

<b>Name:</b> Liam Callan	<b>Date:</b> 9/26/2018
<b>Grade(s):</b> HS	<b>Voicing (choral):</b>
<b>Ensemble:</b> Jazz Ensemble	

**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 lesson students will be able to confidently and accurately play the rhythms of the background figures and shout chorus between measures 45 and 77.

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

1. Advanced technical ability on their instrument
2. Confident grasp on rhythmic reading in 4/4 using 'time train' and 'rhythm sheet' techniques.

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

1. Counting 'Rhythm train' in 5/4 (5 to the floor)

**Materials, Repertoire, Equipment needed:**

- Score and parts for Stan Kenton's 'Decoupage'
- Rhythm sheets handout

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

1. Rhythm sheets
2. How about 5/4
3. 69-77
4. 45-61
5. 61-69
6. Put it all together

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

**Pacing**

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<p><b>A. Brief Opening:</b> <i>(Teacher posted brief assignment that may be done 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>Select 2 students to share a member of the Kenton band that they researched and share the notes on their playing with the class to help inform their interpretation.</p>	
<p><b>B. Warm-up and purpose of warm-up:</b> <i>(Add more than two as needed)</i></p> <p>1. Read through a page of the rhythm sheets hand-out to get student’s reading warmed up.</p> <p>2. Play through the same page of rhythm sheets on Bb concert scale to warm up chops (Change notes every measure)</p>	<p>1. 2 minutes</p> <p>2. 2 minutes</p>
<p><b>Sight-reading/aural training</b> <i>(may be used to prepare for piece rehearsed)</i></p> <p>Reading the backgrounds from 45 to 69 in ‘rhythm train’ technique will push players to internalize the rhythms they’re counting.</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> <p>Lots of anticipations on the + of 2 and 4 that don’t line up in polyphony in the backgrounds. Particularly between 61 and 69. This will be the most challenging section. Mm 66, 67, 68 with the feel change will also be difficult for saxes to internalize.</p>	
<p><b>Title/Composer</b> <i>(rehearsal procedure, mm numbers, teaching strategies)</i></p> <p><i>(mm-and objective for those measures)</i> Kenton ‘Decoupage’</p> <p><u>69-77:</u> Clapping rhythm train and counting shout. Entirely rhythmically concerted, focus on accents on second and third passes. Play and exaggerate articulations.</p> <p><u>45-61:</u> Clapping rhythm train and counting backgrounds – Trombones, saxes. Play through parts afterwards, rhythm section continuing time train (Bass walking)</p> <p><u>61-69:</u> Clapping rhythm train and counting polyphonic backgrounds one section at a time, play it through each section – Trumpets, Trombones,</p>	<p>6 minutes</p> <p>4 minutes</p> <p>12 minutes</p>

Saxes. Put it all together clapping, then play it all together.	
<p><b>C. Assessment:</b> <i>(What evidence will show that the students understand? Describe the assessment used – formal and informal assessments based on learning objectives)</i></p> <p>Students will count and perform the rhythm train at 61-69 to demonstrate their ability to count and perform accurately the polyphonic rhythms in the hardest section of this lesson.</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>Clap through 45-77, and then play through the whole section with soloist improvising overtop during solo section.</p>	
<p><b>E. Follow-up in future rehearsals:</b></p>	
<p><b>7. Accommodations:</b> <i>(a. Special Needs, b. ELL etc. )</i></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><b>10. State Standards:</b> <i>(Singing, Reading &amp; Notation, Playing 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>3.14 Perform with expression and technical accuracy a large repertoire of solo and ensemble literature representing various genres, styles, cultural and historical periods, with a level of difficulty of 5, on a scale of 1 to 6*</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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