

Jazz Ensemble Lesson Plan

Date: 3/27/18

Grade: High School/Collegiate		Subject: Jeep's Blues by Duke Ellington	
Materials: Score and Instrumental Parts		Technology Needed: Audio System	
Instructional Strategies: <input type="checkbox"/> Direct instruction <input type="checkbox"/> Peer teaching/collaboration/cooperative learning <input type="checkbox"/> Guided practice <input type="checkbox"/> Socratic Seminar <input type="checkbox"/> Visuals/Graphic organizers <input type="checkbox"/> Learning Centers <input type="checkbox"/> PBL <input type="checkbox"/> Lecture <input type="checkbox"/> Discussion/Debate <input type="checkbox"/> Technology integration <input type="checkbox"/> Modeling <input type="checkbox"/> Other (list)		Guided Practices and Concrete Application: <input type="checkbox"/> Large group activity <input type="checkbox"/> Hands-on <input type="checkbox"/> Independent activity <input type="checkbox"/> Technology integration <input type="checkbox"/> Pairing/collaboration <input type="checkbox"/> Imitation/Repeat/Mimic <input type="checkbox"/> Simulations/Scenarios <input type="checkbox"/> Other (list) Explain:	
Standard(s) MU:Pr4.3.E.III a. Identify and demonstrate expressive qualities in varied repertoire and interpret performance practices that relate to context, genre, and expressive intent. MU:Pr6.1.E.III a. Present musical work(s) with technical accuracy and expressive intent through individual and ensemble performances of a varied repertoire of music.		Differentiation Below Proficiency: The student does not play correct notes, rhythms, dynamics and has no regard for stylistic elements or musicality. Above Proficiency: The student plays correct notes, rhythms and takes note of dynamic markings and stylistic elements, along with watching the conductor. Approaching/Emerging Proficiency: The student plays some correct notes and rhythms, paying partial attention to dynamic and stylistic elements. Modalities/Learning Preferences: The ensemble may differ in learning preferences. Some students may benefit from listening (auditory learners) to the original recording and having the knowledge that this piece is a jazz transcription. Some students may benefit from seeing the notes and dynamics on the page and watching the conductor, which allows them to make music creatively.	
Objective(s) The learner will demonstrate the ability to sight read, and follow instruction in playing correct rhythms, notes, style and dynamics in "Jeep's Blues", leading to a performance with full musical confidence. Bloom's Taxonomy Cognitive Level: Building, Collaborating, Implementing, Experimenting, Presenting		Classroom Management- (grouping(s), movement/transitions, etc.) Students are expected to listen when the conductor is talking and play only when it is appropriate, as is stated in the Band Classroom Procedures. Transitions will be kept short and swift with good planning and organization by the teacher.	
Classroom Management- (grouping(s), movement/transitions, etc.) Students are expected to listen when the conductor is talking and play only when it is appropriate, as is stated in the Band Classroom Procedures. Transitions will be kept short and swift with good planning and organization by the teacher.		Behavior Expectations- (systems, strategies, procedures specific to the lesson, rules and expectations, etc.) If students fail to follow the procedures of not talking/playing at appropriate times, daily participation points will be taken away. If this behavior continues, performance opportunities will be removed.	
Minutes	Procedures		
5	Set-up/Prep: Hand out music, delegate parts, and give the students a few minutes to look at the piece Warm up with a scale in the key signature in the piece Indicate different variations of the scale (thirds, articulation, in layered groups) Take a tuning note to ensure good balance and blend		
5	Engage: (opening activity/ anticipatory Set – access prior learning / stimulate interest /generate questions, etc.) Give the piece a preface (brief history and info) -This piece was not originally notated for Jazz Ensemble. It was transcribed from a recording with the Duke Ellington band.		
10	Explain: (concepts, procedures, vocabulary, etc.) Give tempo, start the piece from the top First time without saxophone solo to focus on brass and percussion Focus on the first couple bars (intro) and loop them Talk about style, boldness, air support Second time, don't stop after the intro and add in the saxophone solo (stop at page 2) -Work with the soloist prior to the first rehearsal if possible.		

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15	<p>Explore: (independent, concrete practice/application with relevant learning task -connections from content to real-life experiences, reflective questions- probing or clarifying questions)</p> <p>Listen to a recording of the piece Tap the beat on chest to internalize rhythm and style Have students sing along as well Work with Piano separately, send brass out for a quick sectional</p>
5	<p>Review (wrap up and transition to next activity):</p> <p>Play through the piece fully for the first time to increase comfortability with full ensemble Encourage them to look at their parts prior to the next rehearsal and listen to recording.</p>
<p>Formative Assessment: (linked to objectives, during learning)</p> <ul style="list-style-type: none">Progress monitoring throughout lesson (how can you document your student's learning?) <p>I will assess student development through rehearsals and take note of note and rhythmic accuracy, along with attention to stylistic elements and overall ensemble balance. The overall progression of the ensemble's comfort level with the piece will be attributed to individual growth.</p>	<p>Summative Assessment (linked back to objectives, END of learning)</p> <p>The final concert will serve as the Summative Assessment. Overall ensemble success is attributed to individual growth and musicianship.</p>
<p>Reflection (What went well? What did the students learn? How do you know? What changes would you make?):</p> <p>When I taught this lesson in class, I was not as quick to identify some melodic and rhythmic inaccuracies as I had thought I'd be. The trumpets were having trouble with a certain rhythm, so to fix this, I would have them clap it with me and subdivide the beats. I would also send the trumpets out for a sectional led by the lead trumpet to help with any inaccuracies.</p> <p>Also, I would warm up the ensemble differently than I would in a Concert Band setting. Instead of doing a scale with straight eighth rhythms, I would use a swung beat or a more common jazz pattern in order to promote the right mindset for playing a jazz piece.</p>	