***Hebrides Suite 15th Lesson***

**Objective:**

Students will be able to utilize listening across the ensemble to match and convey key musical elements (tempo, articulation, style, dynamics) in their performance.

**National Standards for Music Education:**

2. Performing on instruments, 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 performances.  
8. Understanding relationships between music, the other arts, and disciplines outside the arts.   
9. Understanding music in relation to history and culture.

**PDE Academic Standards for the Arts and Humanities**

9.1. Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts

9.2. Historical and Cultural Contexts

9.3. Critical Response

9.4. Aesthetic Response

**Strategies:**

-Students will work on intonation and blending within their section and the ensemble through focused listening, small group rehearsals, and individual playing.

-Students will compare lengths of notes in relation to desired musical style.

-Students will listen around the ensemble to align note lengths and articulations.

-Students will be able to identify other instruments they are playing with within the musical texture as well as identify instruments that are not playing with them by listening to where there part fits within the texture and who else performs that part with them.

-Students will listen around the ensemble to hear their peers, not just themselves.

**Materials:**

Hebrides Suite Listening Journals

Pencil

Full Score to *Hebrides Suite* by Clare Grundman

Baton

**Procedure:**

-Greet students and ask them to get out *Hebrides Suite, Mvmt. IV*, their listening journals, and a pencil (30 seconds)

-Tuning (1 ½ minutes)

-Oboe and Tuba start →all other instruments join and really listening around (only playing tuning notes, not other random things)

-Stress importance of listening and blending right from the start of rehearsal (utilize non-verbal cues)

WORKING TOWARDS MUCH BETTER INTONATION AND ENSEMBLE BLEND

~JUST AS MUCH INDIVIDUAL AS GROUP CONCERN

-Rehearse through 4th movement, touching upon and reinforcing concepts we previously rehearsed (10-12 minutes)

\*Emphasis on ensemble unity and fluidity in rhythms and tempo.

~More eye contact with me, less with the music

~Ensemble responsibility for tempo, I’ll start you and then you keep going

\*Describe different characters of this movement on whiteboard🡪importance of style

~How can we make each character different, no two the same?

\*Heightened awareness of articulations and dynamics

~DYNAMICS, DYNAMICS, DYNAMICS (mostly too loud)

~Don’t give it all away right away, like showing your hand before betting (want to surprise audience and keep them engaged)

\*Increased sensitivity of who you are playing with and where you are in the musical texture

~Have different instruments play together (not everyone)

\*ENTRANCES AND EXITS ARE CRITICAL IN THIS MOVEMENTS

-Run through whole movement, giving it your A-game (3-4 minutes)

-Give them a couple minutes afterwards to reflect in their listening journals (2 minutes)

-Thank them for their time and effort and ask them to work on entire piece in preparation for rehearsing all the movements Monday and running it straight through (30 seconds)

**Assessment:**

-Students participated in the activities/discussions/exercises.

-Assessing how well students were able to apply prior knowledge to study and performance of new material through discussions and performance.

-Students assessed how well their playing aligned with their peers through listening journals and working in small groups.

-Students will be asked to recognize and identify other instruments that are performing with them within the musical texture as well as be able to recognize and identify the parts of other instruments

-Students were able to recognize pitch discrepancies through focused listening and rehearsing parts in small groups.