

## Lesson Plan “Romeo and Juliet Overture”

### Instrumental Lab Lesson Plan Template

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Boston University, CFA ME 440/640 (Vu/Leonard/Kellum)

Lesson Title/Name of Song: “Romeo and Juliet Overture”

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#### Lesson Objectives/Instructional Outcomes.

Outline the concepts, knowledge, skills or applications that students will be able to demonstrate upon completion of this lesson. Objectives may be stated in the form of a critical question students should be able to answer. Action oriented and measurable.

SWBAT convey dramatic meaning through their instrumental technique and musical/artistic/literary interpretation as related to the drama of Romeo and Juliet, as is typical for the culture and style of Romantic era music. Their technique (and the improvement/clarification of it) will function as story-telling (almost like text painting) to show how specific aspects of the musical text correspond to written aspects of the drama, especially for each motif of the section.

SWBAT perform the Allegro Giusto section of the R&J overture (m. 23-49) with proper ensemble intonation, fingerings, and bowings (following the notation of the music).

#### Relationship to Overarching Learning Goals

How does this lesson support enduring understandings and build upon previous knowledge? How does this lesson support the next lesson in the instructional sequence?

Students will build upon previous knowledge of ensemble playing (listening to other players in group context), as well as personal practices of bowing, tone production, fingerings, shifting and extensions.

Students will build upon previous knowledge of cultural sensitivity and how it is clarified through personal technique and ensemble engagement in creative musical expression.

In the next lesson, we will continue to increase the precision and accuracy of students’ technique in order to achieve the clearest expressive playing (articulation, rhythm, bowing, dynamics, and multicultural influences in sound/character).

#### Instructional Materials/Resources:

List all materials and resources required by the teacher and/or students. Include preparation and special instructions that should be in place at the start of the lesson.

Parts for each of the students (printed out beforehand or on ipad)

Quotes from relevant text (emailed beforehand)

Instruments for each individual (bows and accessories).

Baton

Pitch drone

Bluetooth speaker

Drum machine app and part for cymbals, I talked to Richie already \*in real life, I would have cymbals

## Methods and Instructional Strategies

Demonstrating SMK's and PST's: Content and pedagogical knowledge.

### Subject Matter Knowledge

- Knowledge of the tendencies/difficulties of tone production and intonation for string instruments.
- Knowledge of score (notes and harmonies, musical terminology, characteristic rhythms and melodies)
- Knowledge of proper posture to help students with bowing and good tone production.
- Knowledge of cultural and literary influences. (Shakespeare, Romantic Era artistic culture)

### Pedagogical Strategies and Teaching

- Note by note workshop for intonation and tricky chromatic fingering or extensions
- Isolating parts with specific motives to ensure clear ensemble connection
- Annotating scores with students to ensure proper bowing (score study)
- Giving Clear Cues and Signals (through conducting)
- Coaching with rhythmic character and emotional warmth in mind (physical and emotional)

### Anticipated Student Misconceptions:

Beginner's facility - with difficult and ordinary melodic ideas, there will be pitch and tone inaccuracies.

Lack of need for speed - written tempo is bpm=126, which is not that fast, but may still be too fast for students who are learning the music or have not learned their parts yet. Expect to take it down a few notches. Start at 100 bpm and either slow down or speed up if necessary.

New techniques - to perform accents and complex bowings (hooked, articulated, or accented).

### Concept Prerequisites (previous knowledge required):

List all materials and resources required by the teacher and/or students. Include preparation and special instructions that should be in place at the start of the lesson.

Intermediate knowledge of reading staff notation.

Basic knowledge of posture and embouchure (should need reminders or clarifications, not initial explanations).

Students should already have their own parts.

Tuning the instruments

Working knowledge/facility with technology (connecting to bluetooth, using music apps)

### Introduction/Doorway in:

How will you draw the students in?

Present the quotes of Shakespeare from Act I and Scene I. Arrange for Woodwinds to read the part from Benvolio and Strings/Percussion to read Tybalt.

### Instructional Activities:

Includes questioning techniques, grouping strategies, pedagogical approaches.

1. **Fine Tuning (2 minutes)** Check instruments, center sound
  - a. We won't make big adjustments
2. **Dramatic reading (establish focus and goal) - 2 minutes**
  - a. Woodwinds read Benvolio
  - b. Strings and Cymbals read Tybalt
  - c. What emotions are here? How will the situation affect our expression?
3. **M. 29-48 (8 minutes)** Rhythmic Character, Intonation, Articulation
  - a. Allegro Giusto = Strong. Rightly. Justified. In control (take under tempo)
  - b. 1st Motif (like the clanging of swords)
  - c. 2nd Motif (emphasize détaché bowings)
    - i. Pure détaché bowing describes separate bows played with an even weight from one

end of the bow to the other. It also involves good coordination between left and right hands.

- d. 3rd Motif (intonation of chromatic, woodwinds timing of production)
- e. 4th Motif (confidence from flutes and strings)
  
- 4. Transitions (m. 23-30)
- 5. Transitions (m. 79-30)
- 6. Combine (run 29-49)
  - a. Correct articulation and intonation on chromatic notes in strings if needed
  
- 7. OPTIONAL IF TIME ALLOWS - Run and rehearse from beginning (m. 1-49).
  - a. feedback/workshop where necessary (intonation)
  - b. Focus on expression and clarity. If you can't hear the melody or motif, fix it.
  - c. Literature and meaning is the focus of "Romeo and Juliet" - the orchestra members all have the words of Shakespeare in their head, but through their music, the direction of Tchaikovsky, Meyer, and even ourselves, they will bring it to life.

Keep in mind pedagogical stretches or "resets" to do for 30 sec if the orchestra seems tense/tired.  
-Neck rolls, Shoulder rolls, Stand up and roll hips, sit down  
-Posture checks (round hand shapes, sitting up straight)  
-Remembering to breathe! (String players breathe whenever they want).

### **Culminating Activity:**

How will the students demonstrate their learning?

Observation: Students will start their entrances and play at the right moments.

Observation and/or Performance: Students will play with expressive character and good ensemble communication/rhythmic integrity.

### **Differentiation According to Student Needs:**

Indicate the strategies you will use to address diverse student learning needs. Include accommodations for students with an IEP or 504, cultural, or linguistic needs.

Section attention - going into rehearsal space and giving individual-based feedback on physicality.

Peer engagement - use peer and teacher modeling.

### **Assessment (Formative and Summative):**

Indicate the type of assessment most appropriate. For example, sample questions, tests, rubrics or other.

Formative: Observation of student participation (each day if I was doing this for longer).

Summative:

Use performance rubric to evaluate proficient performance of the ensemble.

### **Framework Alignment:**

Indicate the MA Arts Standards covered in this lesson. Creating, performing, Responding and Connecting.

Performing #5: (P.M.P.05): Develop and refine artistic techniques and work for presentation.

Performing #6: (P.M.P.06): Convey meaning through the presentation of artistic work.

Connecting #10: (P.M.Co.10): Synthesize and relate knowledge and personal experiences to make art. (specifically from other academic disciplines).