

CREATING

Imagine (#1)
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PERFORMING

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ANALYZE (#4.2)
INTERPRET (#4.3)
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RESPONDING

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CONNECTING

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Dance Upon the Moon

PERFORMING

- I. Musicians **ANALYZE**: Rehearsals and performances are enhanced through understanding the structure and context of a work.
- A. This work's **form** is **introduction**, A, B, **interlude**, A', and **coda**. The introduction is present in measures 1-10.
- Which measures present the interlude? Coda? How do each of these **sections** relate to the introduction? Explain and support.
 - The form includes an A and an A'. Describe, compare and contrast these two sections. How are they similar? Different? Explain.
- B. Use musical terms and describe the B section. In which measures is it presented?
- What are some of its **musical characteristics**? Identify and describe.
 - How does it relate to other sections of the work? Compare and describe.

EXTEND: Some musical characteristics of a section are very obvious. Others are more hidden. Why is it helpful for a musician to be aware of and understand the characteristics of a work? How is this helpful when performing? Explain.

- II. Musicians **INTERPRET**: Rehearsals and performances of a work reflect a process of searching and experimenting with sound to understand and present creative intent.

The term **timbre** describes the quality of sound produced by a musician when performing.

- In which sections of the work might the vocal timbre be similar? Different? Explain.
- Why would a musician change their vocal timbre when performing this work? Justify.

EXTEND: The terms dark, bright, thick, thin, husky, shallow, and breathy are among those used to describe vocal timbre. Performers can change the 'color' of timbre to help their interpretation of a work. What changes in 'color' could be used when interpreting this work? Describe and demonstrate.

RESPONDING

Musicians **EVALUATE**: The judged quality of a work or performance is personal, based on informed analysis, interpretation, and established criteria.

How can changes in vocal timbre influence the response of an audience? Describe and explain.

EXTEND: In rehearsal, explore a wide variety of vocal timbre changes within the work. Perform for classmates. Decide which are most appropriate for a section(s) of this work.

KEY VOCABULARY

Form, Introduction, Interlude, Coda, Sections, Musical characteristics, Timbre

Dance Upon the Moon

Two-part and Piano

Words and Music by
Michael Jothen



With fervor (♩ = 116)

g^{ua} ----- *loco*

4 All Voices *mp* ----- *f*

Dance! Dance! I want to dance!

7 *mp* *cresc.* ----- *fp* ----- *f*

I want to dance, to dance, to dance, to dance!

Performance time: ca. 2:45

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10 *mp* *f*

I want to dance, to dance—

12 *mp* *cresc.*

— up - on the moon! I want to dance, to dance—

14 *f*

— up - on the moon! To dance, to dance,— to

16

play a - mong the stars! To leap and soar— each

18 *mp* *cresc.*
day for - ev - er - more! I want to dance, to dance,

20 *fp* *f*
to dance, to dance!

23 *mp* *f*
If I were danc - ing, danc - ing on the moon,

25 *mp* *cresc.* *f* *molto rit.*
if I were danc - ing, danc - ing on the moon, _____

27 (♩ = 52) *decresc.*

(close to 'n')

(♩ = 52)
8^{va}-

mf *p*

30 *p* *cresc.*

I I'd float

II I'd float *cresc.*

(8^{va}-) *cresc.*

33 *f*

I on the moon - light,

II on the moon - light, *f*

(8^{va}-) *f*