

Leigh Tooker

Warming Up & Sightreading

7th grade band, 45 minutes

Central Focus: Through continuation of an established warm-up routine, observation during group performance, and facilitation of student reflection, I will encourage students to strengthen their playing technique, specifically their embouchure, airflow, and posture, and foster their independence when performing on their instrument and reading music.

Objectives: Students will be able to effectively warm up on their instruments through a variety of long tones and stepwise patterns centered in the key of Concert F; maintain awareness of their playing posture and how it affects their performance on an instrument; modify their technique, including embouchure and air flow, in order to produce their best sound; “self-diagnose,” or troubleshoot ways to improve their performance on their instrument and improve their technique; play the Concert Bb scale using a distinct rhythmic pattern; participate in ear training exercises using sol-fege in tandem with performance on instruments; improve intonation based on their own responses and on peer feedback to their intonation when playing a Concert F as an ensemble and as instrument sections; play both with and without a metronome, to maintain awareness of a constant beat and internalize a pulse; sight read the melody of “Twinkle Twinkle Little Star” on their instruments to improve literacy skills and apply concepts strengthened in the warm up (breath support, embouchure, posture); review steps taken before sight reading, including awareness of key signature, time signature, and road map

Prerequisite Skills: steady beat competency, familiarity playing scalar patterns including Concert Bb scale and Concert F scale, understanding of proper playing posture, awareness of use of breath and how to sustain sufficient airflow, familiarity with note values including whole note, half note, quarter note, dotted quarter note, eighth note

Vocabulary: steady beat, scale, sight read, posture, embouchure, airflow, alignment, hand position, breath support, key signature, time signature, dynamics, rhythms, road map, pulse, metronome, solfege

Instructional Materials: computer, projector, white board, dry erase markers, 32 chairs, 32 music stands, sheet music for warm ups transposed for each instrument, *Essential Elements 2000 Comprehensive Band Method Book* by the Hal Leonard Corporation

Standards:

National Association for Music Education/National Core Arts Standards

MU:PR5.1.E.8a) Use teacher and student feedback to develop strategies that address technical challenges to refine performances.

MU: CR2.R.7b) Use standard notation to combine, sequence, and document musical phrases.

MU:Pr4.2.7b) When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

Instructional strategies that support diverse learning needs:

KINESTHETIC: students will vocalize their parts to aid in learning and internalizing their music; students will be asked to maintain a steady beat using body percussion; students will finger along on their instruments throughout warm ups and part learning

VISUAL: agenda for the class period will be displayed on the board; sheet music will be displayed on the board; solfege will be written on the board underneath the corresponding parts; teacher will always be conducting during performances to maintain a visual representation of the pulse

AURAL: metronome will maintain a steady beat for students; students will hear the steady beat maintained on peers' body percussion

Procedure:

- Rehearsal will start at 10:55 to preserve time and to encourage students who are running behind to unpack their instruments and come to their seats
- Warm up list will be projected on the board for students to follow along with
- Students will take out their individual warm up sheets with notated exercises
- First warm up: Concert F whole notes
 - Students will play repeated Concert F whole notes at 70bpm with four beats rest in between each note. I will walk throughout the room to hear each student's individual sound, giving comments/tips/reminders to help students improve their playing and maintain awareness of their performance. These tips will center on implementing good posture, adequate airflow, and a strong embouchure.
- Second warm up: Concert F Descending 1
 - As students play this exercise, I will not interject during their playing but instead listen to their group sound.
- Third warm up: Concert F Descending 2
 - Students will be challenged to play this exercise entirely in one breath. If they can't, that's ok! I will remind students to do their best to work towards this goal.
- Fourth warm up: Long Tone 1A
 - I will turn the metronome on (70bpm) for this exercise to help reinforce the presence of a pulse. Students will first sing two measures at a time, and then play the same measures immediately after. This ear training will help students to internalize pitches and complex intervals.
- Fifth warm up: Articulation on Concert Bb scale
 - I will demonstrate a rhythmic pattern on the first few notes of the Concert Bb scale for the students to echo as they play the entire scale both ascending and descending.
- Final warm up: Concert F around the room/tuning note
 - I will encourage the group to implement their knowledge of embouchure, airflow, and posture when playing a Concert F to tune the ensemble. First, the entire group will hold Concert F for four beats, and then each section, beginning with the low brass, will follow immediately after, one by one.

- Once the entire group has played their Concert F, I will prompt students to consider their own intonation, the intonation of their peers, and of the ensemble as a whole.
- Students will take out their method books and open to “Twinkle Twinkle Little Star”
- I will prompt students to consider the musical elements that will inform their playing, including time signature, key signature, and road map
- Students will repeat “Twinkle Twinkle” multiple times with variety -- listening to their peers, noting and enforcing breath marks, counting out loud, speaking the rhythms, playing with varied dynamics and tempi
- If time allows, I will repeat this same process with the next song in the book, “Skip to My Lou”
- Students will pack up their instruments and music and be dismissed, teacher will supervise as students clean and pack their instruments

Assessment:

INFORMAL: Throughout the rehearsal, I will monitoring students’ playing, participation, and behavior to ensure engagement with the material and maintained focus.

FORMAL: Students will be formally assessed during performance of both “Twinkle Twinkle” and “Skip to My Lou” as a group based on their posture, tone quality, and participation, according to the below rubric.

	4	3	2	1
Posture	Consistently performs with intentional and aligned posture that supports their playing, independent of the teacher, self-identifying and correcting mistakes.	Frequently performs with intentional and aligned posture that supports their playing, mostly independent of the teacher, identifying and correcting mistakes.	Occasionally performs, with intentional and aligned posture that supports their playing, largely with help from the teacher.	Rarely performs with intentional and aligned posture that supports their playing, relying on help from the teacher.
Tone Quality	Consistently performs with clear tone quality and good intonation, independent of the teacher, self-identifying and correcting mistakes.	Frequently performs with clear tone quality and good intonation, mostly independent of the teacher, identifying and correcting mistakes.	Occasionally performs with clear tone quality and good intonation, largely with help from the teacher.	Rarely performs with clear tone quality and good intonation, relying on help from the teacher.
Participation	Is consistently prepared for class with all necessary class materials, and engaged in lesson activities, independent of the teacher, self-identifying and correcting mistakes.	Is frequently consistently prepared for class with all necessary class materials, and engaged in lesson activities, mostly independent of the teacher, identifying and correcting mistakes.	Is occasionally prepared for class with all necessary class materials, and engaged in lesson activities, largely with help from the teacher.	Is rarely prepared for class with all necessary class materials, and engaged in lesson activities, relying on help from the teacher.