I felt that my warm-up was a great improvement from my rehearsal, and I felt that my lesson plan was fairly solid and I was confident I would be able to achieve what I set out to do. Unfortunately, due to time constraints and my focus on the strings, I didn't get to do everything I had planned. When I started the warm-up I didn't make it clear how we were going to rehearse the scale. It may have been simpler to just have the class play in quarter notes or some pre-determined note value, but I was hoping that I could manipulate it and get the class to watch me a little closer. However, I did adapt to what the ensemble was used to and went ahead clarified how we'd play it, but perhaps I should have stuck to my guns and just took another attempt. Nevertheless, the scale went smoothly so I decided to move onto the exercise.

I chose the exercise as a way to get the ensemble listening to each other in order to line up their articulations. I felt that I did a fine job describing the sound I wanted to the brass, but I didn't have as clear of a description for the winds or strings. I spent a little longer than I had hoped with the bowings, and perhaps the exercise wasn't as beneficial for the strings, but I tried my best to adapt something that was familiar to me to the ensemble; however, I noticed that the strings were having a problem and decided to adapt to the situation and work with them with the best of my ability. I think the strings understood what I was trying to teach, even though we didn't seem to accomplish much. I feel that this will improve after I've taken my woodwind and string tech classes and develop my knowledge and skills on those instruments.

I had really hoped to spend more time with my warm-up and get to work on intonation, but as I mentioned we were on a bit of a time crunch. My plan was to have the students hold a triad at the end of the scale or exercise (strings on 5th, winds on 3rd, brass on root), have them pick a random note (played with good technique and intonation of course), and then come back to their assigned notes of the triad. The idea behind that would be to establish the triad, get their ears outside of tonality, and when they return they would (hopefully) play more in tune, similar to what Hendricks did later in her rehearsal by having the students bend the pitch. I should have done this before starting the scale exercise, but I was hoping the exercise would help them listen more to each other before we started working on intonation.

I don't want to dwell too much on the what-ifs, because I still felt fairly good about my lesson. It didn't go according to plan, and I went pretty far off track from my lesson plan, but I felt that my interaction with the students was positive and energetic. I felt that my instructions were clear, but I could have managed my time a little better, and I definitely need to build on my knowledge on string pedagogy.