



**CALIFORNIA STATE UNIVERSITY, LONG BEACH**  
**BOB COLE CONSERVATORY OF MUSIC**  
**MUSIC EDUCATION**

ENSEMBLE LESSON PLAN REQUIREMENTS *Revised: 1/20/2017 Music Education, Cole Conservatory of Music*

NAME:	Tom Terrell	<i>CHECK ✓ BELOW</i> <input type="checkbox"/> Lesson Plan <input type="checkbox"/> Rehearsal Plan
SCHOOL:		
GRADE/LEVEL:	9-12	
SUBJECT:		<i>Where in the UNIT does this occur?</i> <input type="checkbox"/> Beginning <input type="checkbox"/> Middle <input type="checkbox"/> End
INSTRUMENTAL:	Advanced Symphony Orchestra	
CHORAL/VOCAL:		
OTHER:		

**Musical Work:** Aragonaise from Carmen Suite No. 1

**Concept Focus:** Waltz style with modal interchange (I – vi harmony)

**Performance Focus:**

**Prior Knowledge:** Can play a D Natural Minor scale, A major triad. Can play in 3/8 time signature, syncopation in simple triple meter.

**Student Learning Outcome(s) (SLO):** Students will stylistically perform a Spanish waltz in 3/8 time signature; students will articulate, audiate, and perform I – iv modal interchange progression (major tonic to minor subdominant)

**Essential Question(s):** *See Core Arts - Summarize the meaning of your lesson into one or two questions the students can answer.*

**Enduring Understanding(s):** *See Core Arts - What permanent, big idea(s) will students learn from this lesson?*

<b>National Core Arts Standard</b> <i>that best addresses each SLO.</i>	<b>California Music Content Standard</b> <i>that best addresses each SLO.</i>
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**Materials/Equipment Needed:** *List all materials needed by both students and teacher.*

**Accommodations (Special Needs/EL):** *What lesson accommodations will you make/from whom will you seek advice?*

**Vocabulary:** *List all academic and tier II language used by teacher.*

**Anticipatory Set/Introduction/Pretest:** *How will you grab students' attention? What activity will you do to test whether or not they already know or can demonstrate what you plan to teach in this lesson?*

**Guided Practice:** Describe how the students will practice the new skill with you. Design lesson step-by-step and state how you will check for understanding Include T: (teacher) / S: (student) what will be demonstrated or spoken. Include a timeline to show you have considered how much time each activity may take.

<u>Time allocation</u>	<u>Measures</u>	<u>Issue/Concept</u>	<u>Strategies/Activities for Performance Goals</u>	<u>Strategies/Activities for Concept Goals</u>	<u>Assessment(s)</u>
			<ul style="list-style-type: none"> <li>• Multiple learning modes—visual, aural, kinesthetic</li> <li>• NCCAS labels—create, perform, respond</li> <li>• Scaffold the learning</li> <li>• Script using strategies (teacher) and activities (student)</li> </ul>	<ul style="list-style-type: none"> <li>• Multiple learning modes—visual, aural, kinesthetic</li> <li>• NCCAS labels—create, perform, respond</li> <li>• Scaffold the learning</li> <li>• Script using strategies (teacher) and activities (student)</li> </ul>	<ul style="list-style-type: none"> <li>• Informal/formal</li> <li>• Teacher observation, student self-assessment, peer assessment</li> <li>• Vary your assessments</li> </ul>
		Rhythm		S: Play through rhythm exercises	
		<ul style="list-style-type: none"> <li>• Entrance on upbeat (beat 2 of 3/8)</li> </ul>		Strategy 1: T: Stomp on count 1 (rest) then play on upbeat (2) – teacher models (singing), repeat one-bar of just eighth-notes. S: Stomp then sing S: (On concert A) Stomp-play-play Stomp-play-play T: add sixteenth notes to beats 2 and 3, models rhythm exercise S: Sings then plays, as rhythm exercise	Students feel the down beat by stomping on 1 and entering on 2  Teacher sees and hears correct entrance of upbeat
				Strategy 2: T: Model using <i>waltz</i> dancing, stepping left foot out on 1 and joining right foot on beat 2 (while also emphasizing with hands) S: Repeat action in slow tempo S: Models using singing rhythm from (exercises Movements emphasizing beats 1 and 2 indicative of waltz style) S: Repeats dancing and singing two-bar exercises T/S: Gradually increase tempo	Matched teacher model  Students and teacher feel a weight on the eighth-rest on 1
		Scale-Melody (additional lessons)		S: Play appropriate scale/arpeggio for the I and vi chords using D Melodic Minor	
		<ul style="list-style-type: none"> <li>• Distinguish I – vi harmony by playing arpeggios</li> </ul>		Strategy 1: T: Ask students to recite the note names of the D Melodic Minor scale, going down the line	Students reciting the scale degrees correctly down the line, both Teacher and Student assesses

		when chords occur		<p>for each note. Then write the scale on a dry-erase notation pad.</p> <p>S: Recite scale out loud in order; write on dry-erase notation pads the D Melodic Minor scale, both ascending and descending.</p> <p>S: Write melodic minor scale, with raised 6 and 7 scale degrees when ascending, and lowered 6 and 7 when descending.</p> <p>T: Ask students to build several 3 and 4-note arpeggios based on both the ascending and descending version of the scale</p> <p>S: Sr</p> <p>S: Plays scale ascending/descending without stopping</p>	<p>Teacher checks for mistakes</p> <p>Teacher continues conducting each note of the scale when correct notes are played</p> <p>Teacher/Student hears when students are fluent with the new scale</p>
				<p>Strategy 2:</p> <p>T: Notate on board A Major and D Natural-Minor scales</p> <p>S: Play A Major scale ascending/descending</p> <p>S: Play D Natural-Minor scale ascending/descending</p> <p>T: Ask students to circle which notes are different between the two scales</p> <p>S: Circles B(B-flat), C#(C), F#(F), G#(G)</p> <p>T: Asks to combine the scales starting on A, omitting doubled notes in common</p> <p>S: Notate on board starting on D</p> <p>T: Inform S to remove the F#, G#, and B from the scale</p> <p>S: Play the scale ascending/descending</p>	<p>Students play scales with no mistakes</p> <p>Teacher sees that all notes are correctly notated on the board</p> <p>Scale matches the example scale/melody exercise</p> <p>Teacher/Student hears when students are fluent with the new scale</p>

**(Optional) Independent Practice:** *How might students practice the new skill without you, e.g. pairs, section work, homework, etc.)*

**Closure:** *Students identification of the most important elements of the lesson. How will you teach for transfer? How will the students do this?*