

**Name: Brooke Atlas**

**Lesson: Overture to “Candide” CMP Lesson 1**

**“What is an Overture? Sonata Form?”**

<b>Context:</b> The context is rehearsing a high school band to be able to play <i>Overture to “Candide.”</i>	
<b>Goals:</b> I want all the students to not only understand their own parts, but to also understand the contextual elements of this piece of music.	
<b>Objectives:</b> Students will be able to identify the elements of an overture. They will know specific themes and be able to identify where they fit into sonata form.	
<b>What will your students be able to do when the lesson is over?</b> They will be able to know which part of the music we are at and know what style they should be playing with.	
<b>Materials:</b> The PowerPoint presentation that was presented to the panel of teachers already. The students will also need their own individual parts so they can realize where they fit within the music.	
<b>Procedures</b>  Introduce the music and themes to the class. Along with this, explain what an overture is, and the history of “Candide.”	<b>Assessment</b>  Will ask students to identify themes.

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**Lesson: Overture to “Candide” CMP Lesson 2**

**“Wind Band Version vs. Orchestral Version”**

<b>Context:</b> The context is rehearsing a high school band to be able to play <i>Overture to “Candide.”</i>	
<b>Goals:</b> I want all the students to not only understand their own parts, but to also understand the contextual elements of this piece of music.	
<b>Objectives:</b> We will explore the orchestral version of <i>Overture to “Candide”</i> and have the students look along with their parts. The students will mark in their parts what they heard in the music. Was it the same as their part? Different?	
<b>What will your students be able to do when the lesson is over?</b> They will know the original sounds of the piece. This will give students an idea of what dynamic and style level they should play with.	
<b>Materials:</b> What materials will you need for this lesson? We will need an orchestral version of <i>Overture to “Candide”</i> that we will play in speakers in the band room. This also means we will actually need a set of speakers, however, we are going to assume the band room has speakers. Students will need their own parts.	
<b>Procedures</b> Play orchestral version of <i>Overture to “Candide”</i> <a href="http://www.youtube.com/watch?v=422-yb8TXj8">http://www.youtube.com/watch?v=422-yb8TXj8</a>  Talk to their sections about what they hear.  Break into sectionals to try to match tones. Often will have to match to what were strings, especially in the clarinet and saxophone parts.	<b>Assessment</b> Students will mark in their parts what they heard playing their part.  Ask what they will change about playing their part.

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**Lesson: Overture to “Candide” CMP Lesson 3**

**“Transitions: Pulse and Meter Change”**

<b>Context:</b> The context is rehearsing a high school band to be able to play <i>Overture to “Candide.”</i>	
<b>Goals:</b> I want all the students to not only understand their own parts, but to also understand the contextual elements of this piece of music.	
<b>Objectives:</b> There are many meter changes between cut-time and 3/2. There is even one measure in 2/4 time. This lesson will focus on the difference between pulse and changing meters. Just because the numbers for the time signature change does not mean that the tempo or time should change.	
<b>What will your students be able to do when the lesson is over?</b> The students will feel comfortable in the transitions between themes and between meter changes. It should feel natural for them.	
<b>Materials:</b> For this lesson, we will need a metronome, music and instruments, and a safe place to be able to keep their instruments and stand up and move around.	
<b>Procedures</b> Play <i>Overture to Candide</i> for students to follow along in their parts.  Have students tap their feet as the pulse (along with the metronome); clap their hands to signify the beat.  Spot check different transitional parts and have them count out loud their own parts, while the metronome is still playing.  Put this along with their instruments. Work specifically on the transitions into Theme 4/Theme 4 as a whole	<b>Assessment</b> Students will mark in their parts where these transitions happen.  Can student realize where the downbeat is between cut-time and 3/2?  Students should be able to speak/sing their part while tapping and clapping.  By the end of this class period, they should understand how it feels to keep the pulse but change meter.

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**Lesson: Overture to “Candide” CMP Lesson 4**

### “Syncopation”

<b>Context:</b> The context is rehearsing a high school band to be able to play <i>Overture to “Candide.”</i>	
<b>Goals:</b> I want all the students to not only understand their own parts, but to also understand the contextual elements of this piece of music.	
<b>Objectives:</b> Syncopated rhythms are a big element of this piece. After the pulse lesson last class, students should now be able to play on off-beats/ beats 2, 4, and 6 of the measure.	
<b>What will your students be able to do when the lesson is over?</b> Mainly focusing on theme 4 today, students will be able to play this part of the music singingly, but will also be able to keep a sense of time with off-beats.	
<b>Materials:</b> For this lesson, we will need a metronome, music and instruments, and a safe place to be able to keep their instruments and stand up and move around.	
<b>Procedures</b> Play <i>Overture to Candide</i> for students to follow along in their parts.  Have students tap their feet as the pulse (along with the metronome); clap their hands to signify the beat.  Have students clap their specific parts, in this specific part of the music, at some points we should hear claps on each beat of the measure (will sound like 1 and 2 and 3 and).  Put this along with their instruments. Work specifically with Theme 4.	<b>Assessment</b> Students will mark in their parts where these transitions happen.  Can student realize where the downbeat is between cut-time and 3/2?  Students should be able to speak/sing their part while tapping and clapping.  By the end of this class period, they should understand who has the syncopated rhythm and what the tendency is (usually to rush).

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**Lesson: Overture to “Candide” CMP Lesson 5**

### “Hemiolas”

<b>Context:</b> The context is rehearsing a high school band to be able to play <i>Overture to “Candide.”</i>	
<b>Goals:</b> I want all the students to not only understand their own parts, but to also understand the contextual elements of this piece of music.	
<b>Objectives:</b> The past two lessons have focused on rhythmic elements. Here is a different rhythmic device, hemiolas. This focuses on a different theme of the piece, Theme 6/ “Glitter and Be Gay II”.	
<b>What will your students be able to do when the lesson is over?</b> Today we will focus mainly on Theme 6, which begins at measure 231. At this particular part of the piece, the tempo becomes quicker as it is at half note = 152.	
<b>Materials:</b> For this lesson, we will need a metronome, music and instruments, and a safe place to be able to keep their instruments and stand up and move around.	
<b>Procedures</b> Introduce the idea of hemiolas, have the students be aware that it is a 2 against 3 feel.  Have students tap their feet as the pulse (along with the metronome). Give each student the same excerpt so they all get a chance to tap their feet and clap the 3 feel.  After students are able to clap and tap their feet, have them look at their own music. Tap the pulse and clap their own specific rhythm. Some of them will be clapping while tapping their feet, others will be clapping in a 3 feel.  Include their instruments, rehearse Theme 6/ “Glitter and Be Gay II” today.	<b>Assessment</b>  Students need to remember the feel between cut-time and 3/2 with pulse because there are measures using 3/2 in this part of the piece.  Can they actually do this? Make sure they can do this before they move on.  By the end of this class period, they should understand where they fit with this idea of hemiolas. What is the tendency of the ensemble as a whole?

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**Lesson: Overture to “Candide” CMP Lesson 6**

**“Articulation and Styles”**

<b>Context:</b> The context is rehearsing a high school band to be able to play <i>Overture to “Candide.”</i>	
<b>Goals:</b> I want all the students to not only understand their own parts, but to also understand the contextual elements of this piece of music.	
<b>Objectives:</b> After the rehearsals on rhythm and counting, we are going to take a step back and look at elements we were learning from the start of the piece. We now have the capabilities to play the correct notes, but now it’s time to rehearse the music and what is beyond the black and white on the page.	
<b>What will your students be able to do when the lesson is over?</b> By the end of this rehearsal, we should be able to play through the whole piece including articulations, and depending on which part of the piece we are at, hopefully students will be able to play in matching styles to each other and what the music calls for.	
<b>Materials:</b> Students will need their music and instruments.	
<b>Procedures</b> Today we will be playing through the piece. We will stop and ask students what part of the music they think we are in. They should be able to give a theme name/number, style characteristic, and articulation.  Actually will discuss note-lengths, fronts of the notes, follow through with the notes.	<b>Assessment</b> Can students identify where we are in the music and what we should be doing?  Play what we discuss in rehearsal. This will also help students with taking notes and applying what is said to their playing.

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**Lesson: Overture to “Candide” CMP Lesson 7**

**“Melody”**

<b>Context:</b> The context is rehearsing a high school band to be able to play <i>Overture to “Candide.”</i>	
<b>Goals:</b> I want all the students to not only understand their own parts, but to also understand the contextual elements of this piece of music.	
<b>Objectives:</b> Now that we are later in rehearsing this piece, students should be identifying melody. It passes through different themes, solos, and variations throughout the piece. We have established the themes and transitions earlier in this unit, so now within the themes, we want students to know who has the melody.	
<b>What will your students be able to do when the lesson is over?</b> In this rehearsal, students should all know who has the melody and when.	
<b>Materials:</b> Students will need their music and instruments.	
<b>Procedures</b> We will play through the piece. We will stop when necessary to see who has the melody. It can be a simple “raise your hand if you have the melody” question. Hopefully students can recognize this, and if they do not, designate who has the melody.  In addition to melody, make sure students know who has the countermelody and other lines.	<b>Assessment</b> Can students identify where the melody is?  Ask students to identify who has the melody. If this is not going as planned, it would be acceptable to write out parts and have them physically write what the melody is.

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**Lesson: Overture to “Candide” CMP Lesson 8**

**“Harmony”**

<b>Context:</b> The context is rehearsing a high school band to be able to play <i>Overture to “Candide.”</i>	
<b>Goals:</b> I want all the students to not only understand their own parts, but to also understand the contextual elements of this piece of music.	
<b>Objectives:</b> Melody has been established. Harmony is what we are aiming for now. We will talk about pitch tendencies, what should occur when we are playing major and minor chords.	
<b>What will your students be able to do when the lesson is over?</b> Students will recognize pitch tendencies and what the harmonies are – this will help them hear around them and tune to each other. This is a big step in them realizing where they are contextually in the piece.	
<b>Materials:</b> Students will need their music and instruments.	
<b>Procedures</b> We will play through the piece. Overall, I have provided an overarching harmonic analysis in the visual map, but while looking at that, hopefully will be able to establish who has certain scale degrees.  Although the harmonies sound simple because they are major, the students should realize they are not all typical harmonies and we will point these out.	<b>Assessment</b> During this, students will be able to analyze what we are playing during spot-checks. In addition, I will ask students with “the root, 3 <sup>rd</sup> , 5 <sup>th</sup> ...” of the chord to play, and we will see if they can identify themselves as the right scale degree.



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**Lesson: Overture to “Candide” CMP Lesson 9**

### “Dynamics”

<b>Context:</b> The context is rehearsing a high school band to be able to play <i>Overture to “Candide.”</i>	
<b>Goals:</b> I want all the students to not only understand their own parts, but to also understand the contextual elements of this piece of music.	
<b>Objectives:</b> We will be applying dynamics to this piece. In general, students will know what dynamic level the piece is and what they should be playing at. Now it is time to really dive into analyzing where they are in the piece. As they have decided what they are playing (the melody, countermelody, bassline, chords) by going over the melody and harmonic structure of the piece, now they should figure out what dynamic level they should individually play at to make the ensemble sound the best together.	
<b>What will your students be able to do when the lesson is over?</b> The students will know where they fit in the ensemble and play to that dynamic level so they are neither overbearing nor too quiet.	
<b>Materials:</b> Students will need their music and instruments.	
<b>Procedures</b> We will play through the piece. In rehearsal, we will focus on dynamic levels of first sections, then try to hone in on specific players.  We will discuss who should be heard the most. If the melody is in the upper winds or brass, then it may be necessary for low winds and brass to play out more to be heard as the bass line. However, sometimes if the bass parts need to be heard more, rather than playing at their dynamic, they may need to up the level or the high winds may need to back off.  Finally, we will also address the idea of fixed dynamics vs. dynamics that fit along with the players playing. (i.e. If there is a solo part playing at <i>piano</i> , that would technically be played differently than the entire ensemble playing at a <i>piano</i> dynamic).	<b>Assessment</b> Can students identify their specific role and with all that we have worked on, can they identify what dynamic level they should be playing at?

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**Lesson: Overture to “Candide” CMP Lesson 10**

**“Other Versions/Variations on Tempos”**

<b>Context:</b> The context is rehearsing a high school band to be able to play <i>Overture to “Candide.”</i>	
<b>Goals:</b> I want all the students to not only understand their own parts, but to also understand the contextual elements of this piece of music.	
<b>Objectives:</b> Now that we are in our final rehearsal of this piece and have worked out the technical and musical issues, students should feel comfortable at the tempo we play the music at. As a previous assignment, I will have the students listen to different variations of the piece throughout time. Hopefully they will notice the change in tempo overtime, and we, as an ensemble, will decide what they think of this.	
<b>What will your students be able to do when the lesson is over?</b> Students should have an understanding on the performance procedures of this piece, we will establish a group tempo to play this at, and as rehearsing this piece may have been a little different then others this band has rehearsed, maybe they can help define a tempo and a reason WHY they chose this tempo.	
<b>Materials:</b> Students will need their music and instruments. We will also need a recording and playback device.	
<b>Procedures</b> In class, we will play and record ourselves and listen to it. Are we happy with all that we have worked into it? How about the tempo? What works and what doesn't? We should be able to decide as a group what we want to perform.	<b>Assessment</b> The assessment will be listening to the recording, from this, we can make adjustments.