

O'Keefe Lesson Plan

Date: 2/15/17 **Class:** Roosevelt HS Orchestra **Grade Level:** 9th Grade

Objective: In the context of the repertoire, students will be able to:

1. Play correct rhythms and maintain a steady pulse in the appropriate 6/8 feel
2. Play correct notes in tune with the ensemble
3. Play phrases with appropriate direction and style

Assessment: Students will demonstrate proficiency in keeping a steady pulse, accuracy of notes and intonation, and appropriate phrasing and direction through their engagement in performance of these skills within their repertoire. Students will also show understanding of these concepts through verbal interaction with the teacher as well. The teacher will evaluate informally by providing direct feedback to students throughout the lesson.

Materials:

Elgar: Serenade for Strings mvt. 1 (m. 1 to m. 46)
Pencils

Time Frame: 12 minutes

Sequence:

Main Section:

Run piece from beginning to letter C (m. 1 to m. 46) (1:30)

1st Chunk – m. 1 to m. 15 (5:00)

<i>Micro-Objectives</i>	<i>Teaching Strategies</i>
<p>(s.w.) maintain steady pulse in 6/8 meter feel.</p> <p>(s.w.) not slow tempo during held notes or during rests.</p> <p>Violas will play the opening motif with appropriate phrasing and style.</p>	<ul style="list-style-type: none"> - (t.w.) clap eighth note subdivision while Ss play - ensemble plays straight eighth notes on an E at a consistent speed in 6/8 (with emphasis on beats 1 and 4) - Ensemble plays straight eighth notes on an E while one section plays their actual part - In m. 3 – 5, take out the ties and play the held notes as eighths so that they are repeating the notes to maintain steady pulse (<i>vocally demonstrate this for Ss</i>) - (t.w.) sing two options for the direction of the Viola motif, and have Ss choose which one they'd like to play

2nd Chunk – m. 15 to 34

(2:00)

<i>Micro-Objectives</i>	<i>Teaching Strategies</i>
<p>(s.w.) maintain tempo through the style change at m. 13</p> <p>(s.w.) slow down in the four measures before B, and then play “a tempo” right at B.</p> <p>Cellos and bass will bring out the pizzicato notes at 4 before B, and play with appropriate style.</p>	<ul style="list-style-type: none"> - use same technique of taking out the ties from before to practice maintain the tempo in the transition from m. 12-13 - (t.w.) sing to model the ritardando and transition into B - Ss write “ritardando” into their parts beginning at 4 before B, and “a tempo” right on B - (t.w.) present the idea of two bars of 3/8 at B instead of one continued bar of 6/8 so that there is a sudden change and clear separation of style - experiment with more or less space right before B as a tool to get Ss to watch and get right back on tempo

3rd Chunk – m. 32 to 46

(3:00)

<i>Micro-Objectives</i>	<i>Teaching Strategies</i>
<p>Sections will play held notes in tune</p> <p>(s.w.) maintain pulse throughout the held notes <i>(note: violas control tempo in this section)</i></p> <p>(s.w.) play appropriate phrasing with implied direction on the tied phrases</p>	<ul style="list-style-type: none"> - cellos and violins play their notes out of time without and with each other - sing correct pitches and then play them - violas will play staccato notes shorter for clarity and emphasize beats 1 and 4 when they have straight sixteenths to drive the pulse - verbally discuss the direction of the 4 bar phrases (t.w. give vocal model for this) - emphasize the first note of each legato strain and begin it with more volume

Closure Activity:

(1:30)

Run piece from beginning to letter C