

<p>Objectives/ Learning Targets</p>	<p>Students will be able to: show understanding of Lincolnshire Posy by Percy Aldridge Grainger with historical and contextual concepts and how these concepts relate to Cajun Folk Songs by Frank Ticheli.</p> <p>I can statement here: I can discuss the historical and contextual significance of Lincolnshire Posy and how these concepts relate to my performance of Cajun Folk Songs.</p>
<p>Standards and/or Competencies List all standards and/or competencies used for this lesson here.</p>	<p>HS II - Developing</p> <ul style="list-style-type: none"> - <i>2RE</i>: Describe how the use of elements of music affects the aesthetic impact of a music selection. - <i>5RE</i>: Describe the use of elements of music as they relate to expression in a varied repertoire of music. <p>HS III - Intermediate</p> <ul style="list-style-type: none"> - <i>3RE</i>: Assess how elements of music are used in a work to create images or evoke emotions. - <i>6RE</i>: Compare and contrast a musical work with another work of art (e.g., dance, drama or visual art) from the same culture on the basis of cultural influences.
<p>Academic Language & Vocabulary</p>	<p>Dissonance, Folk Song, Percy Aldridge Grainger, Major, Minor, Mixolydian, Modal, Mode, Resolution, Tonality</p>
<p>Materials Needed</p>	<p>Instruments Pencil Lincolnshire Posy</p>

<p style="text-align: center;">Procedure</p> <p>Outline your lesson here. Introduction, Middle and Conclusion <u>Include times.</u></p>	<p>You and Mentor do:</p> <p>Lecture (30 minutes)</p> <p><i>I will begin the period by presenting a lecture with a powerpoint presentation. The lecture will focus on the life and music of Percy Aldridge Grainger, focusing on "Horkstow Grange" from his masterwork "Lincolnshire Posy."</i></p> <p><i>The lecture will give a brief overview of when and where Grainger was born, where he lived and where he died. This will segue seamlessly into a discussion of the genre of music Grainger worked within, his motivations for his music and his unique compositional techniques.</i></p> <p><i>The students will have all been given the music for "Horkstow Grange" at the beginning of rehearsal. When beginning the section on Grainger's unique compositional techniques the student's will be asked to look at this movement, along with various others when instructed.</i></p> <p><i>The foundation of this movement, along with "Lincolnshire Posy" as a whole is it's foundation within unique tonalities. "Horkstow Grange" is written with the key signature of D-flat major (5 flats; B, E, A, D, and G), however, the piece rests in a modal tonality. This mode is A-flat Mixolydian. This mode uses all the same notes as the D-flat major scales, however, the modal scale begins on A-flat, which is the fifth scale degree of D-flat Major.</i></p> <p><i>To discuss this</i></p> <p>Rehearsal Frames (7 minutes)</p> <p>-The instructor is begin to focus this rehearsal on measures 74-82 of "Cajun Folk Songs."</p> <p>-The instructor will ask the trumpets to play their part so that the rest of the ensemble may hear the harmonic progress that was focused on in the warm-up</p> <p>-The instructor will then go over the harmonic progression again to help students understand how each measure works with their part</p> <p>-The instructor will ask the students to play each harmonic chunk to hear their role</p> <p>-The instructor will have the students play the entire section using everything they've learned about the harmonic function of this development.</p>	<p>Students do:</p> <p>Lecture (30 minutes)</p> <p>-Students will play through the warm-up</p> <p>-Students will actively listen to the rest of the ensemble during the harmonic progressions to accurately identify how their sound should fit inside the ensemble.</p> <p>Rehearsal Frames (10 minutes)</p> <p>-The trumpets will play their part in measures 74-82 using the same style and expression from the warm up. The rest of the ensemble will listen to the trumpets while looking at their part to understand how their individual part should balance against the trumpets.</p> <p>-Students will figure out how their individual part works harmonically by using their knowledge of scales to work out difficult accidental patterns.</p> <p>-Students will listen to how their role works within each harmonic section and change</p> <p>-Students will play through the entire target section using their understanding of their harmonic function to achieve desired balance and pitch accuracy throughout.</p> <p>Assessment (2 minutes)</p> <p>-Students will fill out their harmonic progression worksheet for the next rehearsal. This worksheet will have a musical staff for each measure where the student can fill out the concert key, their key and then write out the scale of each measure. It will also ask the student to highlight/ circle which pitches they use in that measure, if any.</p>
---	---	---

<p>Differentiation Strategies Address needs of groups and individuals as needed</p>	<p>Students with set accommodations will be granted their required accommodations. This could include extra time to submit the required homework. At this point in the lesson, however, there are no other necessary accommodations to be made.</p>
<p>Assessment How will you assess student learning for this specific lesson? (Pre- Assessment Formative assessing and Post Assessment)</p>	<p>As listed in the procedures, the post-assessment will be formative in the form of a homework worksheet. This is assess the students understanding of their instruments role in the overall harmonic structure of this development section.</p> <p>During the rehearsal, the assessment will be informal and will rely on the instructor listening to the performance of the students. This will allow the instructor to determine the pacing of the lesson as to when to progress or slow down when teaching the fundamental lesson concepts.</p>
<p>Rationale Including Knowledge of Students and Before & After the Lesson</p> <p>Why are you teaching this? Explain the importance of the lesson, what the students will learn and why you want them to learn this. What came before this lesson? How does this lesson connect to previous lessons? What will come next? How will this lesson lead into the next one?</p>	<p>Prior to this lesson, the students had played this piece in large sections with the goal of understanding the overall contraction of the piece. This is referred to as the macro stage of rehearsal. At this point, it is necessary to teach the finer details of the composition to make it “come alive,” which is the micro stage of rehearsal.</p> <p>This lesson is important because the target rehearsal frame focus on the end of the development section. It is at this section that the harmonic structure becomes its most complex and most dramatic before finally placing the piece back into the tonic key. It is important for the students to understand the structure of this harmonic journey and how to perform it effectively because if they do not truly understand it they can never perform it as it was intended. The goal is also to generalize this information so that the student may recognize these compositional techniques in other pieces, which will help them play their part appropriately without the need of additional instruction or rehearsal time.</p> <p>Following this lesson, the students will understand the larger role of this section and how it connects the second and third major sections of the second movement. The next lesson will focus on the other harmonic elements of the development section how how they relate to this target section.</p>
<p>Engagement Strategies How does this lesson engage students and help them achieve the goal of the lesson? How will you measure their engagement and time on task?</p>	<p>This lesson engages students because it makes them highly responsible for the performance of the piece. Throughout the lesson the students are instructed to actively listen to the rest of the ensemble and determine how their part should fit in with that they hear. They are not being told how they fit because it is up to them to determine that. The measure of their engagement will come from assessing their time talking during instruction/performance and assessing their decisions in how they adjust their playing to match what they hear around them.</p>