

HIGH SCHOOL BAND LESSON PLAN

Teacher: Kenneth Kamping	Date: February 14 th	Grade(s): 10-12
Lesson Title	Discussing the importance of dynamics and subdivisions.	
Music Learning Discipline	Instrumental	
Central Focus	Students will gain a greater understanding of the importance of dynamics and subdividing by responding to prompts from the teacher and evaluating their performances	
Common Core Standards	ELA 2: Integration of Knowledge and Ideas: 7. Interpret information presented visually, orally, or quantitatively and explain how the information contributes to an understanding of the text in which it appears.	
NY Learning Standards for the Arts	<p><u>MU:Pr5.1.E.HSIa</u> Artistic Process: Performing Anchor Standard: 5 – Develop and refine artistic techniques and work for presentation Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. Performance Indicator: Use teacher and student feedback to develop strategies that address expressive challenges to refine performances.</p> <p><u>MU:Re8.1.E.HSIa</u> Artistic Process: Responding Anchor Standard: 8 – Interpret meaning of artistic work Enduring Understanding: Through their use of elements and structures of music, creator and performers provide clues to their expressive intent. Performance Indicator: Explain and support interpretations of expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.</p> <p><u>MU:Re9.1.E.HSIa</u> Artistic Process: Responding Anchor Standard: 9 – Apply criteria to evaluate artistic work Enduring Understanding: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria. Performance Indicator: Evaluate works and performances, based on personally or collaboratively developed criteria, including analysis of the structure and context.</p>	
Content Knowledge Objectives	Students will be able to better understand the meaning behind dynamic markings and their importance in a musical setting. The French horns and trumpets will be able to perform their triplet rhythms found in the first movement of Elements by feeling the pulse of 3 over 4, better than last rehearsal.	
Process Skill and Concept Objectives	Students demonstrate their understanding of the importance of dynamics and subdivisions in music by responding and evaluating their performance.	

Music Education Approach	The lesson incorporates aspects of Gordon's Music Learning Theory.
Academic Language	<p>Vocabulary: phrasing, dynamics, subdividing, 3 over 4 rhythms, triplet, duple</p> <p>Language Function – Respond: Students will respond based on how dynamics convey emotion and meaning in music.</p> <p>Discourse: Students will perform various dynamic and rhythmic exercises without using notation, in order to better their performance.</p>
Assessment	<p>Description of Assessment: The teacher will use informal assessment throughout the lesson by asking the students questions about the music to ensure they understand the meaning of their music. The teacher will also informally assess their performance of the music and the different exercises and provide feedback. The teacher will also formally assess the students by using a rubric to show how well they are understanding certain concepts.</p> <p>What is being assessed: The student's ability to understand the importance of dynamics and subdividing in music.</p> <p>Assessment accommodations: Differentiated instruction and assessment will be given to those that need it, as described in their IEP or 504 Plan.</p>
Feedback	<p>Type of feedback that will be given to students: The teacher will remind the students to exaggerate their dynamic shaping, along with reminding them to subdivide in order to play their rhythms correctly.</p> <p>What students will do with the feedback: Students use feedback to better perform their music with dynamic shaping and correct rhythms.</p>
Instructional Materials	Whiteboard, dry-erase markers and eraser, music stands, instruments, pencils, Elements, Whispers form Beyond.
Connection to Prior Learning	Students are familiar with how to read music, play their instruments, the basic meaning of dynamic markings, how to subdivide, and take feedback based on their performance and apply it.
Connection to Cultural/Community Assets	Most music that students listen to does not include dynamics and is all at one dynamic level. However, dynamics add emotion and meaning to music, so by learning more about this they will gain a greater understanding for and appreciation for music.
Instructional Strategies	Motivation: Learning about phrasing and a deeper meaning behind dynamic markings adds to the level of musical appreciation each student has and makes performing music more rewarding and fulfilling.

Sound Before Sight Procedure:

Time	Teacher Action	Student Action
2 Minutes	The classroom will already be set up and prepared for the lesson with the order of rehearsal already printed on the whiteboard. The teacher will greet students with a smile as they walk in and will encourage them to get set up quickly for their rehearsal.	Students will quickly get their instruments and find their seats for the rehearsal, and percussionists will ready their instruments for the order of rehearsal.
4 Minutes	The teacher will warm the class up using their normal routine which consists of long tone scales and chord sequences.	Students will already be familiar with this routine and will perform the warm-ups to the best of their ability.
4 Minutes	The teacher will introduce a new rhythmic exercise to the students by singing the exercise to the students as they listen. The teacher will then ask the students to play this exercise using their concert Eb major scale. The teacher will then lead the class through the exercise. The teacher will then ask the students to add dynamics to the exercise by crescendoing for 2 measures and then decrescendoing for 2 measures up the scale. The teacher will then lead the class through this exercise, reminding them to exaggerate their dynamics while keeping a steady pulse. The teacher will repeat this exercise but with only 1 measure to crescendo and 1 measure to decrescendo. Once the teacher is satisfied, the teacher will instruct the students to take out Whispers from Beyond at measure 9.	Students will listen to both exercises presented to them by the teacher, will perform them to the best of their ability, and will listen to any feedback given to them by the teacher.
15 Minutes	The teacher will ask the students to look at measures 9 through 21 and ask them if they see all of the dynamic markings there. The teacher will then ask the class questions such as, "Why do you think the composer put in all of those dynamic markings? What do you think is the meaning behind them?" The teacher will look for responses such as "To add expression/phrasing/meaning to the music." The teacher will mention how in the popular music that the students listen to, there is a lack of dynamics and everything is the same volume. The teacher will then ask the students to play from measures 9 to 21 without any dynamics to see what it would sound like and will do this at both loud and soft dynamics. The teacher will then ask the students their thoughts on how it sounds without dynamics. The teacher will then ask the students to play with the correct written dynamics and hear the difference that playing with contrast and phrasing sounds compared to no contrast. After leading them through this excerpt, the teacher will ask the class again how they think it sounded. The teacher	Students will listen to the prompts given to them by the teacher and will perform each excerpt according to the teacher's directions. The students will do their best to analyze their performance and respond with their thoughts.

	will look for answers such as, “There was more emotion, more phrasing, more meaning behind the music.” The teacher will then have the class look at measures 73 through 89 and have them play this excerpt with the same attention to dynamics that they just played in the first excerpt. The teacher will address any performance issues that may arise.	
13 Minutes	<p>The teacher will then instruct the students to open up movement 1 of Elements. The teacher will lead the ensemble through playing from measures 1 through 35. The teacher will then talk to the class about how there is a cool polyrhythm that occurs multiple times throughout this section of the music. The teacher will then use the whiteboard to display the polyrhythm that occurs visually. The teacher will then turn on the metronome and have the class clap eighth notes, and then quarter note triplets. The teacher will then have half of the class clap eighth notes, while the other half of the class claps quarter note triplets, so that the class can feel how those rhythms work with one another. The teacher will have the class switch roles so that everyone gets a chance to clap both. The teacher will address any problems or mistakes that happen while performing this exercise. The teacher will then have the class play the excerpt again making sure that those who are playing the triplets subdivide before-hand to play their rhythm correctly over the eighth note pulse. The teacher will address any issues that occur. Once this is satisfactory, the teacher will then work with the low brass, low woodwinds, and percussion to ensure that they are playing their rhythms 3 before 35 correctly, since they have struggled with this part in previous rehearsals.</p>	Students will listen to the instructions given to them by the teacher and will perform the excerpts to the best of their ability. All students will participate in the rhythm exercise and do their best to apply what they learn directly to the piece of music they are playing.

Closure	The lesson ends with the teacher reminding everyone of the lesson times for the day, and by wishing everyone a great break.
Student Reflection	Students will be asked to pay more attention to the music they listen to in order to hear dynamics and expression in music.
Accommodations / Modifications	<p>Student with a visual impairment will use a monitor in front of them to display their music so it is easier for them to read music and play their instrument.</p> <p>The teacher will speak clearly and loudly so that all students can hear and will repeat instructions multiple times for those with processing disorders. Along with this, the teacher will do their best to explain concepts in multiple different ways.</p> <p>*Changes can be made to accommodate specific IEP or 504 plans.</p>
Technology Integration	The teacher will utilize the whiteboard to display the polyrhythms and any other concepts that the students are struggling with and might need to visualize. The teacher will also use the speakers and metronome to keep a steady pulse during the rhythm clapping exercise.

Lesson Grading Rubrics

Understanding of dynamic phrasing in measures 9-21 and 73-89 in Whispers from Beyond

4

3

2

1

Outstanding	Excellent	Satisfactory	Unsatisfactory
Students showed an extremely high level of understanding of the importance and meaning of dynamics and showed immediate improvements in their performance.	Students showed a high level of understanding of the importance and meaning of dynamics and showed marked improvements in their performance.	Students showed an increased level of understanding of the importance and meaning of dynamics and showed slight improvements in their performance.	Students did not show an increased level of understanding of the importance and meaning of dynamics and showed little to no improvement in their performance.

Understanding of 3:4 polyrhythms in measures 1-35 of the first movement of Elements

4

3

2

1

Outstanding	Excellent	Satisfactory	Unsatisfactory
Students showed an extremely high level of understanding of how to play the 3:4 polyrhythms presented in the music and showed immediate improvements in their performance.	Students showed a high level of understanding of how to play the 3:4 polyrhythms presented in the music and showed marked improvements in their performance.	Students showed an increased level of understanding of how to play the 3:4 polyrhythms presented in the music and showed slight improvements in their performance.	Students did not show an increased level of understanding of how to play the 3:4 polyrhythms presented in the music and showed little to no improvement in their performance.