

**Teacher: Kyle Chamberlin**  
**Class: Symphonic Band**  
**Grades: 9-12**

**Central Focus:** The Central Focus for this learning segment is to select repertoire that is appropriate for the students to understand, interpret respond, and connect to their every day La Salle lives.

**NYS Learning Standards –**

Standard 1: Creating, Performing and Participating in the Arts

Students will actively engage in the process that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts

Standard 2: Knowing and Using Arts Materials and resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles

**National Standards –**

**PERFORMING**

Select (MU:Pr4.1.E.IIa) – Accomplished

Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

Analyze (MU:Pr4.2.E.Ia) – Proficient

Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.

Interpret (MU:Pr4.3.E.IIIa) – Advanced

Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.

Rehearse, Evaluate and Refine (MU:Pr5.3.E.IIIa) – Advanced

Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

Present (MU:Pr6.1.E.Ia) -- Proficient

1. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

Present (MU:Pr6.1.E.IIb) – Accomplished

2. Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances

**RESPONDING**

Select MU:Re7.1.E.IIa – Accomplished

Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.

Analyze (MU:Re7.2.E.1a) – Proficient

Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

### **CONNECTING**

Connect (MU:Cn11.0.T.11a) – Accomplished

1. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**Connect** (MU:Cr3.2.E.1a) – Proficient

2. Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.

Connect (MU:Pr6.1.E.11b) – Accomplished

3. Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

Connect (MU:Re9.1.E.11a) – Accomplished

Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.

### **Common Core Standards –**

Speaking and Listening (SL 3.4) – Comprehension and Collaboration:

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Language (3.6) - Vocabulary Acquisition and Use

6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

### **Student Learning Goals (Objectives) –**

1. Students will be able to play and understand a varied repertoire of music
2. Students will be able to accurately play notes and rhythms
3. Students will be able to play in tune with a quality tonal center and excellent sound
4. Students will use a variety of devices to fix problems they face in the Ensemble
5. Students will be able to use their analysis and evaluation skills to refine their playing to meet the standards of excellence in music

### **Prior Academic Knowledge and Conceptions –**

1. Students will need to know how to read either the treble or bass staff depending on instrument
2. Students will need to be able to have a basic knowledge of rhythms
3. Students will need to have an aural expectation as to what note/pitch they are playing
4. Students will need to have an aural expectation as to what the piece(s) should sound like
5. Students will need basic musical evaluating and analysis skills.

### **Common Errors, Misconceptions –**

1. Students will play complex rhythms incorrect
2. Students will think they are hitting the right note/pitch when in fact they are hitting the wrong partial of a note

3. Students will believe they are playing a rhythm right when actually they have played it incorrect from the start. Either in their home practice, or heard it from another student
4. Students do listen and mimic what other students do regardless of if that student is correct.

### **Essential Questions –**

1. How do musicians make creative decisions?
2. How do musicians improve the quality of their creative work?
3. When is creative work ready to share?
4. How do performers interpret musical works?
5. How do musicians improve the quality of their performance?
6. How do we judge the quality of musical work(s) and performance(s)?
7. How do musicians make meaningful connections to creating, performing, and responding?
8. How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

### **Instruction (Procedure)**

#### Lesson 1 – Introduction

##### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

##### b. Run through of all the pieces

- Sleigh Ride – Leroy Anderson
- O Come, O Come, Emmanuel – Brown
- Panis Angelicus – Franck
- Hallelujah Chorus – Handel

#### Lesson 2 – Rhythm Understanding

##### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

##### b. O Come, O Come, Emmanuel

- Worked from Beginning to measure 23
- Students “Sizzled” their parts to understand how the rhythm worked with other instruments. The sizzling allows the students to hear how the rhythm fits in the piece without the extraneous noise

##### c. Sleigh Ride

- Beginning to A
- Students “Sizzled” their rhythms to understand where their part fit in the instrumentation. The sizzling allows the students to hear how the rhythm fits in the piece without the extraneous noise
- Worked with the bass parts on the length of their whole note tied to a quarter note.
- Where to cut off/when to cut off to make sure that the band stays in time.
- Worked on keeping a steady tempo in the sleigh bells, worked one on one to show the ensemble where the heartbeat of the ensemble is

### Lesson 3 – Style/Interpretation

#### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

#### b. Treasury of Scales #19

- This is a choral that allows the students to listen to each other and figure out where the moving lines are as well as work on tonal center and production

#### c. Panis Angelicus

- Rehearsal 13-29
- Saxophones have a soli section, worked with them on style and intonation
- Teacher sang how he wanted the style students mimicked

#### d. Sleigh Ride

- Rehearsal F-G
- Students “Sizzled” Parts to understand how the swing style works in various sections
- Asked students where they thought the most important part was their response was Trumpets, I explained to them that the Trombones and Low Brass are the driving force to This section then proceeded to ask them “Why?”

### Lesson 4 – Dynamics

#### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

#### b. Treasury of Scales #19

- This is a choral that allows the students to listen to each other and figure out where the moving lines are as well as work on tonal center and production

#### c. O Come, O Come Emmanuel

- Beginning to measure 4
- Worked on the crescendo for MF to F then the decrescendo from F to MP using air speed to assist in the quality of crescendo but maintaining a good tone
- Measure 4 to measure 8
- Was the same process as beginning to measure 4
- Measure 23 to 24
- Needed to crescendo from MP to F, demonstrated using my voice and students mimicked in their playing

### Lesson 5 – Endings

#### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

#### b. Treasury of Scales #19

-This is a choral that allows the students to listen to each other and figure out where the moving lines are as well as work on tonal center and production

c. Sleigh Ride

- Rehearsal I to the End
- Students "Sizzled" their rhythms to understand where their part fit in the instrumentation  
The sizzling allows the students to hear how the rhythm fits in the piece without the Extraneous noise
- Went back to the percussion section and played the Temp Block part that needs to be perfect in order for the ensemble to be in time for the last two notes
- repeated multiple times until it was perfect

d. Hallelujah Chorus

- Measure 81 to the end with emphasis on the last three measures
- Worked with the timpani player to show him that he controls the last three measures
- Went back to the percussion section to show him how I wanted him to play the last three measures
- Repeated until it was correct

Lesson 6 – Review

a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

b. Treasury of Scales #19

- This is a choral that allows the students to listen to each other and figure out where the moving lines are as well as work on tonal center and production

c. Sleigh Ride

- Reviewed Rehearsal I to the End
- Students "Sizzled" their rhythms to understand where their part fit in the instrumentation  
The sizzling allows the students to hear how the rhythm fits in the piece without the Extraneous noise
- Went back to the percussion section and played the Temp Block part that needs to be perfect in order for the ensemble to be in time for the last two notes
- Repeated multiple times until it was perfect
- Went back to rehearsal H to get into I and then finished the piece and it clicked with them

d. Hallelujah Chorus

- Reviewed Measure 81 to the end with emphasis on the last three measures
- Worked with the timpani player to show him that he controls the last three measures
- Went back to the percussion section to show him how I wanted him to play the last three measures
- Repeated until it was correct
- Went back to measure 69 to get into 81-End
- Still struggled with the last three measures

## Lesson 7 – Specific Piece

### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

### b. Treasury of Scales #19

- This is a choral that allows the students to listen to each other and figure out where the moving lines are as well as work on tonal center and production

### c. O Come, O Come, Emmanuel

- Rehearsal 23-39
- Has students sizzle their rhythms
- Explained to students that the tempo stays the same but the meter changes and counted out loud for them so they would know how it went in terms of the meter change
- Once the sizzling was done students played and they were very successful

## Lesson 8 – Specific Piece

### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

### b. Treasury of Scales #19

- This is a choral that allows the students to listen to each other and figure out where the moving lines are as well as work on tonal center and production

### c. Sleigh Ride

- Worked on Rehearsal B to C
- Students sizzled their rhythms as they are very difficult
- Explained how the triplet fit into the rhythm and gave them the analogy of a horse galloping
- Had them re-sizzle then play and it was better, told them to work on it for next rehearsal
- With the remaining time we rehearsed I to the End.

## Lesson 9 – Shortened Ensemble

### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

### b. Treasury of Scales #19

- This is a choral that allows the students to listen to each other and figure out where the moving lines are as well as work on tonal center and production

### c. Panis Angelicus

- Worked on Saxophone Soli Section at rehearsal 13 with intonation in mind.
- Paused them on notes that weren't in tune.

### Lesson 10 – Review

#### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

#### O Come O Come Emmanuel

- Worked on the Transition form 5/4, 4/4, 3/4
- Had students count to five, to four then to three keeping the same tempo
- Students sizzled

#### Hallelujah Chorus

- Worked on the last three measures
- Keeping the time at the very end
- Students played and I demonstrated the Timpani Part
- Students finally nailed it after three to four shots.

### Lesson 11 – Review

#### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

#### b. O Come O Come Emmanuel

- Worked on the Transition form 5/4, 4/4, 3/4
- Had students count to five, to four then to three keeping the same tempo
- Students sizzled

#### c. Panis Angelicus

- Worked on intonation in the Alto Saxophone 1 Part

### Lesson 12 – Editing Ensemble

#### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

#### b. Hallelujah Chorus

- Changed the Last Three notes
- Rehearsed the fermatas so students are aware of what might happen at the Christmas Concert

### Lesson 13 – Developing Skills

#### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

#### b. Treasury of Scales #19

- This is a choral that allows the students to listen to each other and figure out where the

- moving lines are as well as work on tonal center and production
- Focused on listening across the ensemble, and center of pitch
- Had students raise hands when they had the moving line

#### Lesson 14 -- Sizzling

##### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

##### b. Sleigh Ride

- Rehearsal F: Had students do a call and response exercise
  - Teacher would sizzle part and the students would sizzle back the rhythm (Repeated until ingrained)
- Rehearsal I: Students would respond sizzle to teacher (Repeated until ingrained)

#### Lesson 15 – Run Through of Christmas With The Cadets

##### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

##### b. O Come O Come Emmanuel

Panis Angelicus  
 Sleigh Ride  
 Hallelujah Chorus

- ##### c. Asked the students if they thought their performance was good enough for Troy Savings Music Hall
- Had students raise hand and give a positive comment, a needs improvement comment, followed by a positive comment.

#### Lesson16 – Intonation and Balance

##### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

##### b. Panis Angelicus

- Tuned a lot of Chords that are out of tune.
- Worked out saxophone intonation with the ensemble in the very beginning
- Full ensemble, dark sound. Started from the bottom and worked our way to the higher voices of the ensemble.
- Clarinet Choir at the very end worked on balancing the underlying chords with the contopuntal melody

##### c. O Come O Come Emmanuel

- Worked on balance in the 4/4 sections
- Asked students “Where is the moving line?” “Can you hear the moving line?”
- Balanced the syncopation dynamic at the  $\frac{3}{4}$  measure



### Lesson 17 – Panis Angelicus

#### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

#### b. Intonation

- Tuned the saxophones to make sure pitch was adequate
- Worked with trumpets at 37 for balance of chordal structures

#### c. Dynamics

- 37 when one instrument is holding a note the ensemble has a moving melody
- Worked on getting out of the way to hear the moving melody
- Climax (53) worked on holding the forte for longer then students think

### Lesson 18 – Run Through

#### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

b. Remind students to play their dynamics with good tone and intonation!

#### Concert Order

1. O Come O Come Emmanuel
2. Panis Angelicus
3. Sleigh Ride
4. Hallelujah Chorus

### Lesson 19 – Panis Angelicus

#### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet

#### b. Intonation

- Focusing on the Intonation in the beginning 1-13 (Using the piano and tuner for help)
- Saxophone Solo with Ensemble (getting the saxophones high b's to be in tune)
- 37 Really emphasizing call and response. Ask students where are the moving lines?

### Lesson 20 – Running The Christmas Concert

#### a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet
- Tuning

#### b. Run Through

- O Come O Come Emmanuel
- Panis Angelicus
- Sleigh Ride

-Hallelujah Chorus

b. Comments

-Comments will be given upon completion of each selection as to what needs to be improved.

Lesson 21 – Fixing/Run Through

a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet
- Tuning

b. Fixing

-Based on the comments provided from last rehearsal we will fix those selections

c. Run Through with the corections

- O Come O Come Emmanuel
- Panis Angelicus
- Sleigh Ride
- Hallelujah Chorus

Lesson 22 –

a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet
- Tuning

Lesson 23 – Practice How You Perform

a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet
- Tuning

b. Run the concert in Concert Order

- O Come O Come Emmanuel
- Panis Angelicus
- Sleigh Ride
- Hallelujah Chorus

b. Comments

-Class Discussion

Lesson 24 – Practice How You Perform

a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet
- Tuning

b. Run the concert in Concert Order

- O Come O Come Emmanuel
- Panis Angelicus
- Sleigh Ride
- Hallelujah Chorus

b. Comments

- Class Discussion

Lesson 25 – Practice How You Perform

a. Warm –Up

- Prayer
- Vesuti – Students start on concert Bb and work their way down to Concert Ab
- Concert Bb Scale – Students play their concert B-Flat scale in a pattern provided for them on a scale sheet
- Tuning

b. Run the concert in Concert Order

- O Come O Come Emmanuel
- Panis Angelicus
- Sleigh Ride
- Hallelujah Chorus

b. Comments

- Class Discussion

**CHRISTMAS WITH THE CADETS**