

# Rocky Mountain Winds - Friday, April 3, 2026

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| <b>Teacher(s):</b> Arjen Wynja | <b>Date:</b> April 3, 2026 |
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| Setting  | Rationale   |
|--|---|
| <p><b>Time:</b> 9:05-10:34</p> <p><b>Place/Environment:</b> RMHS Band Room</p> <p><b>Students:</b> Rocky Mountain Winds - 11th and 12th grade band students at RMHS. Some students in this class are “crossovers”, who take band and choir concurrently, and will leave class halfway through.</p> | <p><b>Rehearsing repertoire</b> independently and with a conductor is an important skill for musicians to prepare performances.</p> <p><b>Improvising</b> pitches and rhythms is an important element of comprehensive musicianship and flexibility</p> <p><b>Transposing</b> by sight is important for musicians, especially those who play transposing instruments, to play in ensembles other than concert band</p> <p><b>Imagining</b> story-like scenarios in different parts of an instrumental piece allows students to connect tangible ideas and experiences to musical elements, which can facilitate greater expression.</p> |

## Colorado State Music Standards <https://www.cde.state.co.us/coarts/2020cas-mu-p12>

### HS STANDARD 1: EXPRESSION (Repertoire Rehearsal) - Element 3

Prepared Graduates:

3. Demonstrate practice and refinement processes to develop independent musicianship.

Grade Level Expectation:

3. Synthesize multiple sources of feedback to develop and implement personal practice cycles to refine performance.

Evidence Outcomes

Academic Context and Connections

*Students Can:*

- a. Define valid criteria for informed aesthetic judgments and apply those criteria to unfamiliar musical works and performances.
- b. Apply self-reflection process to refine musical performance.

### HS STANDARD 2: CREATION (Improvisation Activity) - Element 1

Prepared Graduates:

4. Compose, improvise, and arrange sounds and musical ideas to communicate purposeful intent.

Grade Level Expectation:

1. Compose, improvise and arrange compositions using melodic, harmonic and rhythmic elements to convey intent.

Evidence Outcomes

*Students Can:*

- b. Improvise a solo vocally and/or instrumentally using varied rhythmic and melodic patterns. (See levels 4-5 in Music Skills Appendix)

**-Working toward this outcome, will not fulfill in one lesson**

### HS STANDARD 3: THEORY (Transposition Activity) - Element 1

Prepared Graduates:

5. Read, write, and analyze the elements of music through a variety of means to demonstrate musical literacy.

Grade Level Expectation:

1. Read and notate level-appropriate music accurately and expressively.

Evidence Outcomes

Academic Context and Connections

*Students Can:*

b. Sight-read, observing all musical symbols, tempo indications, expressive indications, and technical indications. (See level .5 in the Music Skills Appendix) -**Applied to sight-transposing a known melody**

### **HS STANDARD 4: AESTHETIC VALUATION (Havana Nights Story Activity) - Element 1**

Prepared Graduates:

7. Evaluate and respond to music using criteria to make informed musical decisions.

Grade Level Expectation:

1. Evaluate and assess the quality of musical performances or compositions and defend those aesthetic choices using valid criteria.

Evidence Outcomes

Academic Context and Connections

*Students Can:*

a. Define objective and subjective criteria for informed aesthetic judgments and apply those criteria to unfamiliar musical works and performances.

## **First Half (9:05-9:49) – Rehearsal with All Students**

### **Warmup (9:05-9:15)**

#### **Objectives:**

-Students play with characteristic tone and blend with the ensemble.

-Students TRANSPOSE the Rhosymedre hymn tune into the key of concert G Major (from F Major)

-Warm up chorale immediately at the bell (Jupiter)

-Transition to Rhosymedre Hymn Tune

-Play as written in F Major

-Reminder for best tone, phrasing, intonation, and balance the first time. Rehearse if necessary after the first try.

-Transpose up one whole tone to G Major

-Play G Major scale, find first note, figure out transposition, 30 seconds practice, then play together

#### ***Assessment:***

***-Can students accurately transpose one whole step up? (formative)***

***-Can students demonstrate goal-note phrasing in the hymn tune? (formative)***

### **Vaughan Williams, Rhosymedre (9:15-9:35)**

**Objective:** Students aurally identify, match, and blend with all parts in each section of the form.

#### **Rehearsal strategies:**

-Working forwards, section by section.

-The “levels of listening” game. Quickly figure out which parts are played by which instruments throughout the band.

#### **Steps:**

-Play one section of the form (**in an earlier rehearsal, I had students demarcate sections based on the tune**)

-St. Talk with neighbors (**10 seconds**) about where they heard the hymn tune, filigree, and bass line.

-Play again, listening for a different instrument (**10 seconds**)

-Play final time, play two sections together

-Repeat

*Note: students should do this independently in the second half of the piece.*

-IF POSSIBLE: Finish rehearsing at 9:30 to leave time to perform the whole piece

#### ***Assessment:***

***-Can students correctly identify all the parts in each part of “Rhosymedre”?***

***-Can students rehearse sections independently without teacher assistance?***

**Leemans, March of the Belgian Paratroopers (9:35-9:49)**

**Objective:** Students play with a characteristic light STYLE and demonstrate clear and consistent distinctions in ARTICULATION throughout the piece.

**Rehearsal Strategy:**

-Play the whole piece, then go back and fix problems

**Anticipated issues:**

- Articulation matching at the end of phrases (ie measure 16, 24, 40, 64, 113, 121, 145)
- Style differences in different themes (1-8 vs. 9-24)
- Percussion covering winds, general balance issues

**Assessment:**

***-Can students match articulation and phrasing throughout “March of the Paratroopers?”***

***Crossovers Leave for Choir at 9:49 AM***

**Second Half (9:49-10:34) – Rehearsal with No Crossovers**

**Rhythm Practice:**

**Objective:** Students accurately read and perform written rhythms on the board while IMPROVISING pitches from limited choices.

**Steps with Rhythm on the board:**

- Count and clap
- Count only
- Clap only
- Play on C
- C and D
- C, D, and E-flat
- Improvise pitches (C, D, and E-flat)

**Assessment:**

***Can students demonstrate the accurate written rhythm while improvising pitches?***

**Standridge, Havana Nights** - this piece is only with non-crossover students

**Objective:** Students imagine musical connections to a programmatic narrative.

Note: in previous rehearsals, we have imagined literary scenarios for some parts of the work, but are hoping to complete the plot.

**Rehearsal Strategy:**

-Work from the end section by section

**Steps:**

- Start at measure 177, play until the end
- Students imagine the end of the plot, what the protagonist is doing, and what each element of the score is.
- Repeat for each section of the piece.
- Rehearse elements and transitions as necessary to achieve the ensemble’s desired effect.

*Note: students should do this process independently as they are prepared for*

-IF POSSIBLE: end rehearsal at 10:27 to leave time for a full performance (lesson closure)

**Assessment:**

***Can students connect a co-created plot to existing musical ideas?***

*Class ends at 10:34 AM*