EdTPA Lesson Plan 1:

Central Focus:
The students will be able to describe the character of the folk song in the beginning of Movement II of *Folk Song Suite* by Ralph Vaughan Williams as well as understand and overcome the challenges of entrances and vertical alignment in the beginning of Movement II of *Folk Song Suite* by Ralph Vaughan Williams.

National and/or State Standards:
**MU: Pr4.1.E.Ila** 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.

**MU:Pr4.2.E.5a** Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared performances.

**MU:Pr4.3.E.5a** Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared performances

**MU:Pr5.3.E.la** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances

Learning Objectives:
1) Students will be able to identify adjectives that describe the folk song *My Bonny Boy* in movement II in *Folk Song Suite* by Ralph Vaughan Williams

2) Students will be able to demonstrate understanding of vertical alignment in the beginning of Movement II of *Folk Song Suite* through performance

3) Students will be confident on their independent entrances in the beginning of Movement II of *Folk Song Suite*

Informal Assessments:
1) Ask students who has the melody in the beginning of Movement II

2) Ask students what they need to improve on after playing through the beginning of Movement II

3) Ask students to describe the character of the folk song that Movement II is based on, called *My Bonny Boy* and write adjectives on the board

4) Ask sections of the band that are not playing to listen to the students who are performing and evaluate others performance
**Formal Assessment:**
Write a short story one page long about the folk song *My Bonny Boy*. This will incorporate the character of the music into a story, which are what folk songs are based on. Their story to the folk song will revolve around their individual culture. Students will write half a page about the story that goes along with the music while the other half will discuss musical concepts discussed in class that relate to the theme of their story.

**Learning Tasks Sequence:**
1) Have ensemble play beginning to measure 43 of Movement II

2) Ask students what they need to improve to make the beginning of this movement best show the character of the folk song

3) Ask students to describe the character of the folk song that the movement is based on, called *My Bonny Boy*, and write their ideas on the board

4) Ask students to raise hand if they have the melody at the beginning

5) Have students who have the melody to play from beginning to measure 21

6) Tell students with melody to focus on giving the phrase direction by use of dynamics

7) Tell students with melody to achieve the appropriate tone that they will have to be able to control their air flow

8) After giving students with melody this feedback, have them play from measure three to measure ten. Have the percussion section listen and ask percussion how the students with melody have improved from their first time playing through it until the most recent play through

9) Have students that play on the first measure play their first note and hold it. Ask them if they are happy with that sound and if not, what can they improve? Then try playing the chord again to see if it improves.

10) Have 2nd cornet, French horns, trombones, and timpani play their note at measure four. If it does not sound right, have each section play their note and identify the problem

11) Have 1st trombone and 2nd French horn play measures four through ten to check for vertical alignment

12) Have 2nd cornet and 1st French horn play measures four through ten to check for vertical alignment
13) Have all the non-melody parts play from the beginning to measure 20. Stop and separate parts if students get lost.

14) Have melody at measure 23 raise their hands (2nd and 3rd clarinet, bass clarinet, euphonium) and play until measure 40, going over same concepts as mentioned earlier with the melody in the beginning.

15) Have everyone but the melody play from measure 23 until 40.

16) Have the flute, oboe, solo clarinet play form 23 to 30 and ask them how their part functions in that section. Tell them it functions as an obbligato.

17) Have bass clarinet and tuba play at measure 24 through measure 40. Ask them what their part functions as and explain it reinforces the beat and tempo.

18) Have saxophones and French horns play measures 24 through 30. Ask them what their part functions as and explain that it is the supporting harmonic structure.

19) Have everyone play from pick up notes into measure 23 to measure 43. Stop if people get lost and tell students to start again from pick up notes into measure 23.

20) Have everyone play from beginning of Movement II until measure 43. Ask students what they accomplished and what they still need to improve.

Materials: Folk Song Suite: Movement II by Ralph Vaughan Williams, non-electronic white board.
EdTPA Lesson 2

Central Focus:
The students will learn to perform with attention to articulation, balance, and vertical alignment in the end of Movement III of Folk Song Suite by Ralph Vaughan Williams.

National and/or State Standards:
**MU:Pr4.3.E.1a** Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

**MU:Pr4.3.E.5a** Identify expressive qualities in a varied repertoire of music that can be demonstrated though prepared performances

**MU:Pr5.3.E.1a** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances

Learning Objectives:
1) Students will be able to demonstrate the differences in articulation from measure 71 to the end of Folk Song Suite.

2) Students will be able to discuss and demonstrate the correct balance needed to perform measures 71 to the end of Folk Song Suite.

3) Students will be able to connect the musical theme of measure 71 to the end to musical themes they know from previous experiences.

Informal Assessments:
1) Ask students what does the theme from measure 71 remind them of? They will most likely say a pirate song. I will then ask why does it sound like a pirate song and explain why it reminds them of a pirate song.

2) While a section plays, I will have a different section listen for vertical alignment and rate their vertical alignment from 1 to 10.

3) After performing, ask students if they can bring out dynamics more.

Formal Assessment:
Students will write lyrics to their own folk song based on the theme from measures 71 through 89 in Movement III and explain how their lyrics relate to the musical concepts from this section as well as how the lyrics relate to their own lives.
**Learning Tasks Sequence:**

1) Review the beginning of Movement II from last time and the transition into measure 43 into the next theme. Discuss how these two parts of Movement II are a contrast.

2) Tie in the concept of contrast as we rehearse the end of Movement III. Play through measures 69 and 70 that transition into the trio of Movement III.

3) Listen to the upper woodwinds trill at measure 69 and 70. Explain how this gives momentum in the transition into the next theme.

4) Listen to bass clarinet, alto and tenor saxophones, cornet 1 and 2, and euphonium play measures 69 and 70 to check vertical alignment.

5) Have everyone play through measures 71 through 89 while listening for who has the melody.

6) Ask students who has the melody and have them raise their hands.

7) Have the students with the melody play from measures 71 through 89, focusing on vertical alignment and correct articulations.

8) Ask students what does the theme from measure 21 remind them of? They will most likely say a pirate song. I will then ask why does it sound like a pirate song and explain why it reminds them of a pirate song.

9) Have students who do not have melody play from measures 71 to 89. Ask them after playing it what they should focus on when the play it. I will clarify that they should focus on dynamics.

10) Have all students play from measures 71 to 89 and listen for improvement from the beginning of rehearsal until now.

11) Have all students play from measures 89 to end, clarifying that we will not be taking the repeat. Tell them to listen for the melody.

12) Have the students with the melody raise their hand. Have the low brass, saxophones, and Bb trumpet play the melody from measure 89 to end.

13) If needed, stop to have these same students play the eighth notes from measure 105 to 108 to check vertical alignment.

14) Have everyone else play from 89 to end. If needed, have woodwinds and brass play it separate until it is clean with clear articulation.
15) Explain that even though all parts are marked fortissimo that we still need to maintain balance by having the melody most prevalent while not overplaying the accompaniment part.

16) Have everyone play from 89 to end, remind them to crescendo from measures 103 to 105.

17) Review by playing 71 to the end and try taking the D.C al fine to the beginning of the movement. End by saying we will work on these transitions in later rehearsals.

**Materials:** *Folk Song Suite* by Ralph Vaughan Williams, non-electronic white board
EdTPA Lesson 3

Central Focus:
The students will understand and analyze different folk songs used in the first movement of *Folk Song Suite* while continuing to refine vertical alignment and articulation.

National and/or State Standards:
**MU:Pr4.2.E.5a** Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared performances.

**MU:Pr4.3.E.5a** Identify expressive qualities in a varied repertoire of music that can be demonstrated though prepared performances

**MU:Pr5.3.E.1a** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances

Learning Objectives:
1) Students will be able to understand two stories behind the folk songs used in Movement I.

2) Students will be able to discuss how Ralph Vaughan Williams uses various musical concepts to relate to the background stories of English folk songs.

Informal Assessments:
1) Ask class what musical concepts are unique about measure 71 (why does it sound like a "pirate" song?)

2) Ask class what do they think the story tells with *Seventeen Come Sunday*

3) How does the music reflect the story of *Seventeen Come Sunday* and *Dives and Lazarus*

4) Ask what they think the story behind the folk song at measure 65 is

5) Listen for errors throughout and stop and rehearse sections that need it

Formal Assessment:
Students write a reflection paper on the two backstories they learned about in this lesson and what specific musical concepts relate to these backstories to make the music depict the stories. This will be a one-page paper.
Learning Tasks Sequence:
1) Review measures 71 through the end of Movement III of Folk Song Suite
2) Ask class what musical concepts are unique about this section (why does it sound like a “pirate” song?)
3) Play through beginning of Movement I through measure 31
4) Tell class this section is based on folk song Seventeen Come Sunday
5) Explain that folk songs are passed down aurally and tell a story
6) Ask class to describe a story that depicts Seventeen Come Sunday from the beginning of Movement I
7) Explain that it is about a soldier meeting a girl and asking what age she is and she answers “I’m seventeen come Sunday” and they date
8) If possible, have students listen to choral recording of this folk song
9) How does the music reflect this? Quick walking tempo is similar to march, reflects soldier marching
10) Play through Movement I until 98
11) Ask students to describe what kind of folk song is depicted at 65
12) Explain at 65 is based on the ballad (type of narrative) called Dives and Lazarus
13) Dives and Lazarus is based on a story of poor man Lazarus asking rich man Dives for food and Dives refuses to give him food and throws him out to dogs to bit him. Instead the dogs lick his sores instead of biting them.
14) Rehearse 65 to D.C al Coda, listening for parts that need improvement
15) Rehearse flutes measure 104 for vertical alignment and phrasing
16) Rehearse trumpets 114 through D.C al coda for vertical alignment and accuracy of partials
17) If time, do a full run through of the Movement I

Materials: *Folk Song Suite* by Ralph Vaughan Williams, non-electronic white board, online recording of choral version of *Seventeen Come Sunday*