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GENERAL ONE-ON-ONE STUDIO LESSON PLAN

Lesson Ticket (~10 minutes)

Before each lesson, I expect students to write a lesson ticket that delineates what the time since our last lesson has looked like, if they have anything musical coming up, and if they have any specific topics they'd like to discuss. So, I start with going over these three key points in order to set attainable goals to contextualize the lesson. For less advanced students, this introductory portion of the lesson also includes a quick warmup to build good habits and strong fundamentals (breathing, lip slurs, articulation, etc.).

Content (~20 minutes)

Each lesson, I introduce relevant topics to a student related to what they discussed in their lesson ticket; for example, if they mentioned they were having trouble with a specific technical issue, I would use the Socratic method to teach the student about guiding thoughts that would help address it. As appropriate, I demonstrate topics myself or show recordings of other professionals demonstrating topics. I encourage students to record our lessons in general with a special emphasis on this segment.

Application (~20 minutes)

I prioritize applying the topics discussed in a lesson immediately, so that students can better retain what was learned. Ideally, this would be applying new concepts and techniques to something the student is working on such as a solo piece being prepared for a recital, but this could mean applying a newly-learned framework for musical analysis like "Rhythm, Pitch, Sound Style" to sightreading duets, or maybe practicing jazz vocabulary in the form of a new melodic cell over a ii-V-I-VI loop.

Extension (~10 minutes)

Connecting musical concepts to each other allows students to learn through multiplication rather than by addition, so I relate any new topics to other topics they are already familiar with and provide further resources to learn about topics as appropriate.

GENERAL GROUP LECTURE LESSON PLAN

Introduction (~10 minutes)

I start lectures with *why* and *how* the student will be benefitted by learning the material. This often means relating the topic to issues students may be facing – for example, a lecture on the Hal Crook "Ready, Aim, Fire" approach in jazz improvisation may begin by having students take inventory of their practice routines and if they are helping the students progress towards their goals in the most efficient ways. This leads to higher student engagement throughout the lecture.

Content (~30 minutes)

I lay out an outline for the lecture topics on a whiteboard at the beginning of the presentation, so students can focus on the content itself rather than keeping up with the organization of the lecture. In presenting material, I

include the students whenever possible to foster engagement and firsthand learning; the Socratic method in particular is one of my favorite techniques to lead the students to make connections about new material themselves. As appropriate, I demonstrate topics myself or show recordings of other professionals demonstrating topics. I recognize that students have different learning styles, so a priority of mine is to integrate as many as possible through my presentations (aural, visual, tactile, etc).

Application (~20 minutes)

I prioritize applying topics discussed in a lecture immediately, so that students can better retain what was learned. This can take many forms – perhaps an ungraded short-answer worksheet or music theory “problem set” that we talk through after completion, or discussions in small groups, or group improvisation, or playing an exercise simultaneously.

Extension (~10 minutes)

Connecting musical concepts to each other allows students to learn through multiplication rather than by addition, so I relate any new topics to other topics they are already familiar with and provide further resources to learn about topics as appropriate.

GENERAL ENSEMBLE REHEARSAL PLAN

Reading (~20 minutes)

Starting each rehearsal with sight-reading ensures the musicians are engaged and not simply going through the motions. This furthermore affords the ensembles the opportunity to be exposed to a variety of repertoire – so, another priority in this time is to discuss with the students how this new repertoire relates to what they are already familiar with. When a jazz band learns how to play Shiny Stockings, they also learn nuances of other tunes from the Count Basie library like Basie Straight Ahead – so, we don’t need to devote all of our rehearsal time to the music on the concert program to improve how we play the music on the concert program. This leaves my students with practical skills necessary to play professional ensemble gigs, rather than just having the students rehearse the same repertoire on loop for the sake of absolute perfection at the concert.

Rehearsing (~40 minutes)

Rehearsing older material generally begins with a readthrough and a discussion on how that performance went. Asking the students to analyze their performance facilitates a culture of focused and efficient rehearsal in addition to training students to be intentional when they pick up their instruments. I hold the belief that a director rehearsing a band is akin to the way a musician leads their own practice session, so I prioritize intentional rehearsing rather than simply running through repertoire: I integrate techniques I use myself in the practice room whenever possible. For example, singing, counting and conducting, listening to reference recordings, and slowing down the piece until you can play it comfortably. Furthermore, I emphasize that sheet music is not music but rather a written approximation of music; students must be aurally engaged with the ensemble and actively listen. Depending on what the ensemble is struggling with and the size of the ensemble, we may break into sectionals at this time.

Content (~10 minutes as appropriate)

When possible, including a mini lesson in rehearsal on concepts or techniques relevant to the ensemble's repertoire can go a long way – especially for less advanced ensembles. For example, a jazz band learning to play Charles Mingus's Haitian Fight Song might benefit from a masterclass on the minor blues or doodle-tonguing triplets. A priority in this sort of mini clinic is keeping the students engaged and making sure they are able to play as much as possible.