

◀ Page 7 Lesson Plan ▶

Exercises 7–13 • Score Pages 70–80

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 perform half notes and half rests.
- ▶ Perform Concert D, E \flat , and F with the correct fingering/slide position, posture, hand position, and a characteristic tone quality.
- ▶ Apply knowledge of notes, rhythms, and breath marks while sight-reading.
- ▶ Define **duet** and **harmony**.
- ▶ Identify Mexico on the world map on student page 47.
- ▶ **Woodwinds and brass:** Identify and perform a breath mark in the context of an exercise.
- ▶ **Percussion:** Perform a notated rhythm without sticking indications.
- ▶ **Percussion:** Accurately perform a right-handed Paradiddle in the context of an exercise.

Procedure (Activities)

Warm-up

- ▶ Use **1. Away We Go!**, **2. Going Up?**, and **4. Higher Ground** as a daily warm-up while working through this lesson.
- ▶ Students should use a full sound and steady air stream.
- ▶ Have brass players perform the warm-ups on their mouthpieces while woodwind players and percussionists perform on their instruments.

7. Deep Breaths — *Introduction of breath mark; introduction of suspended cymbal [percussion]*

- 1) Discuss proper breathing techniques and the importance of a good breath with students. For more ideas, see *Teaching Band with Excellence* pages 32–33.
- 2) Without instruments, have students take a deep breath and then “sizzle” (create a non-pitched hissing sound) for the duration of the first note, take a quick, deep breath, and “sizzle” for the next note. It is important that percussionists and electric bass students participate as well.
- 3) Emphasize that the breath is not allowed to delay the music, so the breath will actually be subtracted from the note preceding the breath. This is why a solid, deep, and quick breath is so important.

- 4) Suspended cymbal is used for the first time in this exercise. After reviewing proper technique, have a student perform the suspended cymbal sound for the full band.
- 5) Have the band perform the exercise together.

8. Rhythm Time — *Introduction of half note, half rest, concert pitch, transposition*

- 1) Rhythm Time exercises are designed to focus students' attention directly on rhythmic or stylistic components of music. Each Rhythm Time exercise is linked to more rhythm studies in the back of the book for further study.
- 2) Use the Rhythm Counting grid to help establish a solid understanding of rhythm relationships and counting systems. Use this opportunity to reinforce your chosen counting system.
- 3) Using the diagram below, illustrate how a half note and a half rest each receive two full counts in $\frac{4}{4}$.



- 4) Have students clap the rhythm of this exercise.
- 5) Have students “sizzle” the exercise. When they reach beat three of the first measure, they will need to articulate the note without taking a breath. It is common for young players to breathe at this time. Sizzling will help counteract this instinct. (If you choose to address tonguing at this time, consult *Teaching Band with Excellence* for some suggestions for individual instruments.)
- 6) Have the students perform together on Concert D. (Note: The correct written note is listed in each student book along with the concert pitch. This is a great opportunity to address transposing instruments and the need for concert pitches. For an introductory lesson, see the enrichment study at the end of this lesson plan.)

9. Half Note Rock — *Introduction of bass drum and suspended cymbal*

- 1) Have students clap the rhythm of this exercise. Many will quickly notice the rhythm of this exercise and the previous exercise is identical.
- 2) Have the students sing the exercise on “too” or using solfège.
- 3) Remind students they are only to breathe in the rests or at the breath marks. They should keep a steady air stream, separating the half notes with the tongue.
- 4) Divide the class in half. Have half the class clap **8. Rhythm Time** while the other half performs **9. Half Note Rock** on their instruments. Select a clapper to offer feedback to the performers. Switch groups.
- 5) Bass drum and suspended cymbal are used for the first time in the exercise. After reviewing proper technique, have students perform these new colors for the full band.
- 6) Perform this exercise together.
- 7) Have students listen to the recorded accompaniment for **9. Half Note Rock**.

- 8) After listening, pose the following questions to students and then listen again:
 - a. *What style of music is heard on the recordings? What do you hear that leads you to this conclusion?*
 - b. *What other songs or artists have you heard that represent music similar to this?*
 - c. *In what settings could you hear music like this?*
- 9) Perform this exercise together with the recorded accompaniment.

10. Sight-Reading Challenge: Steppin' — *Introduction of sight-reading*

- 1) Select a student to read the definition of sight-reading found at the top of the page.
- 2) As this exercise is considered a sight-reading challenge, use this opportunity to teach your sight-reading procedure. For suggestions on how to teach sight-reading, see ***Teaching Band With Excellence***.
- 3) Once you have taken the students through the study of the exercise, ask if there are any questions before the class reads the line together.
- 4) Perform the exercise together.
- 5) Open the floor for peer evaluation. Select a student or two to offer what they felt went well, what did not go well, and how it could be improved.
- 6) Perform the exercise a second time, though no longer sight-reading.
- 7) Periodically check embouchure, hand position, posture, etc. It is much easier to correct these issues before bad habits are formed. Remind students that correct mechanics will make it easier for them to breathe deeply and quickly. Review the following checklist with students:
 - Posture
 - Right hand position
 - Left hand position
 - Elbows and shoulders
 - Instrument position
 - Embouchure
 - Woodwinds: keep fingers close to the keys at all times
 - Trumpets: check that the right hand little finger rests on top of the ring, not inside it

11. El Camino Mariachi — Duet — *Introduction of duet, harmony; introduction of snares off [percussion]*

- 1) Select a student to read the definition of **harmony** found at the top of the page.
- 2) Define for students:
 - consonance** – a relatively pleasant sound resulting from two or more notes played at the same time
 - dissonance** – a relatively unpleasant sound resulting from two or more notes played at the same time
- 3) Play examples of consonant and dissonant sounds on the piano, and discuss what is heard. To check for individual recognition of the concepts, play three more sounds. Ask students to indicate a “thumbs up” for a consonant sound and a “thumbs down” for a dissonant sound.
- 4) Select a student to read the definition of the term **duet** found at the top of the page.

- 5) Take a moment to explain that line A and line B are two separate lines that are joined on the same system. Once a player reaches the end of line A, he or she should not go on to line B because the final bar line indicates the end of the music.
- 6) This is the first exercise using “snares off” on snare drum. After reviewing proper technique, have a student play that sound for the full band.
- 7) This is also the first time that percussionists must perform without sticking indications. Consider reviewing right hand lead/left hand lead with students.
- 8) Have wind players sizzle Line A while percussionists play their parts.
- 9) Play Line A together.
- 10) Play Line B together.
- 11) When dividing the band for the A and B parts, mix and match different instrument groupings, allowing students to explore instrumental colors. Consider using eye color, birth month, or other creative ways to divide the group.
- 12) Select a small group or two soloists to perform this exercise alone.
- 13) This exercise is an original composition with an accompaniment that features sounds of Mexican folk music. Display the world map and have students follow along with the map located on page 47 of their books. Locate the country of Mexico. Ask students to share information they may know about Mexico, such as climate, geography, history, cuisine, art, and culture.
- 14) Help students explore the relationships between music and Mexican history and culture by using the Mexico Worksheet available in the *Tradition of Excellence Interactive Teacher Studio*. Download and distribute the page to students as homework, or review by displaying it in class.
- 15) Explore mariachi music:
 - “Mariachi” is a popular genre of music in Mexico. It originated in small towns in western Mexico several centuries ago.
 - The instruments in a traditional mariachi ensemble include violins, two trumpets, vihuela (small guitar), guitar, guitarrón (large bass guitar), and sometimes harp. Performers also sing and usually wear colorful clothing and large sombrero hats.
 - Some mariachi ensembles include instruments such as flute, piano, accordion, bass, and/or percussion. In the recorded accompaniment for **11. El Camino Mariachi**, bass and percussion have been added, creating a “crossover” style that blends traditional mariachi with other Latin American sounds.
 - Mariachi ensembles commonly perform publicly on the street; they also play frequently at festivals, weddings, parties, and restaurants across Mexico and certain parts of the United States. Always passionate and expressive, mariachi has become Mexico’s major musical export!

Written by Mark C. Samples, American musicologist

- 16) Listen to a recording of "Cielito Lindo" in the *Interactive Teacher Studio*. Ask students to share other examples of Latin American music they may be familiar with.

12. Cuckoo — Test

- 1) As this line is designed for assessment, it is suggested that the students learn how to perform this exercise on their own.
- 2) Explain to students that the right corner above the first line of a song is generally reserved for the composer's name. However, if the song has existed for hundreds of years and the composer is unknown, the word "Traditional" may appear.
- 3) Assign this exercise for performance evaluation.

13. Excellence in Ear Training

- 1) Define for students:
ear training – process of learning to identify rhythms, intervals, and notes through listening
- 2) This exercise can be used in the full band class, sectionals, or private lessons.
- 3) Use the recorded accompaniment or perform the dictation lines on your instrument of choice. The music provided in the score is in concert pitch.
- 4) Perform the dictation line, where student books indicate "Listen," and have students echo back what they hear. The first pitch is provided in their books.
- 5) Consider extending this lesson by having students notate the pitches and/or rhythms they played on the staff lines provided.

Evaluation (Assessment)

Use **12. Cuckoo** as an evaluation tool to assess the skills learned on student page 7. 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 *Interactive Practice Studio*.

Enrichment Studies

Intervals: Steps And Skips

Define for students:

step – moving from one line of the staff to the next space, or from one space to the next line; going from one letter name to the next on a keyboard

skip – moving from one line of the staff to the next line, or from one space to the next space; on the keyboard going from one letter name, skipping the next, and landing on the third letter

Have students examine the music on page 7 in their books and ask them to identify the steps and skips. Have them draw a circle around three intervals that are a step apart and a box around three intervals that are a skip apart.

Perform selected intervals on an instrument of your choice. Have the students identify the interval as either a step or skip. This can be done by pencil and paper, by hand raising, by interactive whiteboard, or competitively by team.

Concert Pitch: Transposing Instruments

Students may be surprised to discover that they are all speaking different “languages” in class. When played, one section’s F is not necessarily another section’s F. This is a potentially confusing subject, but one that should be addressed and could create a fun and engaging classroom experience.

Consider the following procedure when approaching this subject with the full band class.

- 1) Select a flute player and a clarinet player to both perform an F for the class. These notes will clash, creating dissonance for students to hear. Then have the clarinetist play G while the flutist plays F. The sounds should now match.
- 2) Select an alto sax player and a trombone player to both perform a D for the class. Again, these notes will not sound the same. Have the alto saxophonist play a B while the trombone player remains on the D. The sounds should now match.
- 3) Have a trumpet player and clarinet player both play an E. The pitches will sound the same. These instruments speak the same language. Finally have a flute, a mallet, and a trombone all play a D. The pitches will also sound the same; these instruments all speak the same language.
- 4) Explain to students that it is important for a teacher to have a universal language, or a “universal translator,” when addressing the full band. This is called speaking in “concert pitch.” For example, on **8. Rhythm Time** the instructions were given for each student to play a specific note and immediately following there was a reference to that note in concert pitch. Some sections’ note names match concert pitch: for example, in the flute books, the text reads “Play on the note D (Concert D).” For other instruments, the note names differ: for example, in the alto saxophone books, the text reads “Play on the note B (Concert D).”

At this point, students should realize if they are a “concert pitch instrument” or a “transposing instrument.” (Concert pitch, the note names match; transposing, the note names differ.)

Now, have all students look at their book covers. Preceding their instrument name is sometimes a note name. If there is no note name, C is assumed. (For BB \flat tuba, C is also assumed.)

The note that comes before their instrument name (C, B \flat , E \flat , or F) identifies the actual sounding pitch that is heard when the written note C is played on that instrument.

Help students find other sections that speak their same language. Have the students raise their hand if they play a B \flat instrument. (Have tubas put their hands down! Remind them they actually play a C instrument.) Have students raise their hand if they play an E \flat instrument, an F instrument, and finally a C instrument (be sure mallets and tubas raise their hands here).

Though students will likely ask *why* certain instruments transpose while others do not, save this explanation for a different day. At this point, emphasize to students that when playing a transposing

instrument, they must start to associate the concert pitch names with the written pitch names so that when speaking to members of other sections, they can speak a universal language.

Rhythmic Independence: Reading and Notating

Ask students to turn to page 44 in their books. Have them count and clap rhythms #1 – 4. After students have mastered the counting and clapping of each rhythm, have them count and clap two lines simultaneously. Add the third line, then the fourth. Play the rhythms on Concert D in the same manner by playing one line, then adding the second, and so on.

Pass out manuscript paper to the class. Sing, or play on an instrument of your choice, a rhythm using only whole notes and rests and half notes and rests. Rather than clapping, it is important to sing or play because duration is important and not always inherent in a clap. Starting with two-measure examples, dictate a rhythm to be notated by the students on the manuscript paper. Select a student to write the rhythm on the interactive whiteboard. Consider using a metronome for this lesson. Gradually expand the dictation examples to four measures.

You can extend this approach, using only whole and half note and rest values, by allowing selected students to demonstrate the rhythms or by starting on Concert D and using different pitch combinations that are to be notated by students in addition to the rhythms. If you choose to use pitch notation in this lesson, it is important to reinforce stem direction and stem length in students' notation practice.

Careers In Music: The Importance of Sight-Reading

Many students may be surprised to learn that sight-reading is a required part of auditions for musicians seeking professional employment. Lead a class discussion on careers in the classical music venue. From professional orchestras to military bands, applicants are required to perform a piece of music from sight without preparation for a panel of judges. In many cases, the sight-reading portion will decide whether or not the performer wins the job. Why do students think that is? What qualities of a musician do they think can be observed in sight-reading?