

1. Lesson Plan Information	
Subject/Course: Instrumental Music	Name: Adapted from John Minnis
Grade Level: 10	Date: October 17
Topic: Technique/Rudiments/Repertoire	Time and Length of Period: 9:00-10:15 a.m. (75 min)

2. Expectation(s) and Learning Skills
The students will:
<ul style="list-style-type: none"> define the degrees of a scale (i.e., Eb concert scale – rhythm and chord patterns) analyse their own strengths and needs at various points in the course and work towards improving themselves in identified areas play with an understanding of complex musical phrase structures e.g., notated, improvised, or stylistically correct for <i>Covington Square</i> (Swearingen), <i>Antecedium</i> (Huckeby), <i>Capriol Suite</i> (Warlock) <p>Today, students will: play 2 musical pieces based on the Eb major and relative minor concert scales.</p>

3. Pre-assessment
<p>A. (i) Students</p> <ul style="list-style-type: none"> Have had at least one year of instruction on a band instrument. Some have had private instruction on the same, or another, instrument. They have been introduced to the Eb concert scale previously, so this is an opportunity to review and extend. They have run through <i>Covington Square</i> and <i>Antecedium</i> and both of these works require extensive fine tuning and sectional work. <p>(ii) Differentiation of content, process, and/or product (may be accommodations and/or modifications)</p> <ul style="list-style-type: none"> Lee W., an ESL student, is able to play the instrument appropriately but will need assistance with instructions in English. Pair him with Kim T. who is able to speak both languages.
<p>B. Learning Environment</p> <ul style="list-style-type: none"> Class is held in the music room, a facility geared to the instruction and performance of instrumental music. Students are in chairs with music stands in front of them and are arranged in standard concert band formation, with woodwinds at the front, and brass, percussion, and bass guitar at the rear. The teacher/conductor is at the front behind a low podium but there is ample room to walk around and maintain contact with students if personal assistance is required. Low brass and percussion are on risers to ensure better musician/conductor sight lines.
<p>C. Resources/Materials</p> <p>Instruments for students, chairs and music stands, method books (Belwin Intermediate Band Method), individual parts for the concert band works, master scores and method book for conductor/teacher, baton.</p>

4. Content (The What)

1. Understanding of the Eb concert scale:
 - key signature; Eb Major and its relative minor
 - rhythm and chord patterns
2. Appreciation of CD version of *Capriol Suite*
3. Performance of *Covington Square* and *Antecedium* (fine-tuning and sectional work)

5. Teaching/Learning Strategies (The How)

Teacher Role

(i) Introduction of the Activity, Routines and Procedures

(60 min)

Warm-up:

- a) Students assemble instruments and do individual warm-up exercises before being called to order. The length of time for this is approximately five minutes as some instruments are more complicated to assemble than others, and woodwind reeds require a couple of minutes to get wet.
- b) Following this is approximately twenty minutes of Belwin warm-up material and technique exercises. Students are asked to turn to Unit 2 in the Belwin Intermediate Band method.

Technique- call for various exercises, bring attention to errors, break down by having individual sections play certain lines.

Repertoire- here the teacher is a conductor / musical director. Same procedure as above re: errors. Sectional or individual playing if required to isolate and correct imperfections

Student Routines and Procedures

- 1) Attention is called to line #2, which is the Eb concert scale, and students are reminded of the new key signature, its significance, and the importance of a key signature in general.
- 2) The class is asked to play various lines from Unit 2, all based on the key of Eb major and its relative minor. These lines are basically rhythm patterns and chord patterns. Particular attention is paid to lines 10, 13, and 14 which will be used in individual playing evaluations later in the week.
- 3) Rehearse *Covington Square* and *Antecedium*, both of which will eventually be performed at a competitive level. Both require much polishing, which entails both large ensemble playing and sectional rehearsal techniques.
- 4) Prior to introducing a new work, *Capriol Suite* (Warlock), the class listens to a CD version of the music, recorded for orchestra and guitar.
- 5) Individual parts are handed out and the class begins to learn the new music by sight reading the first movement.
- 6) The class ends with the students playing *Antecedium* once again.

(ii) Lesson Conclusion

(15 min.)

Students will play a section and are then asked to volunteer “good things” and “not so good things” about their collective effort. This is an opportunity to analyze critically and reflect upon their own work, both individually and collectively. Students will be reminded of the playing test later in the week and the procedure for signing out instruments for home practice.

6. Assessment (Collection of Data) / Evaluation (Interpretation of Data)

Performing the works will indicate if the tunes sound better, with fewer mistakes. General anecdotal notes on each music piece will be made. The playing evaluations later in the week will be used to assess the technical aspects of the curriculum. Assessment will be made using a rubric noting accuracy, pitch, fingering, phrasing and will be recorded on a class list.

7. Student Teacher’s Reflections on the Lesson

A. (i) Evidence of Student Learning Related to the Lesson Expectation(s)

Expectations were met, generally. The concept of the Eb concert scale is more firmly ingrained, and the class is better prepared for the playing evaluations. They are working more confidently with the relative minor exercises.

The two familiar band works show marked improvement, and the students are becoming more aware of what is happening around them, musically, as they play their own parts. This demonstrates more sophisticated listening abilities.

The class demonstrates a good level of sight reading ability in the new work, *Capriol Suite*. Lee W. was able to perform along with the rest of the class and is able to understand and follow basic instructions in English.

(ii) Next Steps for Student Learning Related to Lesson Expectation(s)

Continue with three pieces, and introduce Unit 3 in Belwin books. Listen to *Capriol Suite* again after having spent some time rehearsing it.

B. (i) Evidence of the Effectiveness of the Student Teacher

Some experimentation with technique/repertoire time allotment ratio might be interesting. Current format works well but could be modified if a particularly difficult concept is being introduced, requiring more time in the Belwin/technique section. For new repertoire, perhaps reading it first and listening later might be more effective.

(ii) Next Steps Related to the Effectiveness of the Student Teacher

I would like to research some other musical works that might be suitable for this class. I also need to strengthen my conducting in 3/4 time.