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MUSE 355

CMUP

December 8, 2016

**Background:**

*Phoenix Overture,* by Anne McGinty, is based off a previous composition of McGinty’s. The first piece was in print for some time, but after a period of dormancy, the publisher returned the rights to the composer. *Phoenix Overture* was then created using parts of the original piece to create something new. Anne McGinty is noted for her range of compositions because they span so many skill levels. The composer’s notes of the piece mention that *Phoenix Overture* is not a watered down version of the original composition. Her accomplishments include more than 40 commissioned pieces for a range of performers.

**Lesson 1**

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| --- | --- | --- | --- |
| Grade Level: 7th and 8th grade band | | Lesson Length: 30 | |
| Major Concept Focus | Melody and Countermelody; Style | | |
| National Standard(s) | 2. Playing alone, and with others, a varied repertoire of music.  5. Reading and notating music.  6. Listening to, analyzing, and describing music.  7. Evaluating music, and music performance. | | |
| Materials Needed | 1. Score for piece  2. Keyboard for possible reference pitches | | |
| State Standard(s) | Instrumental music: 7.9 | | |
| Literature Titles &  Media Source (if any) | “Phoenix Overture” by Anne McGinty | |  |

**Objectives:**

* The students will demonstrate their ability to distinguish between counter melody and melody by playing them with correct balance.
* The students will apply the correct style to the piece when performing.
* The students will accurately perform mm. 1-26 with proper style and balance.

**Planned Sequence:**

**Introduction:** Good Morning! today we’re going to work on a new piece. So what are some of the first steps we take when learning a new piece of music?

* **Express how to approach a piece.** 
  + [Wait for answers.] Looking for:
    - History of piece
    - composer
    - tempo changes
    - Key changes
    - Any other composer notes
  + Now, just looking at mm. 1-17, what are some of the things you see on the page we should be aware of? Looking for:
    - Allegro Con Brio: Lively with vigor - This is the style and feel of this part of this piece.
    - Poco rit. A tempo
    - lightly
  + There’s just a little more we didn’t talk about that you don’t have on the page in front of you. Does anyone remember what that was?
    - What’s a phoenix?
    - This piece was actually taken from one of the composer’s previous pieces.
      * It had been published and then they stopped selling it. So the piece was returned to her. She then took that piece and constructed this one we’re about to play.
* **Playing with balance and recognizing the melody and countermelody**.
  + Let’s warm up just a little. Here’s a concert F. Let’s have half the room sing it and hold it, the other half move up the scale to sol. Then we’ll switch.
    - Split the room in half with a concert F drone, and the other half moving up the scale to sol.
  + After they’ve played it. Someone raise their hand and tell me what we can make better.
    - Looking for balance.
  + Perform this exercise again, but this time focus on balance and switch the parts.
  + Now that we’ve played a little bit more, let’s turn to the music. The composer notes that the following instruments play the melody: Flute, oboe, trumpets, and low brass. I want those sections to play from the beginning to mm. 5.
  + After hearing what the composer recognizes as the melody, raise your hand if you think your part has the countermelody.
    - Have those with the melody play.
  + Since we just did a little warm up with balance, which part do you think should be played more prominently?
    - Melody.
  + Let’s all play a quick exercise. The articulations in the counter melody are slur two, tongue two. So starting at the top of our concert F scale, I want you to slur two, tongue two. We’re going to do it in quarter notes first.
    - Repeat, but in 8th notes. Make sure it’s clean.
    - Show me on your hands how you feel about your articulations there.
    - Think of one thing to make it better.
    - Let’s do it again.
  + Take it from the beginning again. Countermelody, think about those articulations, and stay out of the way of the melody.
  + Did you hear what happened in measures 2 and 4?
    - There were whole notes or fewer moving parts.
    - Play moving parts out more.
    - Play whole notes less.
* **Add the next chunk of the piece**
  + Let’s look at mm. 9 now. I want everyone to sing their parts from mm. 9-17. Sing loudly where you think your part should be louder than the other. What do you think you should do to check this?
    - Looking for: Listen.
  + After singing mm. 9-17, have students play.
    - Ask 1-2 students something the class could improve on and play it again.
  + If the rhythmic portion is falling apart, have students clap the rhythm until the ensemble is together.
* **If time:** 
  + If still time, continue this process with the next chunk. (mm. 17-26)
    - Focusing on balance and not overplaying whole notes.

**Closure:**

We are almost out of time, so I need some volunteers.

What are some of the things we worked on today in regards to learning a new piece?

* History, composer, tempo changes, key changes, any composer’s notes.

What ensemble technique did we work on today? Name one thing:

* Balance or style

Next class we’ll work on this piece more. Thank you and have a good day!

**Lesson 2**

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| --- | --- | --- | --- |
| Grade Level: 7th and 8th grade band | | Lesson Length: 30 | |
| Major Concept Focus | Dynamic Contrast | | |
| National Standard(s) | 2. Playing alone, and with others, a varied repertoire of music.  5. Reading and notating music.  6. Listening to, analyzing, and describing music.  7. Evaluating music, and music performance. | | |
| State Standard(s) | Instrumental music: 7.4  Instrumental music: 7.2 | | |
| Materials Needed | 1. Score for piece  2. Keyboard for possible reference pitches | | |
| Literature Titles &  Media Source (if any) | “Phoenix Overture” by Anne McGinty | |  |

**Objectives:**

* The students will demonstrate knowledge of the previous lesson’s material*.*
* The students will perform dynamic changes accurately.
* The students will accurately perform mm. 1-26 with accurate style, balance, and dynamic contrast.

**Planned Sequence:**

**Introduction:** Good Morning! Who can remind what our new piece is about?

**Objective 1:** Review last lesson’s material.

* + Someone raise their hand and tell me what they remember about playing *Phoenix Overture* from last class.
    - Looking for:
      * Background, balance, articulations, etc.
  + Ok, before we dig back into the piece, let’s warm up.
    - In half notes, let’s play a concert F major scale.
    - In half notes, let’s play a concert B-flat major scale.
    - What’s the minor key center that fits the flats in a b-flat major scale?
      * Looking for: g minor.
    - Let’s play a g minor scale. What do we do to find our key?
      * Looking for: play do-ti-la.
    - When I show you the solfege hand sign, I want you to move to whatever hand sign I give you.
      * Arpeggiate i-iv-V-i in g minor
      * Modulate to F major.
        + Ask what notes we played/

Looking for: F, A, C (in concert pitch)

* + - Now that we’re back in F major, I want you to play the following 8-count rhythm on each pitch as we move up the scale: ta-di-di-ta-(di)- di-ta(hold last count for 4 beats. Listen to each other for a strong sound.
    - For this last part of our warm up, I want you guys to start soft and get louder for four counts, then get soft for four counts. What kind of dynamic changes are those?
      * Crescendo and decrescendo.
  + Let’s look to number 8 in our books. Raise your hand as I call out each measure number if you have a moving part. I want everyone to look around so you know who you’re listening for.
  + Now that we’ve gotten a visual, let’s play mm. 1-17 together thinking about balance.
    - Review any rough spots.
    - Critique balance.
    - If needed, clean 8th note rhythm in mm. 9-17.
  + Let’s play it one more time and make it better.
* **Objective 2: Learn the next portion of the piece.**
  + Looking at the next part, does it look a lot like mm. 9-17?
    - Let’s sing through it. Remember to use strong singing voices and listen for moving parts. Measures 17-26, here we go.
  + After singing through it, have students with 8th note rhythm clap the beat while the students with whole notes count 1, 2, 3, 4. Then, have students play it.
  + Don’t say anything out loud, but think of one thing you could have done better. We’ll play it again and I want you to fix that one thing.
  + What happens right before mm. 26?
    - *Ritardando*
    - Decrescendo
  + So going back to our warm up today, what do we need to do when we see those crescendos? Decrescendos?
    - Play again this time with more expressive conducting towards the dynamic changes.
  + Good, let’s add that to the beginning. Everyone together, let’s play from mm. 1 to where we just stopped.
    - Be consistent on expectations and details.
  + Raise your hand and describe to me what the piece sounds like so far.
    - Depending on student’s answers, play the piece with their interpretation.

**Closure:** So, music is a very individually based interpretation. For next class, I want you guys to accomplish two things:

* Listen to a recording of this piece, I’ll put a link up for you to use if you’d like.
* Bring in a short story about what you think this piece is about. Make it up and have fun with it. I want at least 10 sentences by next class. Remember, we’re only part way through the piece right now, so don’t finish the story.

**Lesson 3:**

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| --- | --- | --- | --- |
| Grade Level: 7th and 8th grade band | | Lesson Length: 30 | |
| Major Concept Focus | Combining prior concepts together for a well-rounded performance. | | |
| National Standard(s) | 2. Playing alone, and with others, a varied repertoire of music.  5. Reading and notating music.  6. Listening to, analyzing, and describing music.  7. Evaluating music, and music performance. | | |
| State Standard(s) | Instrumental music: 7.2  Instrumental music: 7.4  Instrumental music: 7.8 | | |
| Materials Needed | 1. Score for piece  2. Keyboard for possible reference pitches  3. Printed copies of the quiz for students  4. Recordings of crescendo and decrescendo | | |
| Literature Titles &  Media Source (if any) | “Phoenix Overture” by Anne McGinty | |  |

**Objectives:**

* The students will provide me with feedback on the previous class’s assignment and share their short stories if they chose to. Then warm-up.
* The students will perform mm. 1-43 with accurate style, balance, and dynamic contrast.
* The students will apply the dynamics and balance techniques from the previous lessons.

**Planned Sequence:**

**Introduction:** Good morning!

* **Objective 1:** I want to hear how you felt about the homework. Raise your hands and tell me how the writing went.
  + - Wait for feedback, make notes if needed.
  + If anyone would like to share, feel free to raise your hand and tell us your appropriate short story.
  + Raise your hand and tell me what skills we worked on last class.
    - Looking for balance, style, dynamics, articulations, 8th notes.
    - Ask what they think we should do as a warm up.
    - Suggest the same kind of warm-up as last week.
    - Be sure that they start slow and build up tempo.
  + After the student-lead warm-up, touch anything they may have missed, being sure to practice dynamics before moving on.
* **Objective 2:** Review last class’s material by playing through mm. 1-26.
  + Play mm. 1-26.
    - Make any corrections needed and play again.
      * Keep balance, vertical alignment, and dynamics in mind.
  + Do you think we’re playing with the correct style? How does this piece feel to you?
    - Make any needed corrections before moving on.
* **Objective 3:** (detail steps for teaching it below)
  + Now looking forward, what are some things to look for in mm. 26-43?
    - Dynamics, balance, tempo.
  + Let’s all sing our parts together. Be sure to look up here for the molto rit.
  + After singing, have students play their part. If dynamics aren’t solid, give more with conducting.
    - If students are still struggling with dynamics, have them sing and watch me without looking at their part.

**Closure:** We’re going to pack up a little early today because we have a pop quiz!

Next class we’ll work on this some more.

**Assessment:**

For the summative assessment, the pop quiz, I would play a few short sound recordings which model dynamic changes and have students write whether it was crescendo or decrescendo. Another question would have them circle which part needs to be louder in a score so that the balance is properly performed. The final question would simply ask what the title and composer of our piece is. If they did the listening assignment, or paid attention in class, this question should be easy and also important because so many individuals only know one or the other.

Formative assessments are embedded within each lesson. There are several moments of asking students how they felt about their performance. Other times in the lesson there are opportunities for students to answer questions about theory aspects we have worked on and such. The warm-up in lesson three, which is mostly determined by the students, will help me understand if they are really paying attention to how we warm up each class or if they just go through the motions. By having them guide this section, they get to express what exercises they deem as important and which ones they’ve overlooked. The secret they won’t know, is that if they forget something, I will bring it up to be sure it’s all covered before we begin. This will at least grant them the opportunity to have a bigger impact on the lesson.