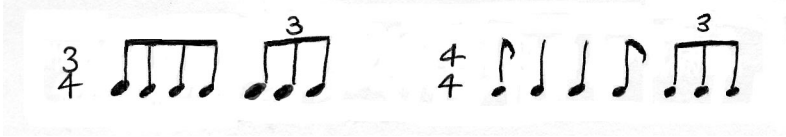


Teaching Plan for Elegie Op. 24 by Gabriel Fauré (1845-1924)

Etude/Exercise to supplement this piece: Dotzauer Intermediate Studies #43 (16ths/triplets)
Practice C minor and Ab Major scales with following rhythmic patterns:



SKILLS my student will develop and integrate:

1. Student will learn to play the C minor, Ab Major, and Whole tone scales with accurate intonation
 - a) Student learns standard scales with basic fingering patterns first, then finds passage of the piece using each scales and explores any differences in fingerings patterns needed for that passage (same notes, different fingering)
 - b) Student plays scales with rhythm patterns (above)
 - c) Legato bowing can be added to simple rhythm, then complex rhythm.
 - d) Whole tone scale—student explores whole tone scale starting on Ab in lesson, then is given an assignment to change starting note and see how many whole tone scales are possible, write on manuscript and practice. (Answer: only 2 possible scales)
2. Student develops vibrato with an expanded range of speeds and widths
 - a) Review shaking arm motion from elbow
 - b) Practice speeding up/slowing down oscillation through agitating then relaxing arm.
 - c) Practice wide, medium and narrow vibrato, then create combinations of vibrato.
 - d) Student explores in different ranges on instrument, with different volumes to discover qualitative changes in tone.
3. Student will demonstrate skill in shifting accurately using visual, aural, and spatial knowledge of intervals on the instrument.
 - a) Student will highlight notes from selected passages of the piece on a map of the fingerboard in order to visualize distances between fingers in one position on one string, between notes in different positions and between notes across strings.
 - b) Student will practice the selected passages verbalizing the intervals heard, the intervals shifted and the intervals felt crossing strings.
 - c) As the left hand, guided by inner visualization and checked by the ear, learns the shifts; the student also practices the coordination of the bow with the shift, making decisions as to where to place the bow changes with regard to the shifts.

KNOWLEDGE my student will understand:

1. Student will learn about the time period and nature of French Impressionist style, similarities between art and music, and ultimately how it influences performing style.

a) Look up French Impressionism on internet, find examples of paintings of Cezanne, Degas, Monet, Renoir. Discuss how artists depicted the general impression of a scene, reflected light, dreamy quality of many, rather than detailed depiction. Talk about invention of camera, desire by artists to capture something more intrinsic than simply the image on canvas.

b) Music: Debussy, Ravel most famous. Musical impressionism emphasized tonal color and mood rather than formal structures such as the sonata and the symphony. Use of whole-tone scales, and more complex harmonies (9ths, 11ths) open, parallel fourths and fifths, use of modes.

c) Find examples of characteristics in Fauré. Explore sounds on instrument that are "impressionistic"

d) Listen to examples of other French Impressionist music

2. Student learns about ternary form in music

a) Basic ternary form...what children's pieces are ternary? Student assignment: think of simple pieces in ABA and play them (by ear) at next lesson. What are some more complex pieces already played by the student in this same form?

b) Label sections of Elegy, write list of sections on paper, then see how sections can be divided. How is the Elegy not precisely simple ternary form?

c) How does the understanding of Impressionist music tie into a looser sense of structure? What did Fauré do to create both form and freedom of form?

3. The student will demonstrate understanding and integration of cross-rhythms (2 against 3).

a) Student pats one rhythm with each hand on its bilateral leg. Vocalize the words, "Nice Cup of Tea" along with the patschen in order to keep track of when each note of each rhythm falls in the sequence of execution.

b) Vocalize "1-2-3" while bowing the 2-group and vice versa in order to begin to sense a division of the mind in which one side feels the 2-group and the other feels the 3-group and both sides begin to integrate the two groups and still track each.

c) Student is able to maintain consistency while playing triplets against a duple rhythm in accompaniment, and vice-versa.

EXPRESSION/AESTHETICS my student will explore, develop and find meaning in:

1. Student will discover ways to relate vocal expression, physical expression and imagery to the way moods are expressed on a stringed instrument.

- a) Student listens to recording and writes colorful and descriptive words in the music for each new section
- b) Conversation in lesson about pain and grief of loss, understanding different stages of grief
- c) Student will explore ways to “act out” those descriptions and emotions, vocally or physically—or colorfully describe a scene that the music seems to depict (i.e., anguish, crying, gasping, despair, anger, nostalgia, resignation, apparitions, a graveyard, etc.)—and then transfer these sounds, gestures and images to the cello to create related sounds.
- d) Student will experiment with vibrato of varying speeds and widths to discover the quality that best suits the desired expression.
- e) Student explores shifts that are an extension of the mood being created (i.e., exhausted, passionate, angry, forceful, etc.)

2. Student will explore ways that compositional devices are used to heighten expression of emotions in music

- a) Explore how whole tone scales differ from a regular major or minor scale (no tonal focus, fewer notes, basis for tritone)
- b) Discover the difference between a cadence that finishes on a I chord and one that finishes on a VI, and other harmonies that influence the expressive effect.
- c) Listen to recording, listening for as many compositional elements as he can hear that create the different moods in each of the sections (tonal shifts, texture changes, register changes, dynamics, etc).

3. Student explores the possible meanings of the tonality in music.

- a) The student listens to a variety of intervals used in the Elegy, both consonant and dissonant, and describes these in words.
- b) Explore the question: Why would a composer deliberately use dissonant intervals in a primarily tonal composition? What other pieces have meaningful dissonances?
- c) After creating a verbal description of the emotional contour of the Elegy (#1, above), teacher and student discuss why the piece nearing its end and supposed resolution, has some of the most clashing intervals imbedded in the rather tranquil ending.
- d) How do the piano and cello (viola) parts work both with and against each other?
- e) How does conflict manifest itself in the voice and the body? Could these sounds and physical states be created at the instrument? Student explores the relationship of physical approach to instrument and the sounds that are created.