James Taverna

Mr. Gowen

MUS 384

15 December 2014 (Edited 3 March 2015)

Lesson Plans for “Canticle” by Douglas E. Wagner and Composer Information

Douglas E. Wagner is an internationally recognized composer and arranger from Chicago, Illinois. As an educator, Wagner has over 30 years of experience as a high school music educator with degrees from Butler University. Wagner now currently composes, edits, and arranges full time in Indianapolis.

**Standard:**

* 12.2 – Instrumental Performance: *students perform on instruments, alone and with others, a wide variety of repertoire*.
  + 12.2.1-Perform with expression and technical accuracy
  + 12.2.2-Perform in an ensemble

**Lesson 1** (prefaced that prior to this lesson, the ensemble would have sight-read this piece)

* Rehearse mm 9-16 (start of the ‘B’ section)
  + Attention to 4 bar phrases in all sections
  + Focus on breath support, tone, and phrasing
    - Work trumpet theme as the main melodic idea
    - Add oboe doubling
    - Work horn/saxophone counterpoint
    - Add percussion
    - Recap on the B section

**Lesson 2**

* Review mm 9-16
* Rehearse mm 17-24 (end of the ‘B’ section)
  + Continuation of the trumpet melody
  + Add flutes to the trumpet melody
  + Work the harmonic phrase shared between low brass and low woodwinds
  + Add horns and saxophones to the low brass and low woodwinds
  + Add chimes at measure 17
  + Recap on mm 9-24

**Lesson 3**

* Review mm 9-24
* Rehearse mm 25-38 (‘C’ section)
  + Work melody in clarinet section mm 25-32
  + Add saxophones and horns with harmonic support mm 25-28
  + Add triangle mm 25-28
  + Add flute in measure 29
  + Work phrases that pass between clarinet/trumpet and flute, oboe, horn, and bells in mm 33-38
  + Work the two fermatas and caesura in measure 38
  + Recap measures 9-38

**Lesson 4**

* Review mm 9-38
* Rehearse mm 1-8 (‘A’ section)
  + Work melodic line in clarinets and horns
  + Add trumpets
  + Work secondary line in the flute, oboe, and bells
  + Add low brass and low woodwinds
  + Add percussion
    - Emphasis on crescendos and cadence points
  + Recap mm 1-8
* Rehearse mm 39-44 (“A prime” section)
  + Work altered plagal cadence at measure 44
* Recap on mm 1-44

**Assessment**: Individual sections would be informally assessed throughout the rehearsal process. Individual students would be assessed by recording an excerpt from “Canticle” and submitting the recording via electronic means (email, flash drive/CD). These recording would be assessed based on a rubric (Attached below) to maintain objectivity.

**Reflection**: this would be given after the rehearsal process is completed.

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| **RubiStar** |  | Rubric Made Using:  **RubiStar ( http://rubistar.4teachers.org )** |

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| |  | | --- | | **Instrumental Music Performance - Individual : Wind Ensemble Excerpts**  Teacher Name: **Mr. Taverna**    Student Name:     \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | |

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| CATEGORY | **4 - Advanced** | **3 - Proficient** | **2 - Partially Proficient** | **1 - Beginner/Novice** |
| **Tone Quality** | Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality. | Tone is focused, clear and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance. | Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal playing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance. | The tone is often not focused, clear or centered regardless of the range being played, significanltly detracting from the overall performance. |
| **Pitch/note accuracy** | Virtually no errors. Pitch is very accurate. | An occasional isolated error, but most of the time pitch is accurate and secure. | Some accurate pitches, but there are frequent and/or repeated errors. | Very few accurate or secure pitches. |
| **Rhythm** | The beat is secure and the rhythms are accurate for the style of music being played. | The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance. | The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance. | The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance. |
| **Note Accuracy** | Notes are consistently accurate. | An occasional inaccurate note is played, but does not detract from overall performance. | A few inaccurate notes are played, detracting somewhat from the overall performance. | Wrong notes consistently detract from the performance. |
| **Style Markings** | All style marking were played well and accurately. Made music more than notes and rhythm. | Most style markings were played well and accurately. May have missed one or two, but did not distract from overall style. | Failed to play several style markings accurately. Style of piece was barely recognizable. | Little or no attention was given to style markings. Style of piece was not recognizable. |
| **Articulation** | Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score or by instruction from the teacher. | Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score or by instruction from the teacher. | Attacks are rarely secure, but markings are often executed accurately as directed by the score or by instruction from the teacher. | Few secure attacks. Markings are typically not executed accurately. |
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