

Lesson Plan
Rehearsals 1-10
On A Hymnsong of Philip Bliss
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MEMT 407
Group Lesson Plan Draft
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Group Lesson Plan: This is the plan for block scheduling every other week. Class periods are 80 min. in length.

Rehearsal Dates:

Jan. 10, 2007—Lesson 1 (15 min. on piece) – Have ensemble sight-read piece with 60% accuracy and run piece again to allow for self-correction.

Jan. 12, 2007—Lesson 2 (20 min. spent on piece) – Work on breathing and mark appropriate breath marks. Show phrasing while marking breaths. If needed, isolate eighth notes and learn for more accuracy.

Jan. 16—Lesson 3 (50 min. spent on piece) – Focus more on phrasing with dynamics. Check for accidentals and have class mark them.

Jan. 18—Lesson 4 (30 min. on piece) – Listen to recording and identify motives and main themes. Ask the class about the Exposition, Development, and the Recapitulation. Run the entire piece and record the run-through.

Jan. 22—Not rehearsing piece on this day.

Jan. 24—Lesson 5 (45 min. spent on piece) – Timbre matching within sections and between sections that have similar parts. (Melody, accompaniment, etc.) Have students critique what they hear from the recording and while playing live.

Jan. 26—Not rehearsing piece on this day.

Jan. 30—Lesson 6 (40 min. spent on piece) – Fix isolated problems with tuning and phrasing. Work with piece transitions and encourage the ensemble to watch, they should know the piece by now.

Feb. 1—Lesson 7 (30 min. on piece) – Breathing. Fix other isolated problems and run through the piece at least twice.

Feb. 5—Lesson 8 – Run-through only.

Feb. 7—Lesson 9 – (20 min. spent on piece) Dress rehearsal in auditorium.

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Lesson Plan 1

Goals:

Play *On A Hymnsong of Philip Bliss* by David Holsinger straight through

Objectives:

The student will sightread with 60% note and phrase markings accuracy.

The student will self-correct the second time through the piece with increased accuracy.

The student will answer evaluation questions at the end of the rehearsal and turn them in for a participation grade.

Procedure:

1. Play through *On A Hymnsong of Philip Bliss* by David Holsinger without stopping. (5 mins.)
2. Comment on the importance of the connectedness of phrasing in this piece. (2 mins.)
3. Play thorough *On A Hymnsong of Philip Bliss* by David Holsinger again to allow for self-correction of the part of the students. (5 mins.)
4. Ask students the following questions for evaluation/reflection/descriptions/analysis (Standards 6 &7):
 - “What did you like about this piece?”
 - “How did this piece make you feel?”
 - “What did you not like about this piece?”
 - “Would you have done something differently in this piece? What?”
 - “How well do you think you as a person played the piece today?”
 - “How well do you think the band played the piece today?”(3 mins.)

Assessment:

The teacher will allow the students to play through the piece the first time with their best sounds on their instruments using their best sightreading skills.

The teacher will be able to tell if the quality of the sound and the note accuracy were improved from the previous run-through.

The teacher will grade the answers of the questions for participation in the class as well as an assessment of the students' understanding of the piece.

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Lesson Plan 2

Goals:

Improve the accuracy of playing *On A Hymnsong of Philip Bliss* by David Holsinger from the last rehearsal

Play through *On A Hymnsong of Philip Bliss* by David Holsinger while breathing in the correct places 90% of the time.

Objectives:

The student will mark their parts with breath marks according to the teacher's directions.

The student will breathe in the correct places as marked in the piece 90% of the time.

The student will breathe with controlled inhalation and exhalation.

The student will play the full length of the phrases without breaking the phrase in the middle.

Procedure:

1. Melody – CL 1,2,3 and ASX 1,2 must stagger breathe mm. 1-17 to make the phrases seamless. Explain stagger breathing as “not breathing when the people next to you are breathing.” (7 mins.)
2. Melody – CL 1,2,3 and ASX 1,2 must stagger breathe again mm. 31-39 and every time that they have the main theme; transfer the information from the previous step.
3. Isolate eighth note and work on timing with a metronome so that the tempo does not drag. (5 mins.)
4. TBN, BAR, TBA balance to the melody and do not play too loud. Stagger breathe also; seamless transitions; not popping entrances (4 mins.)
5. Run through *On A Hymnsong of Philip Bliss* by David Holsinger without stopping, making sure to incorporate the staggered breathing and balance issues mentioned in the lesson. (4 mins.)

Assessment:

The teacher will walk around the room to see that the students have marked in breath marks.

The teacher will be able to tell if the students are not breathing in the correct places because there will be large breaks in the phrases if the students are not stagger breathing.

The teacher will check to make sure that the breath is controlled in inhalation as well as exhalation by looking to see if the students' shoulders rise, which is an indicator of poor breathing technique.

The teacher will be able to tell if students are dropping phrases and not playing them to completion by the way the sound may deteriorate at the ends of the phrases; reinforce a block of sound that starts together and ends together.

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Lesson Plan 3

Goals:

Play *all* accidentals correctly in *On a Hymnsong of Philip Bliss* by David Holsinger
Apply lessons on phrasing to *On a Hymnsong of Philip Bliss* by David Holsinger.
Improve the accuracy of playing *On A Hymnsong of Philip Bliss* by David Holsinger from the last rehearsal

Objectives:

The student will find all accidentals and mark them in their parts if they miss playing them correctly more than two times in a row.
The student will play phrases of at least four (4) measures or sixteen (16) counts at quarter note equals 76 beats per minute.
The student will understand phrasing and how the term is applied from literary terminology to music and performance.
The student will continue to use stagger-breathing so as to not break the phrases if the whole section breathes at the same time.

Procedure:

1. Review the term “stagger breathing.” Ask the class, “Who can remember what stagger breathing is?” Ask someone to volunteer to explain the term to the rest of the class. (1 min.)
2. Play through *On a Hymnsong of Philip Bliss* by David Holsinger while applying the stagger breathing from the previous lesson. (5 min.)
3. Review the terms: accidental, enharmonics, flat, sharp, natural, and key signature.
 - Accidental – alters the pitches of a particular measure if that note would be played as otherwise dictated by the key signature. EX: flat sign added to a note when that note is not flat in the key signature.
 - Enharmonics - different spelling that indicate the same note in the equal-temperament tuning system. EX: a-sharp = b-flat, e-double sharp = f-sharp, b-sharp = c-natural, etc.
 - Flat – alters the given pitch by lowering one half step.
 - Sharp – alters the given pitch by raising one half step.
 - Natural – returns the altered pitch back to its original pitch setting.
 - Key signature – at the beginning of a line of music; tells the musician the permanently altered notes for that particular section.Write in particular accidentals if necessary. (13 min.)
4. Address phrasing. “A phrase is a full musical idea as well as a full idea in dialogue. Just like in English, there are rules in music that we must follow to make sense. Logic and reason tell us what is complete and what is not.” Activity: show three examples on the board of spoken dialogue. Have them write which are phrases and which are not.

- (1) "I went to"
- (2) "My mom wanted me to wash the dishes."
- (3) "I wish that I had a"

Then put up ten examples of music; some are complete ideas, and some are not. Again, have the students identify which are phrases. (10 mins.) Let them play the examples on their instruments if they choose to do so. (2 mins.) Ask them which ones are phrases. (4 mins.) Have them play the excerpts different ways. (They should all be excerpts from the piece) Staccato, marcato, legato, swing, straight, flowing, like a jazz player, with a wide vibrato, softly, loudly. (8 mins.) Have them find the excerpts in the music. Show them/tell them how the phrase should sound. (2 mins.) (Standard 8) (26 mins. total)

5. Apply phrasing to *On a Hymnsong of Philip Bliss* by David Holsinger when playing through this time. (5 mins.)

Assessment:

The teacher will be able to tell that notes are being missed and will tell students to mark their parts; the teacher will see students marking their music.

The teacher will use a metronome to check that the students can carry the four-measure phrases at quarter note equals 76 beats per minute.

The teacher will check for understanding of the relationship of musical phrasing to phrases in literature by asking the class if there are any questions or if they need clarification.

The teacher will reinforce the sections who are stagger breathing correctly.

Lesson 4: On a Hymnsong of Philip Bliss

Time: 50 minutes

Goals: - Understanding phrasing and applying it to the music

Objectives: - Students will understand what makes good phrasing (build up, climax, release) and how to mark them.

- Students will label the chosen melodies with the decided phrase structure.

Materials: Music, pencils, whiteboard with staves, and a marker

Procedure: - Using the first melody from Mozart's Clarinet Concerto in A, mvt. 2 the teacher will demonstrate two structures for a four measure phrase. The first way is to crescendo to the A and then come down. The

second way is to crescendo to the F in the fourth measure.

- Play other phrases from the same piece and have students say if the phrasing is good by raising their hands for the one they think is better.

- The teacher will explain that the climax note should be in the second half of the phrase (in this case after the second measure), and that you crescendo evenly up to the climax and back down. The climax note is the loudest of the phrase.

- The teacher will demonstrate that there are different levels of dynamics involved in phrasing by playing the previous excerpt once *expressivo* with large dynamic contrast and once with directional dynamics (less contrast).

- The students will play the first phrase of the piece two ways. The first time they will crescendo to the downbeat of the third measure, and the second time they will crescendo to the downbeat of the fourth measure.

- Students will vote on which one they like better.

- Students that play the line will label the phrasing with an downward arrow over the climax note and either <> markings or "cres. poco a poco".

- This process will continue with every major melody. The students that are not playing will be listening for what they think should be the climax note.

- Music will be collected at the end of class to make sure that students marked their music and marked it correctly.

Assessment: - Understanding phrasing will be build into the lesson with voting.

- Labeling will be evaluated by collecting the students' music to check for proper markings.

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Lesson Plan

Goals:

This piece is not being rehearsed today

Objectives:

Students are not rehearsing on this piece today.

Procedure:

On A Hymnsong of Philip Bliss is not being rehearsed.

Assessment:

There is no assessment on this piece today.

Lesson 5: On a Hymnsong of Philip Bliss

Time: 30 minutes

Goals/objectives: - Understand the definition of a motive and a theme and be able to distinguish them by sight (written music) and sound (recording).

Materials: Music, pencils, cd, cd player, white board, marker

Procedure: - using the opening motive of *Beethoven's 5th Symphony in c minor* demonstrate through sight and sound that a motive is a recurring group of notes that do not make up a complete melody, but may be part of one.

- Using *Carnival of Venice* (theme and variations) demonstrate through sight and sound that a theme is a complete musical idea that functions as one of the main melodies of a piece or section of a piece.

- Play a recording of *On a Hymnsong of Philip Bliss* and have the students follow in their parts and label the main theme and any motives they recognize.

- Have the students write what they heard on the board and then the class will decide if it is a theme or a motive through a discussion then voting.

Evaluations: - Evaluation happens in class through students sharing what they heard, discussing, and voting whether it is a theme, motive, or neither.

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Lesson Plan 6

Materials:

Music, pencils, instruments.

Goals:

Fix tuning problems with melody.

Fix problems with phrasing.

Clean-up piece transitions at Rehearsal square #17, square #24, square #31, square #42, and square #57.

Objectives:

Students that play the melody together will play it in tune with 90% accuracy.

The student will read with 98% accuracy, both in notes and phrases.

The students will correctly take conductors new tempos during transitions with 100% accuracy.

Procedure:

1. Play through On A Hymnsong of Philip Bliss by David Holsinger from beginning until end. (5 min.)
2. Make comments on specific details of performance on tuning and phrasing. Comments on measures #1-17 for those who have the melody. (Horns, b. sax, baritones, and flutes.) Comments on measures #17-24 for the brass with the melody. Comments for the brass during measures #42-57.
3. Play and fix individual sections that display tuning problems. (10 min.)
4. Play piece again from beginning to end and make positive comments. (5 min.)
5. Make comments on specific phrasing issues. Ensure that class is listening by having them play those phrases again with 100% accuracy. (1-2 min.)
6. Comment on transitions and the importance to watch and listen. Make comments about the rallentando at square #17, the Subito at square #24, the faster section at square #42, and the slowly section at square #57. (2 min.)
7. Run transitions with 98% accuracy. (3 min.)
8. Run piece with 100% accuracy of the day's corrections (5 min.)

Assessment:

To learn about further concepts in phrasing and how they apply to this piece.

To run piece with 100% accuracy of the day's corrections.

To improve the overall sound and accuracy of the piece "On a Hymnsong of Philip Bliss".
Too have fun.

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Lesson Plan 7

Materials:

Music, pencils, instruments.

Goals:

Fix problems with breath marks throughout *On A Hymnsong of Philip Bliss* with 100% accuracy.

Fix other isolated problems with piece.

Run piece twice, both with 99% accuracy

Objectives:

The students will play the piece with 99% accuracy at least twice.

The student will self-correct breathing problems noted by the conductor with 100% accuracy for the day.

Procedure:

1. Play through the piece. (5 min.)

2. Comment on breathing problems that have occurred, specifically with melody and the brass sections. (2 min.)

3. Fix areas where breaths are not taken at the same time in measures #17- 24. In measures #31-42 woodwinds should all be breathing at the same time with 100% accuracy.

4. Run piece and allow for self-correction. The piece needs to be 99% accurate. (5 min.)

5. Comment on all the work that has been done in a positive and productive way. (5 min.)

6. Run piece one final time. (5 min.)

Assessment:

Students will play the piece at 100% accuracy with the day's corrections.

Students will play the piece twice with at least 99% overall accuracy.

Students will have fun.

Lesson Plan 8

Goals:

To Complete a full run through of *On a Hymnsong* without stopping and with all the musical instructions from the previous lessons.

Objectives:

- The students will run the piece with no breaks up to tempo.
- The students will be expected to perform as if it were a concert.

Procedure:

1. Have the students pull out *On a Hymnsong* as soon as the bell rings.
2. Explain to them what is expected of them and to pay attention to things that can be done better.
3. Start the piece and run completely through it with no stops.
4. Have the students respond to the run through.

Assessment:

- The students are expected to pay attention during the run through and be able to comment on what was done right and what can be improved on.
- The students are also expected to give suggestions on how to improve the mistakes.

Modifications:

- For the student with ADHD it is important to make sure that the students around him are on task and ready to go for the run through.
- It will need to be made sure that everything is set and ready to go for the student with traumatic brain damage.
 - Have the music already out and ready to go

Lesson Plan 9

Goals:

Clean up and spots that still need work and work out the dress rehearsal.

Objectives:

- Have the students perform to the best of their ability in an informal setting
- Establish a method for entering and exiting the stage
- Discuss proper concert etiquette

Procedures:

1. Pick out small sections of the piece and run them until they are correct or noticeably better.
2. Have one final run through of the piece once the smaller sections are rehearsed.
3. Practice having the students enter the stage and be seated.
4. Run the entire concert all the through stopping only for drastic mistakes or issues.
5. Practice exiting the stage and taking bows.
6. Discuss proper concert attire and what time to be there.

Assessment:

-The assessment for this lesson would simply be evaluating the student's performance and making those corrects during the rehearsal.

Modifications:

- For the student with ADHD would again need the students around him to be completely focused and on task, as well as a leadership role during the dress rehearsal.
- The student with traumatic brain damage would need constant attention from him peers to make sure he understands the entrances and exits.
- Send note home with student's parents reminding them of all the details for the concert.

Lesson Plan 10

Goals:

To complete a success concert using all the skills taught in lessons and having fun

Objectives:

- To enter and exit correctly
- Play Concert through with as little mistakes as possible
- Have fun

Procedure:

1. Meet backstage and give positive re-enforcement before the show.
2. Line up and enter the stage
3. Play the concert through flawlessly
4. Exit the stage.
5. Talk about the concert back stage and collect music.
6. Let students know what a good job they did.

Assessment:

Students will be given a form to fill out and turn in by the next class period. The form asked them to evaluate themselves and the group, what they did well and what can be improved upon.

Modifications:

Modifications are the same as the dress rehearsal only afterwards make sure the two student's parents understand the form that is to be turned in.