

Lesson/Rehearsal Plan Example

Block 3: Wind Symphony

Class & Grade: 9-12 Wind Symphony

Class Length: 10:45am-12:15pm (90 minutes)

Instructional Time: 45 minutes out of 90-minute block (split with Assistant Band Director)

Resources: Official printed score (or approved copy), sample recordings of pieces rehearsed (see appendices 1-4)

Pieces Rehearsed:

1. *Tonality-Shifting Warm-Up in F* by Chris Sharp (10 min)
2. *Farewell to Gray* by Donald Grantham (10 min)
3. *Rocky Point Holiday* by Ron Nelson (15 min)
4. *Un Cafecito* by Dennis Llinas (10 min)

End Goals:

1. Students will perform the “Tonality-Shifting Warm-Up in F” with special attention given to playing with a full ensemble sound (appropriate blend, balance, intonation, articulation, and consistency) as well as staying in tempo and matching note lengths together in both the chorale and arpeggiated sections, respectively at the Music for All invitational in Orlando, Florida on April 10th.
2. Students will perform *Farewell to Gray* with musicality and expression, achieved through a demonstrated understanding of using blend, balance, intonation, and phrasing to achieve such affect.
3. Students will perform *Rocky Point Holiday* with ferocity in accurate rhythms, articulations, style, and phrasing.
4. Students will perform *Un Cafecito* with attention to Latin style, achieved through consistent balance, togetherness in articulations and releases, and energy in delivery of phrases.

Daily Objectives:

“Tonality-Shifting Warm-Up in F:” SWBAT...

- Listen actively in order to blend, balance, and tune while playing.
- Listen and tune immediately on all chords of the chorale sections, especially those involving full-band unisons or open fifths.
- Create a huge, full, aggressive ensemble sound upon first attack of each chord and maintain consistency in quality and fullness of sound throughout.

Farewell to Gray: SWBAT...

- Listen actively in order to blend, balance and tune while playing.
- Review and play mm. 97-end with attention to phrasing, timing (entrances and releases), and intonation in order to achieve expressiveness.
- Rehearse and play mm. 67-97 with attention to timing, intonation, blend, and balance.
- Accurately and expressively perform mm. 67-end in context with all details rehearsed and reviewed.

Rocky Point Holiday: SWBAT...

- Listen actively in order to blend, balance, tune, and connect with the conductor and peers while playing.
- Read and rehearse rehearsal markings 8-11 with attention to correct timing of notes, rhythms, and phrases, beginning to think about how this section fits into the context of the piece learned so far.
- Review and play rehearsal markings 1-8, as well as the added 8-11, with attention to intensity and togetherness in articulation, dynamics, and balance.

Un Cafecito: SWBAT...

- Listen actively in order to blend, balance, tune, and connect with the conductor and peers while playing.
- Rehearse and play letters K→M, focusing on togetherness in attack, articulation, and style, first in brass/woodwind/percussion “choirs” and then together as an ensemble.

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.

Florida State CPalms Standard(s) Addressed:

- 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 (10 min)

- Teacher will begin rehearsal by guiding students through the “Tonality-Shifting Warm-Up in F.” Students will be expected to perform...
 - The chorale sections with special focus given to creating and maintaining a full ensemble sound using blend, balance, intonation, a steady and consistent airstream, and entering and releasing together on each note; and
 - The arpeggiated section with special focus given to articulating each note together, in the same style and using matched note lengths, and staying together in tempo.
- Teacher will guide students through the entire warm-up sequence, however special attention will be paid to the chorale sections, allowing students ample time to practice listening and adjusting immediately in order to tune, blend, and balance in each chord.

Farewell to Gray (10 min)

- Teacher will begin with a review of the previous section rehearsed, mm. 97-end, with focus on reinforcing phrasing, articulating and releasing together, and intonation, with the goal of achieving maximum expression. Sections within needing extra reinforcement will be rehearsed briefly before moving on.
- Once a quick review has been done, the ensemble will move backward in the piece to rehearse mm. 67-97, with focus placed on note timing and matching in duration, intonation, blend, and balance.
- As necessary, teacher will isolate certain sections to reinforce togetherness in blend/balance/intonation. For example, isolating brass and woodwinds from mm. 77-83 before putting the full ensemble together.
- Once students have achieved the desired blend/balance/articulation/timing in this section for the day, they will play in context mm. 67-end, making any final small adjustments and improvements as necessary.

Rocky Point Holiday (15 min)

- Teacher will begin by guiding student attention to rehearsal markings 8-11. The ensemble will rehearse this new portion with special attention to correct timing of notes and phrases, particularly in challenging parts such as bassoon and marimba.
- As necessary, the teacher may adjust tempo or instrumentation for rehearsal purposes to help scaffold student improvement.
- Following time spent on 8-11, the ensemble will review and play through the beginning through rehearsal marking 11, reviewing all prior concepts learned from the beginning to rehearsal 8.
- The ensemble will conclude this portion by making any final small adjustments and improvements as necessary.

***Un Cafecito* (10 min)**

- The ensemble will rehearse letters K→M, focusing on attack, articulation, and style. They will first play altogether, and then, in order to let students hear all the different lines and counter melodies, play in individual “choirs,” or arrangements:
 - Brass first
 - Woodwinds second
 - Percussion third
 - Then altogether again
- Teacher and ensemble will provide commentary and feedback as they go to make adjustments and improvements as necessary.

Procedural Modifications/Adaptations/Accommodations:

- Teacher may record student performance of any given repetition and post/share for students to go back, review, and in some cases, provide their own commentary and thoughts to serve as a mode of self-reflection, self-assessment, and peer-assessment, rather than just teacher feedback.
- In any of the pieces, but particularly in the difficult Rocky Point Holiday, the teacher may first have students play along with a recording – slowed down or at tempo – before having them attempt it alone.
- In order to understand how the different “choirs” fit into one another in the section of focus in *Un Cafecito*, the teacher may have students perform in other arrangements as necessary, such as brass and percussion, woodwinds and percussion, or brass and woodwinds, rather than just individual families.
- Teacher will make intentional use of body language to convey musical concepts such as dynamics, intensity, articulations, etc. rather than relying solely on verbal explanation.
- 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 will also consistently use visual cues and body movements/gestures to indicate phrasing, dynamics, articulations, etc.
- 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 each piece through a quick run of what has been covered in the session at the end of each segment. This will provide a more summative picture of students' understanding and application of concepts covered during the segment as well as inform what next steps must be taken in order to continue and/or improve student performance.
- Students will listen and assess themselves and others formatively while rehearsing in order to adjust intonation, blend, and balance.
- Audio recording may also be used as a source of formative assessment during rehearsals when appropriate.

Summative Assessment:

- Students will receive a daily grade for preparation and performance in class.
- Students will be assessed summatively on performances of all pieces, including the *Tonality-Shifting Warm-Up in F*, during their performance at Music for All in Orlando, Florida on Wednesday, April 10th. Students will be assessed again at the beginning of May during their Spring concert.
- Students will be assessed for a grade on performance quality through submissions of video recordings for each of the MPA pieces on Schoology.

Quality of performance during assessment will be considered on the basis of tone quality, accuracy of notes and rhythms, phrasing, intonation, and overall musicianship. In cases where appropriate, it will also involve the ability of the student to blend and balance with others around them.

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.
- The teacher may ask students to write notes for themselves based on feedback from teacher, peers, or as a form of self-assessment to reference for future progress and inform independent practice.

Appendix

1. *Tonality-Shifting Warm-Up in F*, [sample recording](#) (hyperlinked)
2. *Farewell to Gray*, [sample recording](#) (hyperlinked)
3. *Rocky Point Holiday*, [sample recording](#) (hyperlinked)
4. *Un Cafecito*, [sample recording](#) (hyperlinked)