

◀ Page 6 Lesson Plan ▶

Exercises 1–6 • Score Pages 59–69

Goal

Students will progress in developing comprehensive musicianship through a standards-based curriculum, including **singing, performing, reading and notating, listening and analyzing, evaluating, interdisciplinary relationships, and historical and cultural relationships.**

Objectives for Student Learning

- ▶ Identify and define the musical symbols: $\frac{4}{4}$, staff, bass or treble clef, measure, bar line, and final double bar line.
- ▶ Identify and perform whole notes and whole rests.
- ▶ Play Concert D, Concert E \flat , and Concert F with the correct fingering/slide position, posture, hand position, and a characteristic tone quality.
- ▶ **C instruments and F horn:** Identify and define interval, half step, accidental, and flat sign.
- ▶ **Percussion:** Identify, count, and play quarter notes, quarter rests, accent, and Single Paradiddle.
- ▶ See “Private Lessons — Homogeneous Study” for individualized objectives.

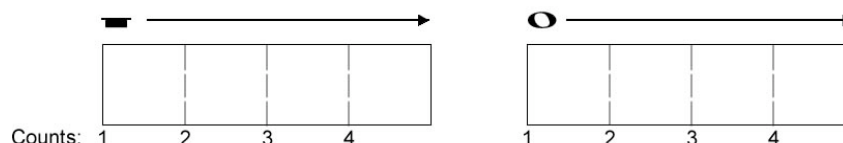
Procedure (Activities)

Warm-up

- ▶ Use **1. Away We Go!** as a daily warm-up.
- ▶ Students should use a full sound and steady air stream to hold the note for its entire rhythmic value. Listening to the snare drum will help.
- ▶ Have brass players perform the warm-up on their mouthpieces while the woodwind players and percussionists perform on their instruments.

1. Away We Go! — *Introduction of Concert D, whole note, and whole rest; introduction of quarter note and quarter rest [percussion]*

- 1) Introduce the new pitch, Concert D, to all instruments. Play and hold this new pitch.
- 2) Use the Rhythm Counting grid to help establish a solid understanding of rhythm relationships and counting systems.
- 3) Using the diagram below, illustrate how a whole note and a whole rest each receive four full counts in $\frac{4}{4}$.



- 4) Explain to students that “four full counts” means that the end of the fourth count is the beginning of the fifth count (or the first count of the next measure).
- 5) Have students sing the exercise on the syllable “too,” or if using solfège, sing on *mi* while using the correct fingering, slide position, or “air sticking.”
- 6) Have the band perform the exercise together.

2. Going Up? — *Introduction of Concert Eb; introduction of interval, half step, accidental, flat [C instruments and F horn]*

- 1) Introduce the new pitch, Concert Eb, to all instruments. Play and hold this new pitch.
- 2) Select a student to read the definition of “flat” at the top of the page. (Only C instruments and F horn have this term at this time.)
- 3) Select other students to define “interval,” “half step,” and “accidental.” (Only C instruments and F horn have these terms at this time.)
- 4) Share with students:

In medieval music, the note B was sometimes lowered in pitch. When music notation on the staff was developed, a round “b” (similar to the current flat sign) was used to designate that lowered pitch. Through the centuries, as music changed, composers lowered other notes in the music alphabet and the “rounded b” evolved into the flat sign as we know it today.

- 5) Have students sing the exercise on the syllable “too,” or if using solfège, sing on *fa* while using the correct fingering, slide position, or “air sticking.”
- 6) Have the band perform the exercise together.

3. Count Me In

- 1) Have students sing the exercise on the syllable “too” or the appropriate solfège syllables while using the correct fingering, slide position, or “air sticking.”
- 2) Demonstrate to students how to practice with a metronome.
- 3) Have the band perform the exercise together with and without a metronome.

4. Higher Ground — *Introduction of Concert F; introduction of left hand lead/right hand lead sticking [percussion]*

- 1) Introduce the new pitch, Concert F, to all instruments. Play and hold this new pitch.
- 2) Have students sing the exercise on the syllable “too,” or if using solfège, sing on *sol* while using the correct fingering, slide position, or “air sticking.”
- 3) Define and demonstrate the left hand lead/right hand lead sticking to percussionists. The hand “in the lead” plays on the strong beats—the sticking is no longer necessarily alternated.
- 4) Have the band perform the exercise together.

5. Moving Around — Test

- ▶ As this line is designed for assessment, it is suggested that students learn how to perform this exercise on their own.
- ▶ Assign this exercise for performance evaluation.

Evaluation (Assessment)

Use **5. Moving Around** as an evaluation tool to assess the skills learned on student page 6. Consult *Teaching Band with Excellence* (pages 53–62) for recommended assessment styles and rubrics for this performance evaluation. These evaluation tools are also readily available in the *Interactive Teacher Studio. Tradition of Excellence* is available on SmartMusic for computer-based assessment.

Have students conduct a self-evaluation. A **Test Reflection** form is available on this exercise in the *Tradition of Excellence Interactive Practice Studio (IPS)*.

Enrichment Studies

Instrument Identification

Take time each day to listen to the recorded accompaniments correlated with page 6. Have students identify the instrument(s) playing the student melody. Also ask which instruments they can hear in the accompaniment.

Ear Training: Higher or Lower?

On a keyboard, play a note, and then play another note. Have students identify on a sheet of paper if the second note is higher, lower, or the same as the first. Repeat with several pairs of notes. When finished, have students exchange papers to check each other's answers.

The Flat Sign

Project the piano keyboard found in the *Tradition of Excellence Interactive Teacher Studio (ITS)* on an interactive whiteboard and/or duplicate and distribute to students. Together, write the names of the notes of the “white keys” on the keyboards.

Define “lower” on the keyboard (in terms of letter names, half steps, and direction). Demonstrate this concept aurally by playing on a piano or electric keyboard. Explain how the “black keys” are named for their relationship to the white keys. With students, find E \flat , D \flat , B \flat , A \flat , and G \flat . Select students to write the correct note names of the black keys on the projected keyboard and/or have students write them on their keyboard handout. Play the notes on the piano to demonstrate that E \flat is lower than E, D \flat is lower than D, etc. Point out that when writing the note name, the flat comes after the letter (E-flat); when writing the note on the staff, the flat comes before the note head.

Conducting Lesson

The conducting pattern for $\frac{4}{4}$ can be found in the blue box at the top of student page 6 (score page 60). Project this image on an interactive whiteboard from the *ITS* or the *IPS* and zoom in on the pattern. Alternatively, you can draw the pattern on the board for students to see.

Instruct students to place their right hand index finger at the top point of the pattern in their books. Dropping vertically, trace the line down to the first beat, or the “down beat.” Repeat this action a few times with the students tracing the pattern in the book with their index finger.

Next, starting on the number 1, trace the pattern over to beat two. As you demonstrate on the board, the students should trace the pattern in their books. Combine beats one and two in a single fluid motion.

Starting on the number 2, have the students trace the pattern over to number 3. Combine beats one through three into a single fluid motion before proceeding.

Finally, starting on the number 3, trace the pattern to number 4 (all the way back to the starting point). Combine all beats in a single fluid motion.

Turn on a metronome to keep a steady beat and slowly have the students increase their pattern size, still using only the right hand. Once comfortable with the metronome, select a student to conduct the band!

Private Lessons — Homogeneous Study

6. Private Lesson is a homogeneous lesson opportunity for small group instruction.

- ▶ **Treble clef instruments:** Learn to draw a treble clef.
- ▶ **Bass clef instruments:** Learn to draw a bass clef.
- ▶ **Snare drum:** Learn **accents** and the Rudiment **Single Paradiddle**.