

MUED LESSON PLAN

Improvisation Warm-up Project

Composition: “Vesuvius” by Frank Ticheli

Student Learning Outcome(s): Students will understand harmony on a deeper level by recognizing consonant and dissonant notes through improvisation.

Required Materials: Instrument, instrument materials, rhythm sheet, harmony sheets

Identify

- **Musical Element(s)** (e.g. specify from categories—melody, harmony, rhythm, timbre, texture, form, etc.): **Harmony**
- **Musical Actions** (e.g. composing, improvising, performing, listening, etc.): **Improvising**
- **Musical Skills** (technique needed to accomplish action/element): **Fingerings for A Dorian scale**

Learning Activities:

<u>Time allocation</u>	<u>Issue/ Musical Element</u>	<u>Scaffolded Activities</u>	<u>Assessment</u>
2 minutes	Concert A Dorian	<ul style="list-style-type: none"> • <i>Active learning</i> • Scaffolded for higher-order thinking skills (analysis, synthesis, evaluation, interpretation, transfer) • Groupings within activities <ul style="list-style-type: none"> • Have students match my starting pitch • Play individual pitches scaffolded up the concert A Dorian scale, Do, Do Re, Do Re Me, etc. with students echoing • Play the entire scale up and down twice with students • Ask students if they know what the scale is called. Explain that it is a Dorian scale, which is the same as a minor scale but with a major sixth. 	<ul style="list-style-type: none"> • <i>Kind of assessment (formal, informal, self, peer)</i> • <i>Criteria being assessed</i> <p>Informal – pitch, fingerings, and prior knowledge of Dorian mode</p>
2 minutes	Rhythm	<ul style="list-style-type: none"> • Students take out rhythm sheets • We sight read rhythms as a class, very quick one after the other with small breaks in between. • Students play through the rhythm exercises again on a concert A. 	<p>Informal – correct rhythms and correct starting note for the A Dorian scale</p>

2 minutes	Accompaniment	<ul style="list-style-type: none"> • Split group into three categories: Pineapple belongs on pizza, pineapple doesn't belong on pizza, and who cares who puts what on pizza • Demonstrate backing track once, 12 fast beats and you're in • Pro-pineapple pizza plays harmony 1, anti-pineapple pizza plays harmony 2, apathetic students on bass line • Switch parts • Switch again 	Informal – correct rhythms and pitches
1 minute	Rhythmic Improvisation	<ul style="list-style-type: none"> • Students improvise to backing track using different rhythms from the rhythm sheet or improvising their own rhythms on a concert A • Ask for student volunteer to play what they played 	Informal – improvisation and style
1 minute	Rhythmic Improvisation Scaffolded	<ul style="list-style-type: none"> • Students improvise to backing track using different rhythms from the rhythm sheet or improvising their own rhythms on whatever notes in the A Dorian scale they would like. The only parameters are that they must switch notes at least once every measure. • Ask for student volunteer to play for the class an idea that they liked 	Informal – improvisation and style
1 minute	Improvisation	<ul style="list-style-type: none"> • No parameters. Students freely improvise using the A Dorian scale. Tell them that if they get stuck to use the rhythm chart as a guideline and let students freely experiment. • Two student volunteers play for the class, we segue on to “Vesuvius” 	Informal – improvisation and style

In what higher-order thinking questions/actions will you engage students through analysis and/or discussion? Did you find any notes that sounded good? Did you notice that there were some notes that didn't sound too great? Was it easier to improvise with no parameters or with parameters?

Extension Activity/Closure (beyond thanking the students): Have students open up their music to measure 146 in Vesuvius. As we rehearse, ask students if any of the patterns or ideas that they played showed up in the music. Ask students if they can find anything similar to the accompaniment parts they played during the lesson in their parts throughout that slower 3/4 section.