

## **Lesson/Rehearsal Plan Example**

### **Block 4: Studio Jazz Band**

*Class & Grade:* 6-8 Studio Jazz Band

*Class Length:* 1:05pm-2:20pm (75 minutes)

*Instructional Time:* Full 75-minute block

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

Pieces Rehearsed:

1. *Minnie the Moocher* arr. Ralph Ford (40min)
2. *Beantown Blues Parade* by Rick Hirsch (20min)
3. *Second Line* arr. Victor L. Goines (15min, or time allowing)

### **Goals:**

1. Students will perform *Minnie the Moocher* in the appropriate style, paying special attention to blend, balance, and togetherness in both played and sung parts.
2. Students will play both *Beantown on Parade* and *Second Line* in the appropriate New Orleans polyphony style, paying special attention to how each part works with the other to create the classic NOLA sound.

### **Objectives:**

*Minnie the Moocher:* SWBAT...

- Listen actively in order to blend, balance, and tune while playing.
- Rehearse and play from the beginning through the first chorus (sung section), paying special attention to matching articulation style and length, playing all dynamics, and playing with appropriate phrasing.
- Review the whole tune from sight-reading on Tuesday by reading from top to bottom, reinforcing the beginning to the first chorus in the process.

*Beantown Blues Parade:* SWBAT...

- Listen actively in order to blend, balance, and tune while playing.
- Sight-read the piece effectively using knowledge of key, dynamics, tempo, phrasing, and listening actively.

*Second Line:* SWBAT...

- Listen actively in order to blend, balance, and tune while playing.
- Sight-read the piece effectively using knowledge of key, dynamics, tempo, phrasing, and listening actively.
- Use active listening and knowledge of articulations to enhance togetherness in the background figures of the solo section.

**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:***Minnie the Moocher* (40min)

- Teacher will provide ensemble with reminder about the style of the piece: blues! Recall the Blues Brothers recording listened to on Tuesday, reinforce the style and tone. “Nasty blues!”
- Ensemble will rehearse the from the beginning until the first chorus, where the singing occurs. Special focus will be placed on togetherness of articulation, entrances, releases, phrasing, and dynamics. Teacher and students will listen as they play for source of formative assessment, making reinforcements along the way as necessary, including in rhythm section – make sure the groove is locked in tight.
- Once students have played until the sung part, they will practice a call-and-response to get the concept of the sung section. Teacher will model what is sung first, then students will echo back. Once this is accomplished and students’ articulations, style, entrances, and releases are together, the ensemble will break into parts to sing what’s on the page (saxes and brass call-and-response).
- Ensemble will rehearse the sung call-and-response section at the first chorus, first without rhythm section, then with.
- Ensemble will back up to the beginning to play/sing their parts in context.
- As a reinforcement of materials covered today and a reminder of the rest of the tune/opportunity for sight reading from Tuesday, teacher will end the segment with a run from top to bottom.

*Beantown Blues Parade* (20min)

- Teacher will describe the desired style of the piece and talk with students about what the New Orleans polyphony sound is (mentioned briefly in rehearsal on Tuesday, the day they got the piece).
- Students did *not* read this piece on Tuesday – practice sight reading! Teacher will make reminder about what students should be looking for while sight-reading: key, tempo, dynamics, style, articulations, and listen for who they are playing with at each point in the song.

- As necessary, teacher will stop to make reinforcements. The primary purpose of rehearsing this tune today is for sight-reading and to gain a slight perspective on whether the piece will be a fit for the Spring concert. Consideration will include, how easy is the piece for the students, how well are they able to read, and most importantly, do the students like it?

*Second Line* (15 min, or with what time is left if other pieces run long).

- Teacher will reinforce desired style of the piece – same NOLA style as the previous!
- This piece was rehearsed briefly on Tuesday, with some trouble with backgrounds during the solo section. The purpose of this piece today is to reinforce the sight-reading that was done on Tuesday. At the solo section, the teacher will make any necessary reinforcements to help solidify the background lines.

### **Procedural Modifications/Adaptations/Accommodations:**

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- 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 all pieces through a quick run of each at the end of each segment. Because each piece is new (received on Tuesday, Feb 6), reading through it will serve as a source of summary of materials learned today as well as reinforcement/further sight reading for the remainder of the pieces not rehearsed today.

Summative Assessment:

- Students will be assessed summatively on performances of the pieces in April during the Spring Jazz Band 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 concert when the time comes closer to serve as a visual organizer for students who struggle to remember dates and responsibilities.
- The teacher may also provide students with a summarized list of sections rehearsed today 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.

## Appendix

1. *Minnie the Moocher*, [sample recording](#) (hyperlinked)
2. *Beantown Blues Parade*, [sample recording](#) (hyperlinked)
3. *Second Line*, [sample recording](#) (hyperlinked)