

Lesson/Rehearsal Plan Example

Block 2: Symphonic Band

Class & Grade: 6-12 Symphonic Band

Class Length: 9:05am-10:40am (95 minutes)

Instructional Time: 45 minutes out of 95-minute block (split with Assistant Band Director)

Resources: Official printed score (or approved copy), sample recordings of pieces rehearsed (see appendices 1 & 2)

Pieces Rehearsed:

1. *Dorchester March* by Eric Osterling (15min)
2. *One Thousand Cranes* by Robert Sheldon (25min)

Goals:

1. Students will perform the *Dorchester March* in the appropriate march style, utilizing proper articulation, phrasing, interpretation, and tempo.
2. Students will perform *One Thousand Cranes* with sensitivity to blend, balance, intonation, phrasing, and emotion.

Objectives:

Dorchester March: SWBAT...

- Listen actively in order to blend, balance and tune while playing.
- Rehearse and play mm. 25-59 with careful attention to the weighing of voices, for example, ensuring that the lowest voices are the most prominent and the highest voices are the least prominent in order to create a full, strong sound.
- Rehearse and play mm. 25-59 with careful attention to shaping and phrasing, led by the melody voices.

One Thousand Cranes: SWBAT...

- Listen actively in order to blend, balance, tune, and connect with the conductor and peers while playing.
- Rehearse and play mm. 43-67 with careful attention to the phrasing of each melodic line as well as the rubato phrasing of the selection as a whole.
- Implement dynamics, articulations, and accuracy in attacks/releases from mm. 43-67.

National Core Music Standard(s) Addressed:

- MU:Pr6.1.E.IIa: Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire.
- MU:Pr6.1.E.IIb: Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

Florida State CPalms Standard(s) Addressed:

- MU.912.S.2.2: Transfer expressive elements and performance techniques from one piece of music to another.
- MU.912.S.3.1: Synthesize a broad range of musical skills by performing a varied repertoire with expression, appropriate stylistic interpretation, technical accuracy, and kinesthetic energy.
- MU.912.S.3.5: Develop and demonstrate proper instrumental technique.
- MU.912.O.3.2: Interpret and perform expressive elements indicated by the musical score and/or conductor.

Procedure:**Warm-Up (5min)**

- Teacher will begin rehearsal by leading students through a brief warm-up involving a concert Eb-major scale on whole notes in one octave. The teacher will define the purpose of the warm-up as one which not only warms up each individual player but also gets them listening to each other, focusing especially on blending and balancing as done in the style of both the *Dorchester March* and *One Thousand Cranes*.
- Following the concert Eb-major scale, the teacher will lead students through all major scales and arpeggios in the Florida All-State format.

***Dorchester March* (15min)**

- Teacher will reinforce the desired blend and balance for the piece, involving a greater presence of lower voices and a less of higher voices.
- The ensemble will rehearse first, mm. 25-59, listening for instances of blending and balance holistically. As necessary, the teacher will stop to reinforce such concepts as well as shaping, phrasing, and articulation.
- The ensemble will then go back to m. 25 and rehearse, placing emphasis on listening and balancing to not only the lowest voices but also with the melody in the clarinets.
- When the full sonority returns at m. 43, then, blend, balance, and articulation/style will be reinforced as necessary.
- As a review of concepts reinforced during the lesson, the teacher will end the segment with a run of the piece as a formative assessment of student understanding and application of knowledge and skills.

***One Thousand Cranes* (25min)**

- Teacher will begin the new segment by communicating to students the objectives for the rehearsal of the piece, which include attentive listening to match intonation, entrances, releases, articulations, dynamics, and phrasing while also connecting with the conductor to follow intentional tempo fluctuations.
- Students will play from mm. 43-67, stopping as necessary to address discrepancies.
- As necessary, the teacher will reinforce tone color in regard to the varying dynamic levels that occur throughout the section, and using supported air which will, in turn, contribute to better intonation and ensemble sound.
- To end the segment, the ensemble will rehearse from the beginning to m. 67 as a formative assessment of student application of prior rehearsals as well as concepts covered in the current session.

Procedural Modifications/Adaptations/Accommodations:

- Students who are unable to listen adequately as the result of a hearing impairment may write notes or color-code their parts to indicate where the phrases rise and fall, and where the volume increases and decreases.
- Teacher may write a list of rehearsal notes to send to ensemble as an aid to all, but particularly to students who struggle to organize and process feedback regarding performance.
- As necessary, the teacher may provide students with analogies and other creative representations, such as visual representations, of the desired blend and balance for the pieces. An example may include the well-known pyramid of blend and balance, or the “cupcake” model of blend and balance.

Assessment:**Formative Assessment:**

- The teacher will assess by listening while rehearsing the ensemble, providing appropriate feedback as necessary.
- The teacher will formatively assess the *Dorchester March* through a quick run of the piece at the end of the rehearsal segment in order to better understand students’ understanding and application of concepts covered during the segment, as well as what next steps must be taken to improve the band further. Formative assessment of *One Thousand Cranes* will also be conducted in the same manner from mm. 1-67.
- Students will listen and assess themselves and others formatively while rehearsing in order to adjust intonation, blend, and balance.

Summative Assessment:

- Students will be assessed summatively on performances of the pieces in March during the State Music Performance Assessment and concert.

Assessment Modifications/Adaptations/Accommodations:

- The teacher and/or students may record themselves during class to serve as a digital memory tool for listening and assessing performance.
- The teacher may provide students with a daily countdown to the Music Performance Assessment and/or concert to serve as a visual organizer for students who struggle to remember dates and responsibilities.

Appendix

1. *Dorchester March*, sample [recording](#) (hyperlinked)
2. *One Thousand Cranes*, sample [recording](#) (hyperlinked)