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| <b>Name:</b> Liam Callan        | <b>Date:</b> 11/28/2018  |
| <b>Grade(s):</b> HS             | <b>Voicing (choral):</b> |
| <b>Ensemble:</b> Symphonic Band |                          |

**1. Measurable Objective(s):** *(Measurable learning objectives use action verbs to describe what you want the students to be able to do by the end of the class, course, or unit)*

By the end of this rehearsal students will be able to play measures 115-177 with appropriate dynamics and phrasing.

**2. Required Prior Knowledge and Skills:** *(What must students know to be successful)*

- Ability to follow conducting in  $\frac{3}{4}$  both in 3 beat patterns and 1 beat circle pattern
- How to play minor scales (Natural)

**3. Review Needed:** *(What needs to be reviewed to reinforce prior learning related to this lesson)*

- G minor (harmonic)
- Staggering canon scales (3 part)
- Balancing chords (in scale warmup)

**4. Materials, Repertoire, Equipment needed:**

- 'Carol of the Bells' arr. Sean O'Loughlin – parts and score.
- Baton
- 68 Chairs
- 40 Stands

**5. Agenda:** *(list items to be taught and post – use large paper and dark marker if white board is not available)*

1. Warmup
2. Read Through
3. 115 Dynamics!
- 4.

**6. Lesson Sequence** *(be sure to list time in the pacing section)*

**Pacing**

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| <b>A. Brief Opening:</b> <i>(Teacher posted brief assignment that may be done</i> |  |
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| <p><i>independently. Brief reading writing, editing, or problem solving activity to ready them for learning – may be a question about the music that will be rehearsed or at the younger levels it may be a learning activity setting up for today’s lesson)</i></p> <p><b>What key are we in? (G minor), how do we play a G minor scale? (Natural 7<sup>th</sup>). Inevitably somebody will also play a nat 6, fix that.</b></p>  |  |
| <p><b>B. Warm-up and purpose of warm-up:</b> <i>(Add more than two as needed)</i></p> <p>1. <i>G minor scale played first in unison then in thirds (consonance)</i></p> <p>2. <i>G minor scale canonized first in 4ths, then 2nds</i></p>  | <p>1. 2 minutes</p> <p>2. 3 minutes</p>  |
| <p><b>Sight-reading/aural training</b> <i>(may be used to prepare for piece rehearsed)</i></p> <p>This is the 3<sup>rd</sup> time we’ve read the piece through, so it’s still rather new, but no sight-reading.</p>  |  |
| <p><b>Theory:</b> <i>(optional)</i></p>  |  |
| <p><b>Marked score:</b> <i>(problems/challenges to be addressed from score study)</i></p> <ul style="list-style-type: none"> <li>• Measures 115-157: the handoff between the saxes/horns and the flutes at different dynamic levels is going to mess with them. They’re going to want to play it at a level volume. Key is to get them to change dynamics suddenly without ruining the baton handoff.</li> <li>• Dynamic drop at 173 crescendo to 177 will be missed by many without pointing it out. Shape that.</li> </ul>   |  |
| <p><b>Title/Composer</b> <i>(rehearsal procedure, mm numbers, teaching strategies)</i></p> <p><i>(mm-and objective for those measures)</i></p> <p>Carol of the Bells - Sean O’Loughlin</p> <ul style="list-style-type: none"> <li>• <b>Run through entire piece</b></li> <li>• <b>Dig into 115-157 focus on dynamic contrast and phrasing</b></li> <li>• <b>Play 157-177 to give students a bit of a release from playing delicately, second time through focus on the Subito piano – crescendo from 173-177</b></li> <li>• <b>Play from 115-end</b></li> <li>• <b>Run full piece</b></li> </ul> | <p>4.5 minutes</p> <p>6 minutes</p> <p>5 minutes</p> <p>3 minutes</p> <p>4.5 minutes</p> |
| <p><b>C. Assessment:</b> <i>(What evidence will show that the students understand?)</i></p>  |  |

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| <p><i>Describe the assessment used – formal and informal assessments based on learning objectives)</i></p> <p>On final play through listen to brass and woodwind sections to make sure they've actually internalized the dynamic changes made at 115-157 when put into the larger context of the piece.</p>   |                    |
| <p><b>D. Closing/Wrap-up:</b> <i>(This is a recap of the key learning of the day to check for understanding. Could be a ticket to leave as individuals or group answers)</i></p> <p>Play through entire piece, make sure band internalized changes made from 115-157 in bigger picture.</p>   | <b>4.5 minutes</b> |
| <p><b>E. Follow-up in future rehearsals:</b></p>  |                    |
| <p><b>7. Accommodations:</b> <i>(a. Special Needs, b. ELL etc. )</i><br/> I made enlarged copies of the timpani parts for one of the percussionists that has macular degeneration and gave him specific measures to boldly circle on his parts to remind him where he is.</p>   |                    |
| <p><b>8. Teacher Reflection/Self-Evaluation:</b> <i>(a. Reflect on the process and include student responses b. Rethink &amp; Revise - what could you have done differently to improve the outcome of this lesson)</i></p>  |                    |
| <p><b>9. National Standards:</b> <i>(Creating, Performing, Responding)</i></p> <p>MU:Pr4.2.E.1a Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.</p> <p>MU:Pr6.1.E.1a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.</p> <p>MU:Re7.2.E.1a Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.</p> <p>MU:Re8.1.E.1a Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.</p> |                    |
| <p><b>10. State Standards:</b> <i>(Singing, Reading &amp; Notation, Playing</i></p>   |                    |

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| <p><i>Instruments, Improvisation &amp; Composition, Critical Response, Purposes &amp; meaning in the arts, Role of artists in communities, Concepts of style, stylistic influence &amp; stylistic change, Inventions technologies &amp; the arts, Interdisciplinary connections)</i></p> <p>2.12 In a choral/instrumental ensemble or class: sight-read, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6*</p> <p>3.12 Perform an appropriate part in an ensemble, demonstrating well developed ensemble skills</p> <p>5.12 Demonstrate an understanding of how musical elements interact to create expressiveness in music</p> <p>5.13 Demonstrate knowledge of the technical vocabulary of music</p> |  |
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