

Lesson Plan: Writing Lesson

Your Name: Rudy Silva
Grade Level: 12th Grade

Date: November 7, 2013
Subject: Music/Wind Ensemble

Objectives and Goals:

Standards (CCSS/NGSS/California Content Standards):

- California Advanced Music Content Standard #1.1 Read a full instrument or vocal score and describe how the elements of music are used.
- California Advanced Music Content Standard #1.3 Sight-read music accurately and expressively (level of difficulty: 4 on a scale of 1-6).
- California Advanced Music Content Standard #1.4 Analyze and describe significant musical events perceived and remembered in a given aural example.
- California Advanced Music Content Standard #1.5 Analyze and describe the use of musical elements in a given work that makes it unique, interesting, and expressive.
- California Advanced Music Content Standard #2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 5 on a scale of 1-6).
- California Advanced Music Content Standard #2.5 Perform in small instrumental ensembles with one performer for each part (level of difficulty: 5 on a scale of 1-6).
- California Advanced Music Content Standard #2.6 Compose music in distinct styles.
- California Advanced Music Content Standard #3.4 Perform music from a variety of cultures and historical periods.

Content Objective:

- The students will be able to watch and listen to a video recording of Terry Riley's *In C* to gain an understanding and check background knowledge of music characteristic of the minimalist movement of music.
- The students will be able to describe characteristics of minimalist music and describe the history of the minimalist movement in music.
- The students will be able to write a one or two measure ostinato using quarter, eighth, or sixteenth notes to create a minimalist piece in small groups as a jigsaw activity.
- The students will be able to perform their original compositions of minimalist music in small groups of four for the class.

Language Objective:

- The students will write to express their thoughts of the piece *In C* after watching and listening to the video.
- The students will complete a comparison/contrast chart to analyze minimalistic music and record the similarities and/or differences to traditional classical music.
- The students will write to describe characteristics and musical elements that they find in the full score of Terry Riley's *In C*.
- The students will be able to compose a short ostinato and collaborate with three other students and jigsaw their compositions together to perform a minimalistic piece.

<ul style="list-style-type: none"> — The students will write to assess their comprehension of the content for today’s lesson, specifically what they learned and what metacognitive connection they made to the type of music they learned and wrote about in the lesson. 	
<p>Required Materials and Equipment:</p> <ul style="list-style-type: none"> — Projector Screen — Projector — Computer — Speakers — Handout of a comparison/contrast organizer — Copies of Full Score of Terry Riley’s <i>In C</i> — Manuscript paper (staff paper) — Whiteboard and markers 	
<p>Guiding Question(s):</p> <ul style="list-style-type: none"> — Have you ever seen a minimalist painting? — Have you heard of minimalist music? — Who are Terry Riley, Philip Glass, Steve Reich, and John Adams? 	
<p>Vocabulary necessary for instruction:</p> <ul style="list-style-type: none"> — <i>Minimalism</i> (general): a style or technique (as in music, literature, or design) that is characterized by extreme sparseness and simplicity (Merriam Webster’s Dictionary). — <i>Minimalism</i> (music): Contemporary musical style featuring the repetition of short melodic, rhythmic, and harmonic patterns with little variation (<i>The Enjoyment of Music</i>, Kristine Forney). — Terry Riley: Composer from California who helped launch the minimalist movement. He earned a masters at UC Berkley. His music is characterized as “hypnotic, multi-layered, polymetric, and brightly orchestrated,” (http://terryriley.net/biography.htm). — <i>In C</i>: a minimalistic piece composed by Terry Riley, completed in 1964. — <i>Philip Glass</i>: a minimalist composer born in 1937 who didn’t like his music characterized as minimalism, but rather as “music with repetitive structures.” (http://www.philipglass.com/bio.php) — <i>Steve Reich</i>: a minimalist composer born in New York and known for his piece <i>New York Counterpoint</i>. — <i>John Adams</i>: a minimalist composer born in 1947 who now teaches at San Francisco Conservatory of Music and is known for his operas (<i>Nixon in China</i> and <i>The Death of Klinghoffer</i>), orchestral works (<i>Short Ride in a Fast Machine</i>), chamber music, vocal music, and several electronic works (<i>The Enjoyment of Music</i>, p. 324). 	
<p>Objective as stated to students before lesson:</p> <p>Today we will be learning about minimalism in music, and you will have the opportunity to read a score of a minimalistic piece to see what kinds of elements we might find in minimalism. You will also have the opportunity to write your own piece and perform it for the class in small quartets.</p>	
<p>Anticipatory Set:</p> <p>The teacher will play a YouTube recording of Terry Riley’s <i>In C</i>. The recording will be playing as the students enter the classroom. On the board, the teacher will write “quietly have a seat and write your answers to these</p>	<p>Rationale:</p> <p>This anticipatory set has been chosen because it will give the students an introduction to minimalistic music. For those students who have never been exposed to such music, it should intrigue them. The question has been written on</p>

<p>questions: how can you describe the type of music you are listening to? Does it make you feel a certain way? Do you know what type of music this is?"</p>	<p>the board to ensure that students are being active listeners and are engaged with the listening the moment they have a seat. Otherwise, they might just passively listen to the music and just enjoy it. In addition, the question might make them aware of the possibility that the teacher might ask them to share their answer after the recording has been completed.</p>
<p>Direct Instruction/Modeling/Guided Practice:</p> <ul style="list-style-type: none"> — The teacher will allow the students to share some of their answers with the whole class to what they wrote during the anticipatory set. — The teacher will instruct the students about minimalism in music. The teacher will link the anticipatory set to the topic of minimalism. The teacher will also mention minimalism in general and will display a minimalistic piece of art on the projector screen. The teacher will describe minimalism as a work that is comprised of simple elements. The teacher will describe how the music is very repetitive in nature, comprised of simple motives or ostinatos that are repeated several times and slowly evolves into other motives. The teacher will mention popular minimalist composers such as Steve Reich, Philip Glass, and John Adams. — The teacher will pass out copies of the full score to Terry Riley’s <i>In C</i> for each student to study. In addition, the teacher will pass out a handout of a comparison/contrast organizer. The students will be instructed to study the score and write down on their organizer what elements they might find similar in traditional music (notation, dynamics, rhythms, measures) and what might be different (repetitiveness, short motives, timbres). — The teacher will pass out manuscript paper for the students. The teacher will then assign the students into groups of four. The teacher will provide instructions for the music composition activity. The students are 	<p>Rationale:</p> <ul style="list-style-type: none"> — The teacher will learn what background knowledge the students might already have and determine how much instruction will be necessary for the students to fully comprehend the content. — Not every student will know what minimalism is and the teacher cannot assume that every one of them has been exposed to recordings of minimalistic music. For this reason, the teacher must provide the information so that all of the students can comprehend the material. — Having the students study the full score of <i>In C</i> will allow the students to visually see what the music entails and how it might be performed. Asking the students to complete a comparison/contrast organizer ensures that are being active in studying the score and it will also allow them to make connections to music they already know and to determine how this type of music might be different. It will also make them consider what makes this music unique to its genre and what characterizes minimalistic music. — The students will gain a better understanding of minimalism when they are given the opportunity to create their own minimalistic piece. In addition, the composition of the piece has been made easier for the students because they only need to write one or two measures, which will later be jigsawed with the compositions of the students in their group. — There might be one or two best ways of performing the motives in a particular order. The students are given more creative freedom to choose what order

<p>to each write a short one or two measure ostinato consisting of either quarter, eighth, or sixteenth notes. Another parameter is that the group needs to decide on a key (instrumentation will be chosen so that groups have the same transposing/nontransposing instruments).</p> <ul style="list-style-type: none"> — The teacher will instruct the students to share their short compositions with the other members of the group and determine an order for playing the fragments. The teacher will also instruct the students how they will perform the piece. They are to repeat each motive an unpredictable amount of times before they, as a group, agree to move on to the next motive. 	<p>they want to play their motives. The students also need to know how minimalistic music is performed (by repeating each motive several times before continuing to the following motive).</p>
<p>Independent Practice:</p> <ul style="list-style-type: none"> — After the students listen to the recording from this lesson’s anticipatory set, they will write their answers down on a piece of paper to the three questions: how can you describe the type of music you are listening to? Does it make you feel a certain way? Do you know what type of music this is? — The students will write their own one or two measure ostinato/motive. — The students will perform their original compositions for the class. — The students will write on a piece of paper, as an exit slip, what they learned in the lesson and what they thought of their overall performance experience. 	<p>Rationale:</p> <ul style="list-style-type: none"> — Having the students write as they listen to the recording will ensure that they are actively listening and that they are searching for elements in this nontraditional genre of music. — The students only need to focus on writing a short motive, which should make the activity somewhat easy for them. It will also make them aware of a very essential element of minimalism: the ostinato/motive fragments that make the piece. — Allowing the students to perform will further enhance their understanding of how minimalistic music works in performance, and further develop their understanding of the characteristics that make minimalistic music unique (i.e. the repetitiveness). — Having the students write what they learned will inform the teacher how effective the lesson was and what misconceptions they might have about the topic.
<p>Assessment and Follow-Up/Next Steps:</p> <ul style="list-style-type: none"> — The teacher will review each group’s compositions and will check for compositional techniques and accuracy in writing rhythms and that notes are correct in regards to the key signature the group 	<p>Rationale:</p> <ul style="list-style-type: none"> — The students’ written compositions will inform the teacher what misconceptions the students might hold in regards to rhythm and pitches. By reviewing the compositions, the teacher can later address

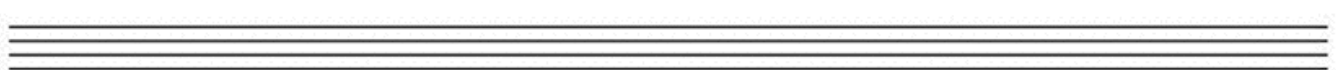
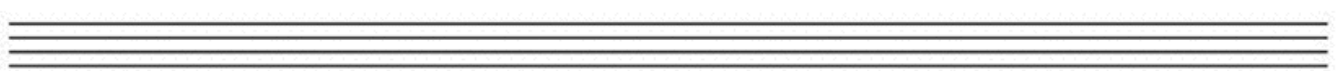
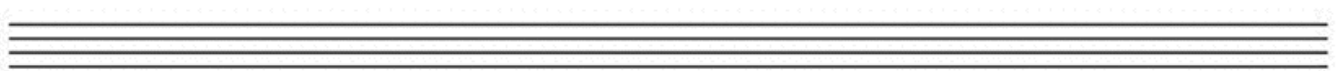
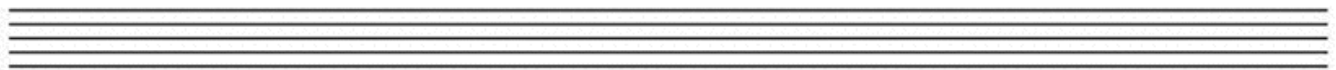
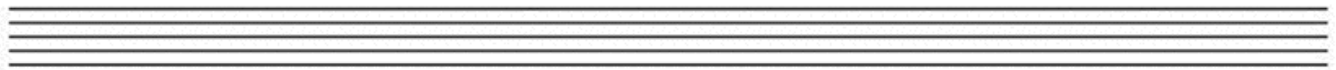
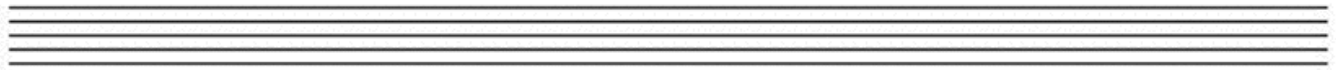
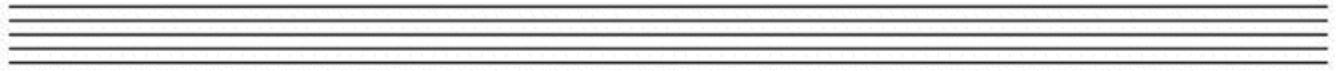
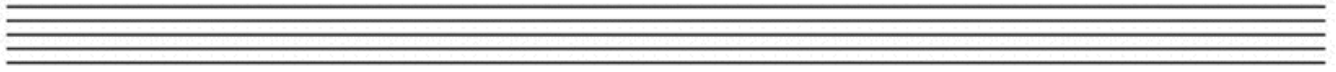
<p>has decided to compose in.</p> <ul style="list-style-type: none"> — The teacher will review the students' comparison/contrast organizers. — The teacher will read the students' exit slips. 	<p>any issues the students might be having with these elements.</p> <ul style="list-style-type: none"> — The teacher can be given information of what the students understand from the content and full score they were studying. The teacher will also learn what the students are missing or what they need further instruction in. — Reading the exit slips will give the teacher some insight on what the student's are thinking of what they learned. It will also provide the teacher with information that will help him or her know how to modify this lesson for the future and to know what further instruction the students might need in this topic.
<p>Transition to following topic: This lesson will serve as a introduction to creating original musical compositions. The next topic would involve the students writing a sixteen-measure melody, slightly longer than what they completed in this lesson.</p>	<p>Rationale: In the lesson, the students were given an opportunity to create short, one or two measure compositions. This is an easy introduction to writing longer works. The students will have some confidence and surely will want to write more.</p>
<p>Notes: Some schools block the usage of YouTube in the classroom. The teacher might have to download the video for the class to see and hear before the start of this lesson.</p>	

Mr. Silva
Wind Ensemble

Minimalism Composition

Names _____

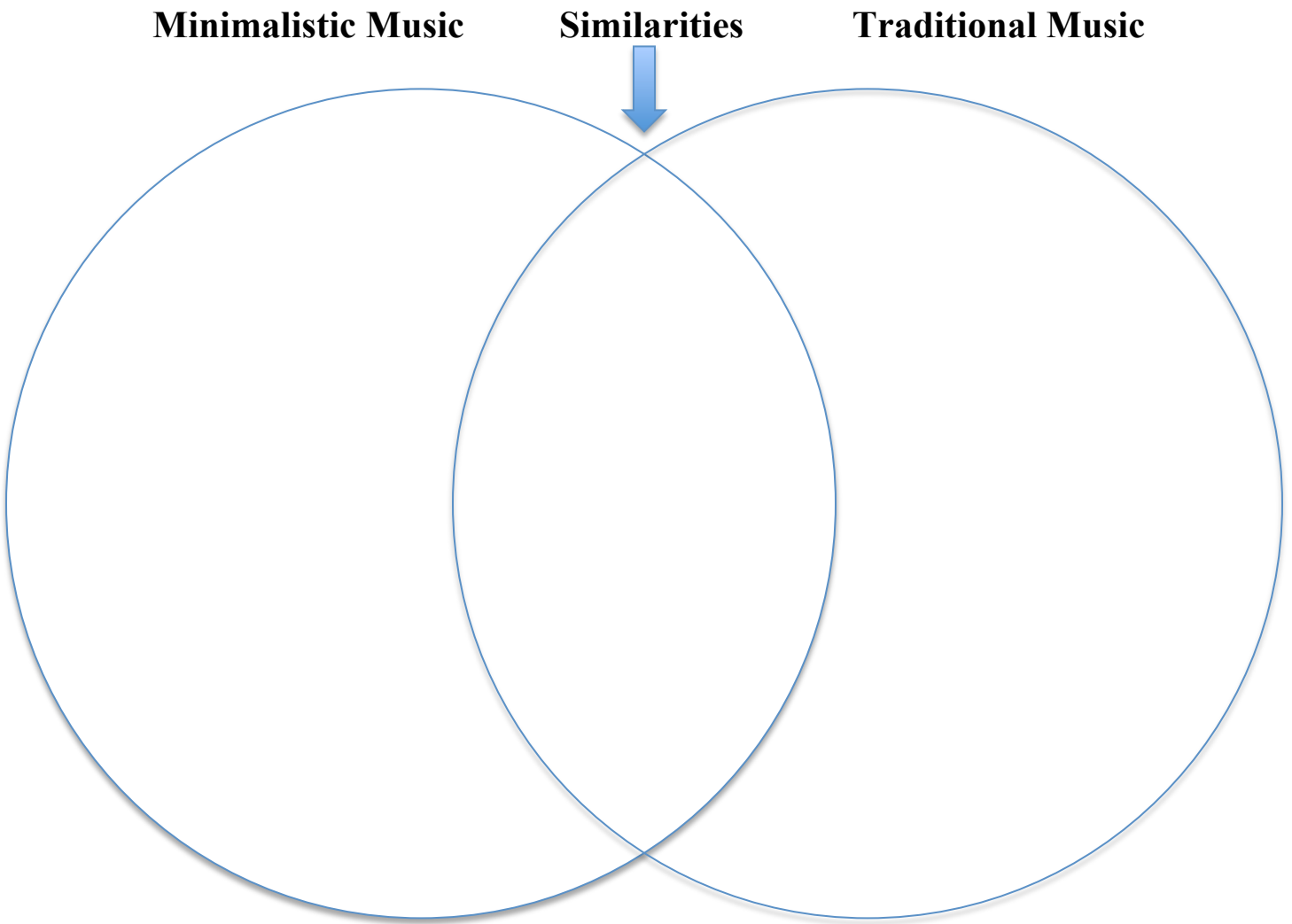
Title of Piece _____



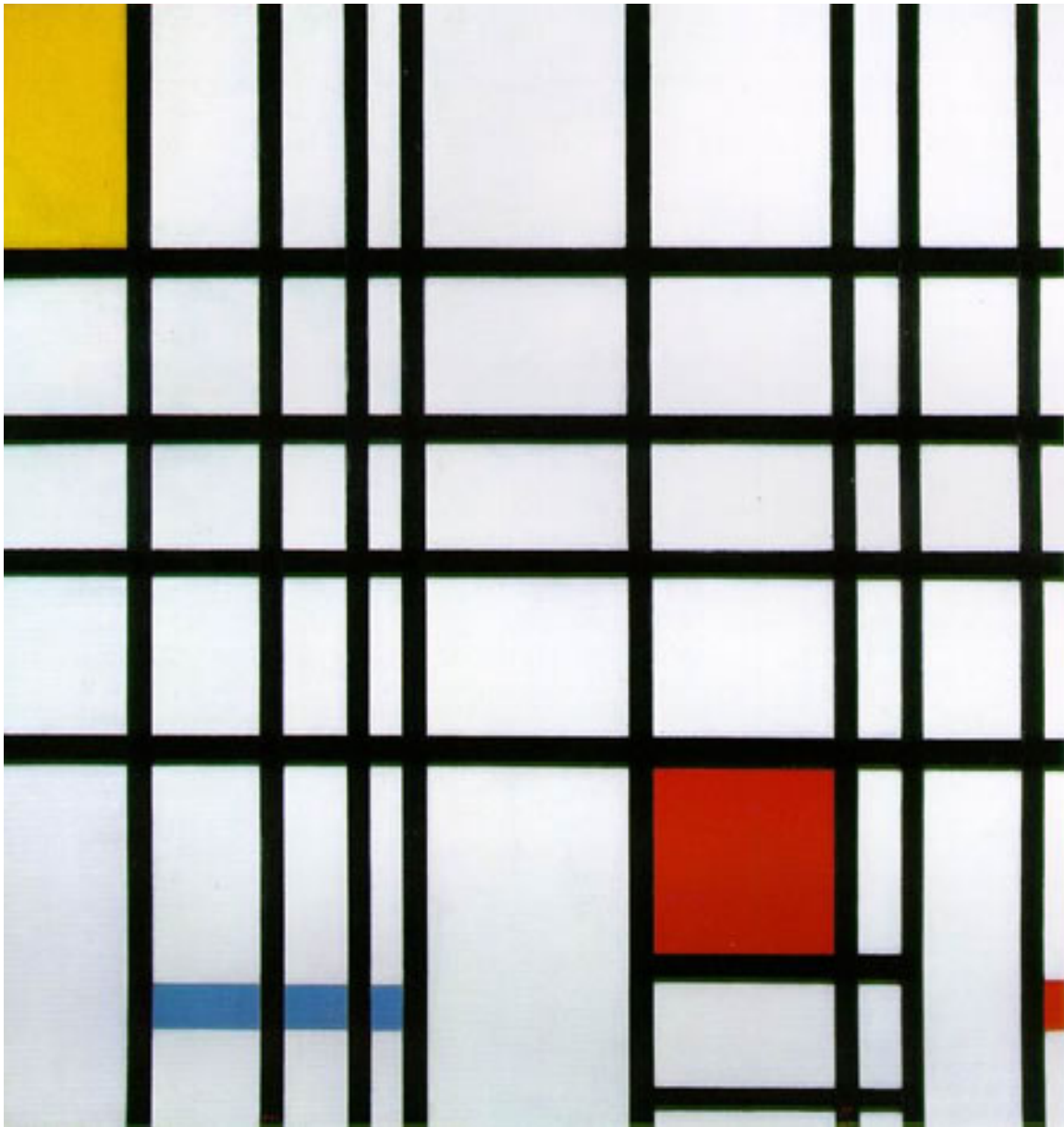
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Minimalism

Study the full score to Terry Riley's *In C*. Look for elements of rhythm, notation, timbre, repetitiveness, dynamics, etc. in the score and write in the organizer below how the elements used in a minimalistic piece such as *In C* are similar or different to music that is more traditional (i.e. classical music, band music).



Painting by *Piet Mondrian*



(Source: <http://media.smashingmagazine.com/wp-content/uploads/images/art-paintings-designers/mondrian1.jpg>)

In C by Terry Riley

The image displays the musical score for 'In C' by Terry Riley, consisting of 53 numbered measures. The score is written on a single treble clef staff. The measures are arranged in rows: the first row contains measures 1-6; the second row contains measures 7-10; the third row contains measures 11-15; the fourth row contains measures 16-21; the fifth row contains measures 22-24; the sixth row contains measures 25-28; the seventh row contains measures 29-34; the eighth row contains measure 35; the ninth row contains measures 36-42; the tenth row contains measures 43-47; and the final row contains measures 48-53. The music is characterized by its minimalist, repetitive nature, using only the notes C, D, E, F, G, and A, and often featuring complex rhythmic patterns and phasing.

(Source: http://3.bp.blogspot.com/_tkm9v4opNG8/SxN7-mizlI/AAAAAAAAADNI/uhvaeoUD0vY/s1600/Terry+Riley+In+C+full+score.jpg)