# Dynamics in "On A Hymnsong of Philip Bliss"

| Teacher Name | Subject | Date |
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## State Standards

*Standard:*

*Objective:*

*Assessment:*

## Learning Objective

Students will improve phrasing, breath control, and dynamic contrast in "On A Hymnsong of Philip Bliss."

## Demonstration of Learning (Assessment)

At the end of class, we will perform "On A Hymnsong of Philip Bliss" in its entirety with improved phrasing, consistent breaths, and contrasting dynamics.

## Guiding Question

How can we shape a phrase, section, and the entire piece to create the most musical performance?

## Lesson Sequence

*Hook:*

Warm up: tapered long tones. On the scale or long tone exercise of your choice, instruct students to taper each note from mf to nothing. This needs to be done in time; use a metronome if necessary. Then, shape an entire scale or exercise by starting at ppp and crescendoing to fff, then back down by the end of the exercise.

*Activity:*

Project the Clarinet 1 part of "On A Hymnsong of Philip Bliss" on the board using SmartMusic. Have students think silently about the written dynamic markings from mm. 57-end (they're all piano, with one swell). Have the clarinets perform the section, then add all woodwinds. Ask the brass for three ways the woodwinds could adjust their dynamics to be more musical. If students are having trouble with the idea that dynamics can be exaggerated beyond written markings, ask "are all 'piano' markings the same?"

Play a reference recording, and have students mark a measure in their part where they could improve their dynamic contrast. Then, perform the section as a full band with the instruction that dynamics should be exaggerated even more than the reference recording. Brass players who don't play this section can listen and offer feedback.

## Notes & Materials

- "On A Hymnsong of Philip Bliss" score and parts
- SmartMusic, including assignments and custom rubric
- pencils
- metronome
- projector and device for putting SmartMusic on the board
- sound system for listening to a recording of "On A Hymnsong of Philip Bliss"
- recording of "On A Hymnsong of Philip Bliss" (we like the University of North Texas Wind Symphony recording)

| NAfME | TI:ME Standards | Lesson Sequence (cont.) | Notes & Materials |
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| *Standard:*<br>NCAS Anchors 4 & 5<br>*Objective:*<br>- Analyze the structure and context of varied musical works and their implications for performance.<br><br>- Develop personal interpretations that consider creators' intent.<br><br>- Evaluate and refine personal and ensemble performances, individually or in collaboration with others.<br><br>*Assessment:*<br>At the end of class, we will perform "On A Hymnsong of Philip Bliss," in its entirety, with dynamic phrasing, consistent breaths, and contrasting dynamics.<br><br>Students will also complete a SmartMusic assignment focusing on dynamics and phrasing. | *Activity:*<br>Have students count off 1-2-1-2 within their section. Have all the "1s" play from the beginning to m. 42 while the "2" to their left marks all the breaths taken. Repeat the activity with the "2s" playing and the "1s" marking breaths.<br>Then, have each student mark on their part where they think they should be breathing instead of where they did breathe. Students are encouraged to play through phrases on their own to choose breath placements. As a full ensemble, perform the section again. After playing as an ensemble, have students go back and adjust any breath marks they now disagree with (teacher instruction can be helpful here to ensure students breathe in appropriate spots).<br>*Activity:*<br>Combine activities 1 and 2 for measures 42 (with pickup) to 57. Play a reference recording of the section and have students mark in their parts places to breathe as well as measures where they can exaggerate the written dynamics.<br>Perform the section as a full ensemble. Ask students if they need/want to revise any of their markings. Perform the section again.<br><br>*Wrap up:*<br>Perform the entire piece, with new focus on dynamics, phrasing, and consistent breathing across the ensemble. Rehearse sections that are still lacking in musicality, giving students feedback. | |
| | Differentiation<br>Activity 1: auditory and visual approaches, stronger students can exaggerate their technique to provide examples.<br>Activity 2: student choice about musical decisions.<br>Homework: individualized assessment and feedback with SmartMusic. | |
| | Homework<br>Assign some or all of the piece in SmartMusic. Create a custom rubric that includes phrasing, dynamics, and breathing in the point total (in addition to assessment and any other variables you choose). Offer personal feedback on assignment recordings. | |