

O'Keefe Lesson Plan

Date 3/08/17 Class Roosevelt HS Freshman Band Grade Level 9th Grade

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

1. Play 16th note runs evenly
2. Shape phrases appropriately
3. Create balance in heavily textured sections of music

Assessment: Students will informally demonstrate proficiency in the objectives through their performance of their repertoire. The teacher will assess students' abilities to perform 16th notes cleanly and evenly by using a rating scale to measure precision, and will also evaluate the other objectives informally by providing direct feedback to students throughout the lesson.

Materials:

Bizet/Bocook: Farandole
(m. 46 to m. 86)
Pencils

Time Frame: 15:00 minutes

Sequence:

Main Section:

Run piece from m. 46 to m. 86

WARMUP

(2:00)

<i>Micro-Objectives</i>	<i>Teaching Strategies</i>
<p>WARMUP: (s.w.) link breath with movement and naturally deepen inhalation by stretching muscles</p> <p>(s.w.) budget their air and crescendo to the end of measured breaths</p>	<ul style="list-style-type: none"> - (s.w.) take deep breaths while stretching in various poses (eagle pose, standing side stretch, and tricep stretch) - (s.w.) will breath: in for 4, out for 4 in for 6, out for 6 in for 2, out for 1 <p>....segue into measure 46 by asking Ss to think about budgeting their air in each phrase the same way they just did in their warm up exercise (<i>reason: they tend to give up on phrases halfway through in terms of their air</i>)</p>

1st Chunk – m. 80 to m. 85

(6:00)

<i>Micro-Objectives</i>	<i>Teaching Strategies</i>
<p><i>Run-through of main section:</i> (s.w.) review and retain concepts from previous lesson</p> <p><i>m. 80 – m. 85</i> (s.w.) perform 16th note runs evenly</p>	<p><i>Run-through of main section:</i></p> <ul style="list-style-type: none"> - Run through entire section (m. 46 – m. 86), and stop only if needed to remind them about articulations discussed last week <p><i>m. 80 – m. 85</i></p> <p><i>Possible interventions for 16th note runs:</i></p> <ul style="list-style-type: none"> - (t.w.) explain reasons for why 16th notes are not lining up (<i>they are being passed between different sections, students are rushing/dragging, and the notes have not been internalized yet</i>) - Tongue each note at a very slow tempo - play 16th notes with the slurs at slow tempo with percussion metronome - (t.w.) ask Ss to put more front on the articulation each time a slur begins (<i>heavier articulation</i>) - (s.w.) play one group of sixteenth notes, rest for an imaginary beat, then play the next set of sixteenth notes, etc. (reasoning: to give Ss time to process each beat and the four notes that are coming next) - (s.w.) play a whole measure, then rest for a measure, etc. <p>-</p> <p>ASSESSMENT (on the 16th note passage): Before working on it, have Ss play through it and then rate their precision on a scale of 1 through 5 shown on their fingers. (1 being the least even, 5 being the most even) Then, after working on it, ask Ss to rate themselves again. (t.w.) rate both times to compare and assess progress as well.</p>

2nd Chunk – m. 54 to m. 58

(3:00)

<i>Micro-Objectives</i>	<i>Teaching Strategies</i>
<p>- accompaniment will add shape to their phrase</p>	<ul style="list-style-type: none"> - (t.w.) sing two different options for Ss to choose how they would like to shape the phrase: <ol style="list-style-type: none"> 1) cresc for 2, dim for 2, repeat 2) cresc for 1, dim for 1, repeat - (s.w.) play whole thing the quietest they can - (s.w.) play the loudest they can with a good sound - (s.w.) play through the whole phrase with their chosen shape, utilizing those two extremes that

they just played (*note: it's not about exact volume levels, its about the strength of what happens in between*)

3rd Chunk – m. 72 to m. 80

(3:00)

Micro-Objectives

(s.w.) will create balance in heavily textured section

- fast lines will decorate the texture rather than compete with the texture

Trombones will carry full breath through the ties and play appropriate phrasing with implied direction

Teaching Strategies

- (s.w.) “dut” all the notes with and without fast lines (*reason: to expose counterpoint and bring out clarity of texture*)
- (s.w.) raise their hands if they think their part is the most important part – those with raised hands will bring their lines out, while the others will come down as to not compete with the others

“By taking away the long notes, we take away the security everyone feels in the texture. There’s nowhere to hide, so you are more accountable for what you play.”

- (t.w.) remind trombones of the warmup exercise and ask them to budget their air in the same way so that they can crescendo to the bottom of their descending lines (*provide vocal model as well*)

Closure Activity:

Run piece from m. 46 to m. 86

(1:30)