

Prince of Wales Secondary
Lesson Plan: Intermediate Band

- Big Ideas** Growth as a musician requires perseverance, resilience, and reflection.
Music is a process that relies on the interplay of the senses.
- Objective** Given a lecture, discussion, and modelling, the student will demonstrate the ability to recognize, identify, and perform articulation markings *accent, slur, and staccato*, as well as dynamic markings *forte, mezzo-forte, piano, crescendo*, and *diminuendo* as evaluated by the teacher in an instrument-section based in-class performance of notated dynamic and articulation markings from measures 5 through 12 of the piece “Barrier Reef” written by John Higgins, graded Satisfactory or Not-Satisfactory (S/NS).
[Grade 8-10 students]
- Materials** Overhead Projector, Computer, Sound system
Personal Instrument (Trumpet), Baton
Essential Elements Conductors Book
“Barrier Reef” Sheet Music
Recordings from Performance

Methodology

Anticipatory Set – As students walk in and are setting up, Teacher will be playing a recording of “Barrier Reef” that the ensemble performed the prior week in the Eric Hamber Intermediate Band festival.

Introduction – “Today we will be working on “Barrier Reef”. After warming up, we will listen to the adjudicator comments as a class and discuss some of the important topics mentioned and then we will apply the comments to our rehearsal today. I already have some preconceived areas of focus to guide our rehearsal today. Now, let’s warm up and get ready to rehearse.”

Guided Practice – Warm up with “Essential Elements” Book using page 40 in the student book: B flat major exercises, 1 to 4. Teacher will discuss certain musical ideas, definitions, and terminology while working on these exercises to make them more beneficial. To conclude warmup, teacher will direct a Chorale found on student page 18, number 89 in the “Essential Elements” book.

Modelling – During warmup, teacher will model the correct/desired playing technique and musical concept by performing the warmup on an instrument. (i.e., teacher will model ‘connected’ notes through proper tonguing technique.)

Definitions:

- **Accent:** a note with an accent is played strong, full value, separated, and is notated with a sideways ">" above the note.
- **Staccato:** A note that is detached, separated, and played in a distinct manner; it is notated with a dot written above to note.
- **Slur:** a *slur* is two or more notes that are played without the tongue stopping the air in between each note. The notes are not detached/separated and is notated with an arching line connecting the notes
- **Crescendo:** a crescendo marking in music tells the player to gradually play the music with more volume/dynamics (louder/stronger) as they follow the music that aligns with the *crescendo* notation. It is an Italian word and it means growing; it is notated with an elongated or stretched "<" symbol.
- **Diminuendo:** is an Italian word and means diminishing. In music a *diminuendo* tells the player to start playing with less volume/dynamics (quieter/softer) as they follow the music that aligns with the *diminuendo* notation, which is an elongated or stretched ">" symbol.
- **Mezzo-Forte:** is a volume/dynamic marking use to tell the player to play moderately loud, or half as loud as one would play *forte*. It is notated "mf".
- **Mezzo-Piano, Piano:** *Piano* in music tells the player to play the music gently and quietly; it is notated with a special "p". *Mezzo-Piano* tells the player to play the music moderately quiet or gentle, slightly louder than *piano*; it is notated with "mp".
- **Forte:** this mean that the music should be played at a loud volume or strong dynamic. *Forte* is an Italian word and in Music it means to play strong and loud; it is notated with a special "f".

Discussion – After playing the recording of the adjudicator’s comments on “Barrier Reef”, students will be asked to repeat several comments they heard. Teacher will lead a discussion on these topics. Main topic of discussion will be on articulation and dynamics. Dr. McConnell mentioned three important concepts in band: Resonance: how we sound and how our sound carries, Clarity: articulation, balance, and clear tone, and Energy: movement within the music.

Guided Practice – Teacher will lead rehearsal of “Barrier Reef”. T. will rehearse measures 1 through 12 with Clarinets, Baritones, and Saxophones, with a focus on staccato articulations at a forte dynamic. T. will rehearse measures 2 through 12 with Trombones, Tubas, and Bass Clarinets, with a focus on the staccato quarter note and holding their tied notes the full length. T. will rehearse measures 5 through 12 with Trumpets, Flutes, Strings, Oboe, with a focus on listening to articulations and listening to each other.

Independent Practice – Students will pair-up within their section (similar instrument type if no other option) and play staccato articulations, with a focus on critically analyzing their partners staccato sound and providing feedback.

Guided Practice – Teacher will lead an exercise to improve ensembles listening, balance, and articulation. Students will play exercise 88 from “Essential Elements” with a staccato articulation, and also slur articulation.

GP cont’d – Teacher will rehearsal of the ‘Largo’ section beginning at measure 39 through to 54, with a focus on articulations and dynamics (slurs and piano). T. will then lead

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rehearsal of measure 39 to the end of the piece, bringing together all subjects discussed in class.

Assessment – By section, students will be asked to perform measures 5 through 12 of “Barrier Reef” with the correct articulation and dynamics that are notated within the parts.

Closure – Teacher will ask students: “What did we discuss today?” This will lead discussion and review of musical terms, concepts, and content.

Other Questions: “What is important to remember when we enter the slower section of “Barrier Reef”?”

“How do we know we are playing together in our section?”

“How do we know we are all playing the same dynamic within our section?”

“What is the difference between slur markings and staccato articulations?”