

Lesson/Rehearsal Plan Example

Block 1: Concert Jazz Band

Class & Grade: 9-12 Concert Jazz Band (top jazz)

Class Length: 7:40am - 8:50am (70 minutes)

Instructional Time: Full 70-minute block

Resources: Official printed/scanned score (or approved copy), sample recordings of pieces rehearsed, jazz band instruments and equipment

Pieces Rehearsed:

1. *Whisper Not* by Benny Golson/edited by Christopher Crenshaw (20 min)
2. *Struttin' With Some Barbecue* by Louis Armstrong/arr. Alan Baylock (15 min)
3. *Tanga* by Dizzy Gillespie (25 min)
4. *Kenya* by Mario Bauza and Rene Hernandez (10 min)

FOR CONTEXT: The first three pieces, *Whisper Not*, *Struttin' With Some Barbecue*, and *Tanga* are all tunes that the band has been playing for a while and are preparing for the State-level Music Performance Assessment (MPA) on Wednesday, March 20th. Of the three tunes, two of them were also performed at the district-level MPA in January. *Tanga*, while being the newest tune of the bunch, has been rehearsed for about 5-6 weeks. *Kenya* is being prepared for the Spring Jazz Concert on Thursday, April 18th, among a collection of about 7-8 additional tunes, and is being performed upon recommendation by the band's lead trombone player and soloist on the tune. While the band began practicing this song 3-4 weeks back, it has not been rehearsed as an ensemble in about a week.

End Goals:

1. Students will perform *Whisper Not*, *Struttin' With Some Barbecue*, and *Tanga* with exceptional technique and attention to character and style, achieving "superior" ratings, at the Florida State Jazz MPA on Wednesday, March 20th, 2024.
2. Students will perform *Kenya* with exceptional technique and attention to style and clarity for the April Spring Jazz Concert, among a selection of additional tunes.

Daily Objectives:

Overall Objective: make final refinements on any area of particular concern in each of the pieces listed. The most common areas for improvement are consistency in tempo, consistency in following and executing dynamics, and clarity in fast passages.

****see next page for daily objectives specific to each piece****

Whisper Not: SWBAT...

- Consistently perform in tempo throughout the piece, but specifically in sections like...
 - The first solo section, where background figures and rhythm section all have quarter notes, and
 - The sax soli at letter H.
- Consistently perform accurate dynamics as indicated in the music throughout the piece, but specifically in sections like...
 - The sax soli at letter H – dynamics are often too loud coming out of the shout section, and
 - In the shout section itself, which does not consistently feature enough dynamics contrast from the rest of the tune.
- Perform the tune from top to bottom with consistency in tempo, dynamics, as well as clarity of articulation and style.

Struttin' With Some Barbecue: SWBAT...

- Consistently perform in tempo throughout the piece, but specifically in sections like...
 - Any instance of drum solos or fill; tempo tends to drag,
 - The opening melodic figures in the wind instruments tend to slow down, and
 - The final shout chorus which sometimes loses both energy and clarity.
- Consistently perform accurate dynamics as indicated in the music throughout the piece, but specifically in the solo sections. Rhythm section is not always consistent about balancing dynamics to meet the soloist and are often overpowering.
- Perform the tune from top to bottom with consistency in tempo, dynamics, as well as clarity of articulation and style.

Tanga: SWBAT...

- Consistently perform at the indicated tempo throughout the piece, but specifically in sections like...
 - Mm. 159 until the head of the tune returns at 191 where it is indicated from a change in style from swing to samba, and
 - SWBAT “scaffold” the tempo in this section by starting at a slower tempo and increasing speed until they are able to perform as closely to the written tempo, 160 bpm in cut-time, with clarity.
 - The end of the tune following the final iteration of the head.
- Perform all solo sections with balance and blend between soloist, rhythm section, and background figures.

Kenya: SWBAT...

- Perform the piece with character and accuracy in all notes, rhythms, and indications of dynamics.

Standards Addressed in Rehearsal:

National Core Music Standard(s):

- 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):

- 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:

Teacher will begin the class with a series of morning routines including attendance, listening to morning announcements, and tuning the ensemble. These activities will begin at 7:35am and conclude at about 7:40am. Teacher will also use this time to write the “set list” for the day’s rehearsal on the board for students to follow.

Because the tunes being rehearsed are songs they have been rehearsing for a long time, there is no “new” material to be covered. The rehearsal procedures will consist of polishing and refining the entire tunes as a whole, with special attention paid to areas of particular difficulty in each. The MPA tunes will be the priority, with the greatest emphasis placed on *Tanga*.

7:40am – *Whisper Not* (20 min)

- Ensemble will begin this tune at the beginning. This rehearsal is being treated as an MPA “dress rehearsal,” so full runs are the priority with stops made along the way to make refinements to particular sections of concern.
- While the ensemble is playing, the teacher and students will listen specifically for inconsistencies in tempo and dynamics, specifically in the following areas:
 - The first solo section, to balance soloist with rhythm section and background figures as well as reinforce tempo in the background figures (don’t rush!!),
 - The sax soli at letter H, focusing again on tempo as well as playing at a softer dynamic, and
 - The shout section following the first solo section, focusing on bigger and more consistent dynamic contrast between that and the quieter head and solos.
 - In any of the above sections, the teacher may record students perform, or record the tempo at which they started and ask them to compare with the tempo they played when they arrived at sections such as letter H. Rather than tell them they are rushing, this will ask them to self-analyze; 9 times out of 10, this group is very aware of their mistakes and tendencies.
- If time permits, this segment will end with a final run of the tune.

8:00am – *Struttin’ With Some Barbecue* (15 min)

- Ensemble will begin this tune at the beginning. This rehearsal is being treated as an MPA “dress rehearsal,” so full runs are the priority with stops made along the way to make refinements to particular sections of concern.
- While the ensemble is playing, the teacher and students will listen specifically for inconsistencies in tempo and dynamics, specifically in the following areas:
 - Any instance of drum solos or fill where tempo has a tendency to slow down,
 - The first entrance of wind voices at measure 9 where tempo has a tendency to slow down and clarity becomes lost, and
 - The final shout chorus where tempo and energy is inconsistent.
 - In any of the above sections, tempo may be reinforced by playing with a metronome (either as a group or just in the drummer’s ear). The ensemble may rehearse individual parts of the tune multiple times in order to strive for greater consistency.
- If time permits, this segment will end with a final run of the tune.

8:15am – *Tanga* (25 min)

- Ensemble will begin this tune at the beginning. This rehearsal is being treated as an MPA “dress rehearsal,” so full runs are the priority with stops made along the way to make refinements to particular sections of concern.
- When the ensemble reaches the various solo sections throughout the piece, the teacher will stop and start to make the necessary reinforcements to strengthen the balance between soloists, rhythm section, and background figures.
- When the ensemble reaches the “shout” section, beginning at m. 159, the teacher will stop and start as necessary to solidify the tempo and clarity of this section.
 - In their Friday rehearsal, the teacher implemented two strategies for enhancing clarity which will be used again as necessary in today’s practice:
 - The group would begin this section at a tempo that is slower than the one indicated in the music. They would play through this section, focusing on clarity in entrances, releases, articulations, and rhythms, and then play it again at a faster speed only once they mastered the given tempo.
 - The drummer was also playing with an in-ear metronome so as to both feel and convey the most accurate and consistent tempo to the ensemble.
 - The plan and expectation, given prior rehearsals, is to spend only 25 minutes on this song with this specific section in mind. If further time is needed, however, the teacher will spend the time needed to make the necessary improvements.
- When the ensemble then reaches the reinstatement of the head at m. 91, the teacher will stop and start as necessary to improve and reinforce the transition between the swing-style solo section and samba-style head.
- The ensemble will conclude the segment on *Tanga* with a run of the entire tune, regardless of segment timing, making note of their consistency in tempo following the day’s rehearsal.

~8:40am – *Kenya* (~10 min)

- The ensemble will rehearse this piece from the beginning with the time left in rehearsal following the segment on *Tanga*. Because this piece has not been played in roughly a week, perhaps slightly longer, the first purpose of this segment will be to re-familiarize students with the tune.
- As the ensemble rehearses, the teacher will stop and start as necessary to make appropriate adjustments in performing the piece with character and style.
 - In their last rehearsal of this piece, the rhythm section was experimenting with different conga rhythms to strengthen the loud and soft sections of the tune. A continuation of these comments will be made today to reinforce what was developed in the past.

Procedural Modifications/Adaptations/Accommodations:

- Teacher may write a list of rehearsal notes to send to students as an aid to all, but especially to those who struggle with organization and processing of feedback regarding performance.
- Teacher will write the “set list” for rehearsal on the board for students to use as a reference for what they can expect to work on and when.
- If and when needed, the drummer will play with an in-ear metronome to serve as a reinforcement of consistent tempo in the areas of greatest difficulty.

Assessment:

Formative Assessment:

- The teacher will assess by listening while rehearsing the ensemble, providing appropriate and timely feedback as necessary.
- The teacher will also allow time for student feedback on peer performance so serve as a source of formative assessment.
- The teacher and ensemble will both formatively assess performance (and the teacher formatively assessing their own instruction as well) while running the tunes in each segment.

Summative Assessment:

- Students will be assessed on performance summatively through recording assignments given on Schoology for concert tunes such as *Kenya*. Recordings have already been assigned and collected for the three MPA tunes.
- Students will be assessed on performance at State Concert Music Performance Assessments in April.
- Grades will be assigned for student performance based on the result of both the MPA and concert performances.

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 also provide students with a summarized list of sections rehearsed as well as skills practiced to serve as a reference for future rehearsal as well as for students who struggle with remembering so many tunes.
- Students who are unable to submit video recordings due to internet or other limitations at home may opt to submit audio only or perform for the teacher and/or peers in person. Alternative performance assignments may include performing and getting feedback from other members of the section or band.

Appendix

1. *Whisper Not*, [sample recording](#) (hyperlinked)
2. *Struttin' With Some Barbecue*, [sample recording](#) (hyperlinked)
3. *Tanga*, [sample recording](#) (hyperlinked)
4. *Kenya*, [sample recording](#) (hyperlinked)