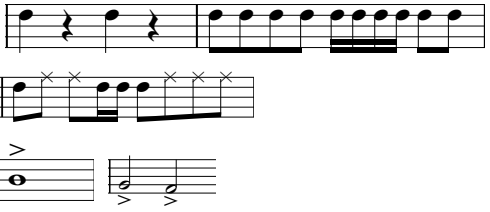


Eastern Thunder (band) rehearsal plan

Targeted Specific Curriculum Expectations (<i>grade 11 academic music</i>)	Learning Goals (<i>my interpretation of the targeted expectations for the context of this rehearsal</i>)
A2.1 apply the elements of music and related concepts appropriately when interpreting and performing notated music	-play repertoire with appropriate... <ul style="list-style-type: none"> • <i>Articulation</i> • <i>balance,</i> • <i>dynamics</i>
A3.1 demonstrate technical skills when performing increasingly complex notated and/or improvised music	-perform notated music with... <ul style="list-style-type: none"> • <i>accuracy</i> • <i>fluency</i>

<p>Prep: write names on players' parts; write on board:</p>  <p>When parts have rhythmic independence, what do you all need to do? How do you differentiate between accented and staccato?</p>	<p>Room Setup: chairs in 3 rows with stands, drums set up, music placed on appropriate chairs for players</p>
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Step-by-Step Plan:

--Welcome students as they come in, help them find their seat and music
 --make sure everyone comfortable with insts
 --make sure they have pencils
 --invite players to warm up
 --raise arms to get attention
 --remind of different playing levels, request patience, compassion, help (social emotional environment)

--*Rhythm.* Refer to perc. m. 5 signature rhythm (written on board)—play with two fingers on stand. **“Try it on your own then we’ll do it together.”**

--*Articulation.* Whole note with accent: demo sfz then have students sizzle
 --students play first note of piece, practicing sfz accent, then second note
 --two half notes with accents—sharp attack then get out of the way—demo then have students sizzle

--all play m. 3 to practice this concept

--all play m. 1-33

--**“Any fingerings you’re not sure about? Check with your neighbours.”**

-- **“Anyone want to switch instruments?”**

--*Blend*. Have players look at m. 21-33. Ask: "How was this different from the beginning?" Have students play m. 21-33 as they think about this question (no longer unison; different parts move at different times).

--Refer to question on board: **"When parts have rhythmic independence, what do you all need to do?"**

"Check in with your neighbor and see if she knows!" (*Make space for moving parts to come out of the texture, i.e. pull back from any longer notes*)

--flutes and trumpets play section again with this concept in mind, illustrating playing softer on white vs. black notes. Then altos and trombones. Then all.

--*Tune* (instruments have warmed up a little)

--*Rhythm*. Vocalize m. 34 perc. rhythm (written on board). Duh ts ts duh duh duh ts ts ts
"Try it on your own then we'll do it together."

--all play m. 34-47, reminding students to **"observe articulations!"**

--Share that while flutes, violins and altos are slurring everything, trombones and trumpets are alternating between accented and staccato. "How do you differentiate? Think about it." (refer to question on board). Any ideas? Any trombones or trumpets care to play m. 39-47 to show us how that might sound?

--all play m. 34-47 again, working on articulation as indicated

--m. 48-end...observe dynamics and think about a) making space for moving parts and b) articulations (i.e. differentiate between accented and non-accented notes)

--*Dynamics*. Collaboratively figure out dynamics for entire piece. Do this with a neighbor then I'll take suggestions and we'll decide as a class.

--*Record and listen* and invite students to suggest things to work on. Invite two students to listen to the group rather than play so they can notice things not picked up by the recording.

I need to be prepared to accommodate by...

--inviting students to check in with a peer if having difficulty with rhythms or fingerings
--ensure seating arrangement facilitates peer helping
--modify individual parts (simplify them) if necessary
--check in with students and offer the opportunity to switch instruments if the one they are playing is not working out

I need to remember to...

--praise achievement
--give time for students to explore and think about concepts individually and in pairs
--have students recommend things to work on
--sing to model/demonstrate phrasing, articulation, etc.

Chapter responses: 1) Choose a brief quotation from the chapter that is particularly meaningful or stimulating for you. Then, 2) write a response that a) encapsulates your understanding of the idea within the context of the reading (interpret and expand on the quotation); and b) connects to your own thinking/research/teaching/learning/experiences. Length: 1 page (200-400 words).