

**Grade Level:** High School Wind Ensemble

**Subject Area:** Music

**Materials Needed:**

Whiteboard  
Projector  
Speaker system (for recordings)  
Choral Book

**List of Pieces:**

John P. Zdechlik: Choral and Shaker Dance  
Percy Aldridge Grainger: Irish Tune from County Derry  
John Philip Sousa: El Capitan March

**Percussion and extra instrumentation:**

Zdechlik:

E♭ Clarinet (May need to transpose for B♭ Clarinet)

E♭ Alto Clarinet (Alto Saxophone)

Timpani

Bells

Xylophone

Crash Cymbal

Suspended Cymbal

Snare Drum

Bass Drum

Triangle

Grainger:

Condensed Score, Order Full Score ASAP.

Sousa:

Snare Drum

Bass Drum

Crash Cymbal

## **Standards:**

### **Standard 1: SINGING**

Students sing, alone and with others, a varied repertoire of music.

- 12.1.1 Sing with expression and technical accuracy.

### **Standard 2: INSTRUMENTAL PERFORMANCE**

Students perform on instruments, alone and with others, a varied repertoire of music.

- 12.2.2 Perform in an ensemble.

### **Standard 5: READING MUSIC**

Students read and notate music.

- 12.5.1 Know how to read a score of up to four staves.

### **Standard 6: LISTENING**

Students listen to, analyze, and describe music

- 12.6.1 Know the uses of the elements of music in the analysis of compositions representing diverse genres and cultures.
- 12.6.2 Understand technical vocabulary of music.

## **Objectives:**

TLW know the general form of each piece.

TLW be able to identify what parts he or she needs to practice.

TLW understand the technical vocabulary of the music.

TLW listen for intonation within the section and adjust for proper intonation.

## **Learning Activities:**

- After finishing beginning routines, tune woodwinds to an A and brass to a Bb. Ensemble plays a rubato F major scale while listening for even intonation and blend. Ensemble plays scale in 3rds (quarter note=80bpm).
- Ensemble plays #1 out of Bach choral book.
  - Periodically stop the band and have the students sing the note they were playing/the next phrase.
    - Student with ASD may hum, use solfege, or use fingers to represent the scale degree because of his discomfort with singing.

Zdechlik: Choral and Shaker Dance (10-15 minutes)

- Before beginning work on this piece, play recording (OBU Wind Symphony on Youtube).
  - Ask students to listen for their part, listen for the main melody of the piece and circle what measures they have the melody in. (“ ’tis a gift to be simple, ’tis a gift to be free”)
  - After listening to the piece, ask each section for a measure number where they have the melody.

Beginning—Rehearsal H

- Play through whole section, making sure that students are keeping a consistent tempo and not rushing the faster section (take section quarter note=100).
  - Have principal trumpet player play the third trumpet part for the first few days to help build sight-reading skills and leadership by helping the 5<sup>th</sup> and 6<sup>th</sup> chair trumpets.
  - Listen closely to check for understanding.
  - Possible problems:
    - Clarinets and saxophones rushing the syncopation at the beginning of the allegro section.
    - Incorrectly played whole-tone scales in the beginning sections. (Further lessons will involve warming up to whole-tone scales and understanding the theory behind them).

Grainger: Irish Tune from County Derry (10-15 minutes)

- Before class, write melody on the board and give students two minutes to guess what tune it is. (O, Danny Boy).
- Have students sing the tune (most will know it), and put the lyrics on the projector.
  - Conduct the students and push and pull the tempo and make sure students are watching.
- Play whole piece.
  - After playing, ask students to talk among their section as to where they have the melody, if at all.
  - Randomly ask a few sections where they have the melody.
    - As students are discussing, tell percussion to set up for the Sousa March.
  - If time allows, run parts of the piece with the goal of fixing intonation.

Sousa: El Capitan (Remaining class time, leaving five minutes for students to put instruments away, organize stands and chairs, etc.)

- Ask students what the genre of the piece is and why they think so (American March).
  - John Philips Sousa was the founder of American Marches and is a name every musician should know.
- Play through piece, taking all repeats.
  - Do not set tempo too fast, but insist on keeping it steady.
    - Have students start a section over if they begin rushing.

**Assessment:**

Assistant teacher will assess each student and section over the course of the class.

	<b>Unsatisfactory 0 pts.</b>	<b>Developing 2 pts.</b>	<b>Satisfactory 4 pts.</b>	<b>Advanced 6 pts.</b>	<b>Score and Comments</b>
<b>Tone</b>	Student plays with unrefined tone, and exhibits little or no clarity, control, or blend	Student plays with acceptable tone, and exhibits some clarity, control, and blend.	Student plays with good tone, and exhibits clarity, control, and blend at most dynamic levels.	Student plays with consistently high-quality tone, and exhibits outstanding clarity, control, and blend at all dynamic levels.	
<b>Intonation</b>	Student is rarely in tune within the full ensemble or among sections and individuals.	Student is sometimes in tune within the full ensemble and among sections and individuals.	Student is often in tune within the full ensemble and among sections and individuals.	Student is consistently in tune within the full ensemble and among sections and individuals.	
<b>Technique</b>	Student rarely demonstrates proper facility, flexibility or good posture, causing significant detractions from the overall performance.	Student sometimes demonstrates proper facility. Some lack of flexibility and imperfect posture detract from the performance.	Student usually demonstrates proper facility, good flexibility and fine posture.	Student consistently demonstrates proper facility, ample flexibility and exemplary posture.	
<b>Rhythmic Accuracy</b>	Many key rhythms are incorrectly played, and the pulse is often erratic.	Some key rhythms are incorrectly played, and the pulse is sometimes erratic.	Most rhythms are executed accurately, and a steady pulse is maintained most of the time.	Virtually all rhythms are executed accurately, and a steady pulse is consistently maintained.	
<b>Participation</b>	Student rarely appears engaged, and rarely follow the direction of the conductor.	Student appears engaged, sometimes following the direction of the conductor.	Student appears fully engaged, consistently following the direction of the conductor.	Student appears fully engaged, consistently following the direction of the conductor and is a leader to other students in the ensemble.	

**Reflection:**