GLECS

Michigan Standards:

ART.M.I.8.1 Sing and play, with expression and technical accuracy, a diverse repertoire of vocal and instrumental literature, with and without notation, including selections performed from memory.

ART.M.I.8.2 Sing an ostinato.

ART.M.I.8.3 Sing and play accurately as a soloist, and in both small and large ensembles, with appropriate technique and breath control.

ART.M.I.8.4 Use technology in a variety of ways in musical performance.

ART.M.I.8.5 Sight read basic melodies in treble and bass clefs, using combinations of whole, half, quarter, eighth, sixteenth, and dotted notes and rests; in simple, compound, and alla breve meters.

ART.M.III.8.1 Identify and describe specific musical elements and events in a given aural example, using appropriate terminology.

ART.M.III.8.3 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions through analysis.

ART.M.III.8.4 Develop criteria based on musical knowledge and personal reflections to evaluate the quality and effectiveness of music performances. Apply these criteria as self-evaluation when performing and creating.

ART.M.III.8.5 Evaluate the quality and effectiveness of one’s own and others’ musical performances and creations by applying specific and appropriate criteria and offering constructive suggestions for improvement.

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
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.

**Benchmarks**

- Students will be able to demonstrate their ability to tune to all open strings as individuals and as an ensemble.
- Students will be able to describe and apply the difference and similarity between a minor key and its relative major key. In this case E minor to G major (they both have the same key signature, just different starting notes)
- Students will be able to identify the notes and rhythms being played during call and response, and be able to produce the same notes and rhythms back to the teacher (The call and response exercise will include half notes, quarter notes, and eighth notes).
- Students will be able to demonstrate through clapping, counting, speaking, singing, and playing that they know how the rhythms on the board (eighth, eighth, sixteenth-sixteenth-eighth) and (sixteenth, sixteenth, sixteenth, sixteenth, eighth-sixteenth-sixteenth) is counted and played.
- Students will be able to classify and compare the length of the bow to the rhythm while listening to other sections playing.
- Students will be able to demonstrate they understand and can apply the method of using clothes pins to understand the bowing techniques used in measures 116-120 in, *Escape the Lost City*, are supposed to look and sound like.
- Students will be able to apply the articulation (accent), dynamic contrast (mf-ff), and the re-bow to their parts to the piece, *Escape the Lost City*.

**Learning Resources and Material**

- Music stands, instruments, pencil, folder, and music, clothes pins

**Method**

Tuning

Students will tune the steps below at the beginning of the class period.

1. Start by using the speakers and play an A for all to tune.
2. Build the A up starting with the bass, adding the cello, viola, and then the violin.
3. Tune the D string, building the sections
4. Everyone plays their double stops for A--D
5. Tune the G string, building the sections
6. Everyone plays their double stop for D-G
7. Tune the C string, only cello and viola
8. Tune the E string, only bass and violin

Overview:

Today students will review the concept of relative major and minor (ex. E minor key relates to a G major key) using the Essential Elements 2000 book 3. They will perform these scales using a variety of rhythms. During the rehearsal of the piece, Escape the Lost City, the students will use clothes pins on their bows. This strategy will insure they are using a variety of bowing techniques including strong, fast, and little bow. Students will also transfer the concepts of articulation (accent), a dynamic change (mf-ff), and a re-bow to measure 120 in, Escape the Lost City.

Warm-up:

1. Students will play daily warm-up # 1-10 to warm-up the fingers and continue to monitor correct tone production.
   a. The students attention will be drawn to rehearsal square 1-4 as these rhythms will preview the rhythmic concept of eighth, eighth, sixteenth-sixteenth-eighth, sixteenth, sixteenth, sixteenth, sixteenth, eighth-sixteenth-sixteenth.

Procedure:

1. In the Essential Elements 2000 book 3 the students will read aloud the text’s definition of a minor scale.
   a. The concept will be reinforced in context with exercises 159, 162, and 163 in the method book.
2. Students will list out loud the notes of the E minor scale in order from memory or from looking in their book.
3. Students will apply rhythms on the board (eighth, eighth, sixteenth-sixteenth-eighth) to the E minor scale through the strategies of counting, clapping, speaking, singing using Ta and Tee, and playing the rhythm on the note E. This will give the students multiple ways in learning the rhythm.
   a. Students will then count, clap, sing, speak, and play the next more difficult rhythm (sixteenth, sixteenth, sixteenth, sixteenth, eighth-sixteenth-sixteenth)

Students will be focusing on using the notes of the E minor scale with the rhythm they just rehearsed. This rhythm is from the piece, Escape the Lost City.

4. The students will participate in a call and response exercise using the first five notes of the E minor scale.

*During daily warm-up
Teacher will remind the students to have good posture, use plenty of bow, use flat bows, make sure bow digs into the strings, etc...
a. This will give students the opportunity to hear the notes and connect the aural model to its correct fingering.

5. Students will use the clothes pins as a strategy to develop bow techniques. This will ensure the use of strong but little bow while playing the fast rhythm passages of the piece, Escape the Lost City.

6. Students will play measure 118 to the end of Escape the Lost City, to demonstrate their understanding of the above rhythms.
   a. Violin and Viola will play as written while, the cello and bass will subdivide their eighth notes into sixteenth notes to match the upper strings.
   b. The rhythm will be (sixteenth, sixteenth, sixteenth, sixteenth, sixteenth, sixteenth, sixteenth, sixteenth, sixteenth, sixteenth, sixteenth, sixteenth) for all.
   c. Students will also have a chance to add articulation (accent) into the measure. The strategy of adding articulation (accent) into the measure will provide the upper strings a pulse to improve accuracy.

7. Measure 118 will be rehearsed with a note by note approach (playing one note at a time with the correct rhythm adding the other notes after each correct play through) giving the students an opportunity to practice the new rhythms.

8. The students will repeat the section without the support of the clothes pins. They will play the same measure, but this time they will play it without the clothes pins on their bows (the clothes pins are a visual aid which can help scaffold the technique of bowing).
   a. Eliminating clothes pins will force the students to pay attention to how much bow and how fast they are moving their bow to play the passage.

9. Students will have an opportunity to listen to the other sections for a chance to analyze if the section is playing together, and this also provides peer modeling throughout the group.

10. Students will add the next measure (119) to transfer the concepts.
    a. In measure 116, Violins and Viola will work on their ‘hooked bowing’ (playing 2 or more notes accenting each note while the bow moves in the same direction).

11. Students will play the last 5 measures making sure to add the different kinds of bow strokes, articulation (accent), dynamics (mf-ff), and a re-bow in the last measure.

* If all procedures above have been accomplished and there is more time to continue with new concepts with the extra procedures below.

1. Students will use the note by note approach (playing one note at a time with the correct rhythm adding the other notes after each correct play through) to the beginning of the piece, Escape the Lost City.
   a. This will give students a chance to develop rhythmic accuracy through the repetition of adding one note at a time.

**Accommodations:**
The student in need of assistance will be asked questions to insure they are on the same page as the other students in the class.

The student in need of assistance will be pointed back into the right direction if they get off topic.

There are students who will be called upon to help demonstrate concepts for the advance knowledge and skill.

Assessment:

- The teacher will use a check list to determine if students are listening and tuning their open strings in during the tuning process.
- Through a raised hand response to open ended questions, the teacher will observe if the students understand the difference and similarity between an E minor scale and a G major scale.
- The teacher will informally observe aurally that each student can play the first 5 notes of the E minor scale and is listening to their peers during the call and response activity.
- The teacher will aurally and visually assess students during the rhythm related activities.
- While sections of the ensemble are assessing other sections, they will be giving a gesture to whether the section is playing it together and playing it correctly.
- By observing the students using the clothes pins and listening to hear if any of the students are using too much bow (the clothes pins will fall off, hinting that the students are using too much bow).

Closer:

Students were able to understand the difference and similarity to an E minor scale and G major scale. Students able to work on the ending of the piece, Escape the Lost City; students worked on the ending by using clothes pins for rhythmic accuracy. Students were also able to add an articulation (accent), dynamics (mf-ff), and a re-bowing to the ending. Tonight for homework the students will practice the ending and start looking at the beginning of the piece, Escape the Lost City. Tomorrow during class the students will demonstrate they know the E minor scale (one octave) as an assessment of the lesson taught today. The students will also continue rehearsing the piece, Escape the Lost City, from the beginning up to measure 18.

Teacher Reflection
<table>
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<tr>
<th>Student Name</th>
<th>Scale</th>
<th>Tuning</th>
<th>Articulation</th>
<th>Dynamics</th>
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<td>1. Bogdan Babut</td>
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<td>2. Rebekkah Bowen</td>
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<td>22. LaQuinta Walker</td>
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