** Lesson Plan**

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**Name:** Elizabeth Anderson **Date:** 3/1/17

**Grade/Class:** High School String Orchestra

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| **1. Measurable Objective(s):**   * Students will play *Incantations* bars 43 to the end with correct pitches and rhythms, following all written markings. * Students will play with good intonation based on their awareness of finger patterns in the key of Dm and in the various chords and arpeggios that appear in the piece. * Students will gain an awareness of the function of their part as either melody or accompaniment and play with dynamics and articulations appropriate for that role. |
| **2. Required Prior Knowledge and Skills:**  Students have already read through the entire piece before the vacation and we have played the piece in smaller sections to clarify notes, rhythms, and entrances. On Monday, we began to discuss phrasing and dynamics in bars 90 to the end. |
| **3. Review Needed:**  We will review many of the same sections from Monday in today’s rehearsal, with a focus on intonation and phrasing. |

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| **4. Materials, Repertoire, Equipment needed:**  Baton, score for *Incantations* |
| **5. Agenda:**   1. Dm scale and C dim arpeggio warmup 2. 43-90, focus: intonation and phrasing 3. 90-end, focus: intonation and phrasing 4. 43-end, focus: balance and phrasing |

**6. Lesson Sequence** **Pacing**

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| **A. Brief Opening:**   * Students are accustomed to setting up the room before class and practicing individually up until the beginning of rehearsal. * D natural minor scale, 2 octaves – first legato half notes, then in the style of bar 44 (spiccato quarter notes) | 2 min |
| **B. Learning Activities:**   1. Play bars 43 to 90. 2. Bars 44-46  * Everyone play a C dim arpeggio in unison, 2 octaves if possible. Vln/vla play the two places where this arpeggio is used: 44-46 and 144-146, legato and then spiccato. * Cello entrance – together, lower Eb * Everyone  1. 47-49  * correct bowing, confident entrances * strategies: only play first note of entrance/play in eighth notes/one section at a time(c then vla then 2nds)/air bow/count rests out loud  1. 47-66  * If you have sixteenth notes, play them as eighth notes and omit long notes – for intonation, can be played under tempo if needed * Beginning at 51, if you have long notes, play only those and omit sixteenth notes – play the accompaniment as if it were a melody. Analogy to backing line for a jazz solo in a big band. If done well, it can give the melody direction and ideas to play off of. * Combine parts * 66 – make sure we’re doing the double down  1. 67-77  * 67 – cello section should have good tempo and section sound right away. Practice transition from 66 until the transition is seamless. * Cello and bass pizz – “bubbles” - very clean, correct bowing * Vln/vla and bass arco – “the incantation” – follow the dynamics and phrase the line. Grow from bar 68 all the way until the downbeat of 72, then same starting in bar 73. * Combine parts  1. 77-89  * Held notes – sustain (or even crescendo) through each note * “Hits” – c/b and 2nds at pickup to 84 – sense of urgency without rushing (breathe and feel the energy of the rests) * Sixteenth notes only, play as eighth notes, then add in doublings * Combine parts * 87-89 play pizz notes arco and under tempo for intonation  1. Run 43 to 90 again. 2. Spots 90 to the end  * 90-101 all arco. Can isolate 1st violin part if needed. * 2nds and vla at 94 – create echo and then crescendo through 95 (mark it!) * 102 – 2nds and vla all arco for pitches and intonation * 117 – melody line phrasing and vibrato, sixteenth note section without subdivisions * 139 – diminuendo as the melody moves higher in register through the orchestra * 147 – accel. at a p dynamic and sustain new tempo at 148 * 151 – bowing (all downs), have c/b play to make sure the cellos are playing a f * last two chords with sustained notes for intonation  1. Play 90 to end, or 43 to end if time (or both) |  |
| **C. Assessment:**  Students will be assessed informally based on their observed engagement with the lesson. |  |
| **D. Closing/Wrap-up:**  Run-through of material covered during the lesson |  |
| **E. Assignment:**  Continue to practice all of *Incantations,* as well as the three symphony orchestra pieces. |  |

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| **7. Accommodations:**  One student with a specific learning disability in math requires no accommodations for orchestra.  Two students with ADHD require organizational support and checklists/graphic organizers. They, along with the rest of the class, are able to track their assignments on Edmodo. |
| **8. Teacher Reflection/Self-Evaluation:** |
| **9. National Standards***:*  Performing  Responding |
| **10. State Standards:**  Reading & Notation  Playing Instruments  Critical Response  Concepts of style |