modern bar lines. My objective became to help the choir to understand the music without bar lines by understanding how each voice is independent of the others and has its own beat structure, in addition to its own rhythm structure. I felt that the solution would be to understand and feel how the beats of each independent voice were based on groups of two and three (that is group of quarter notes, thus forming beats of half notes and dotted half notes)

In my analysis of this piece, I chose to write out the parts of the choir (not the tenor as it was just a steady cantus firmus) as individual parts with no bar lines (this means that any notes tied over the bar would now be written as one note.)¹⁴ On these new scores I marked in the

¹⁴ See appendix 3 for the original score as used by the choir (CPDL.org) and for my rewritten parts.

rhythmic structure of the piece by placing slurs over a group of three notes micro-beats¹⁵ which make up a macro-beat and leaving the others unmarked. After this preparation I was able to find that there are some basic rhythmic patterns in the music which reoccur. These are as follows:

Groups of 3 micorbeats	Groups of 2 microbeats
	

Understanding that this piece is fundamentally constructed out of these basic rhythm patterns meant that I was able to focus my lesson and to lead the students towards the discovery of the music.

Following is the lesson plan and commentary.

(See appendix #3 for scores and a fuller description of the activities used in this model)

¹⁵ A macro-beat is the main strong beat that is felt throughout while a micro-beat is the basic subdivision. Micro-beats are either groups of two or groups of three. Gordon (2004)

- Warm up¹⁶

Chevaliers: Moving to different time signatures of 2 and 3 beats.

Ball game: 2 beat pattern – bounce, catch
3 beat pattern – bounce, catch, throw

Cum decore: Accompany the song with actions in groups of 3, 3, 2 or 3, 2, 3
3 pattern – tap shoulder R shoulder with RH, click fingers RH, Click LH
2 Pattern – clap hands, tap back of hand

With partner make the 2 pattern clap own hands, clap partner's hands

Perform in groups of four. Both patterns together.

These two songs and games involve moving to groups of two and three. The first song, the time signature changes and the game encouraged a feeling of the change. The second song was in a regular four group throughout but the actions were contrary and so created a polyphony of ever changing groups.

- *Hey Ho* (Byrd)

Learn song aurally. Discover how to fit the patterns of 2 and 3 to the song
(using movement patterns from *Cum Decore*)

I taught this song aurally. The movement patterns from *Cum decore* (groups of two and three) became the base for all activities so that the choristers had an experience on which to fall back and to link to each new activity. The choristers had to discover how the underlying groups two and three changed in the song (hemiola). They then sang this song in canon.

- Bach Canon BWV1072

Using patterns of 2 and 3
Introduce more rhythms patterns and names
Improvisation transforming beat patterns

In this exercise, I firstly asked the choristers to read the canon by Bach, which is a simple piece based on scale patterns. They then had to improvise patterns of their own. The next step was to improvise by changing the basic beat structure (for example, changing the song into a piece in $\frac{5}{8}$). In my analysis of the Peñalosa, I was able to reduce the piece to a set of rhythm patterns.

¹⁶ Activities taken from Geoghegan & Nemes (2014)

They were then encouraged to use some of the rhythm patterns from the piece in their improvisations.

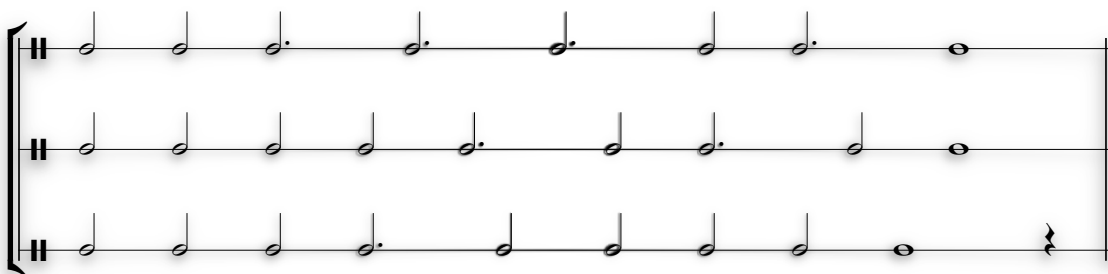
- Dictation

Taken from motives in the *Agnus Dei* (soprano, alto and tenor lines taken from bar 10 to 15 in the score)

I chose one part of the *Agnus Dei* as a dictation exercise. Three exercises were given (a soprano, alto and bass line. The tenor only had a *cantus firmus* in long note values, however everyone had to do all of the dictations). This dictation was done in carefully worked out steps (framed dictation – meaning that the students only needed to focus on one of two elements of the music at any time. This means that they could instead focus on other skills such as two-part thinking)

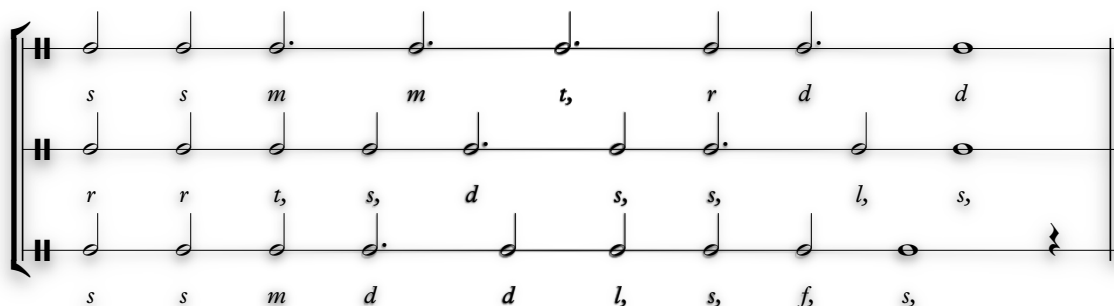
Clap the basic beat pattern of the phrase showing groups of 2 and 3.

Each line was done separately. After which, the choristers showed their answers through performance by using the actions of two and three as taken from the game accompanying *Cum decore*. This pattern is simply the macro-beat, that is, the rhythmic patterns have been stripped away to leave only the basic beat structure.



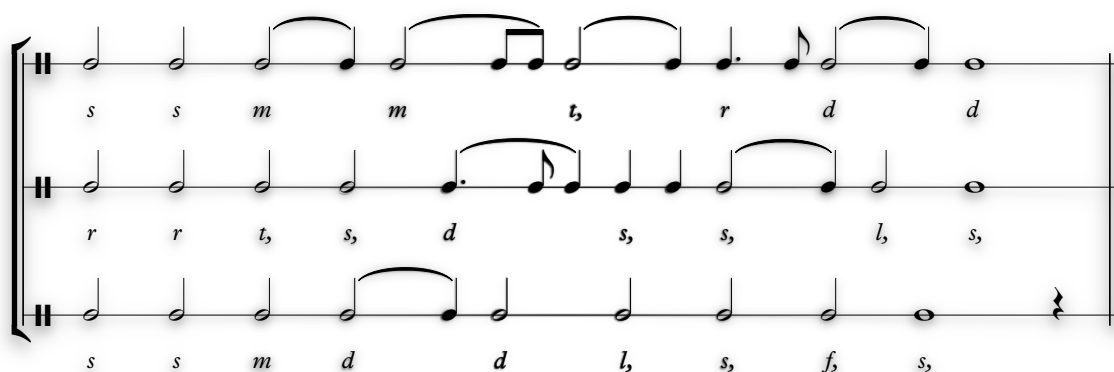
Add pitch of first note of each group.

While the choristers clapped the beat pattern, I sang a single pitch for each note. After singing back what they could hear they could write it down.



Add the original rhythm patterns of the motive while singing given notes.

As the choristers clapped and sang their answers, I then clapped and more complicated rhythm pattern using rhythms that they had used in the Bach improvisation. The students, again, wrote it down after they could clap back what I had performed.



The final step was to show the complete answer with new pitches for every rhythm value. The choristers performed it by reading

s s m d m r d t, l, r t, d t, d
 r r t, s, d t, l, s, l, s, s, l, s,
 s s m d d d l, d s, f, s,

- *Agnus Dei*

The final step was to go to the score of the *Agnus Dei*. For this lesson, I had prepared a score with no bar lines. The choristers then discovered the music from the dictation in the score and they performed once again. They were then given time to study the rest of the score. I had told them that I had marked in when there was a rhythm group of three, everything else was to be assumed to be a group of two.

After a short moment of study, the choir was able to perform the entire movement with only occasional mistakes. I was able to observe that individuals were instinctively moving to the beat groups in their individual lines of music.

- Extension

A final exercise was to sing the canon *Golpe* for fun. This Latin American piece makes use of changing time signatures between $\frac{3}{4}$ (a macro-beat with two micro-beats) and $\frac{6}{8}$ (a macro-beat with three micro-beats) and so was a moment to practise what had been learnt in a new situation.

Conclusion

I feel that the choir sang with understanding of the structure of the music. Feed back from the choir and the conductor was positive. As the choir had struggled to learn this piece well over a period of several weeks it was encouraging for the choir and for me to be able to achieve the standard that they did within a 90-minute lesson.

Despite movement being central to this lesson it was nevertheless singing that held it together throughout. This group sing very well and it was through this practical activity that the choir was able to internalise the theoretical concept and then to translate in into performance.

The lesson involved: learning by ear, singing and moving, dictation, discovering in music (*Hey ho* and *Agnus Dei*), improvising, reading.

(See Appendix #3 for the scores of the songs used in this lesson, the analysis of the rhythm patterns in the Pennalosa, and the score that I created for the choir.)