

Date: April 30, 2014

Class: Eisenhower Middle School, 3rd hour, 7th/8th grade band

Teacher/Conductor's Name: Ms. Bobbi Ehrlich

Cooperating Teacher: Mr. Scott Freeby

Prior Knowledge/Skills

The kids are doing a good job with correct notes and rhythms in the piece. We have talked about proper breathing techniques in depth as well as addressing the proper air support to make a full, connected sound. We have also discussed the sections of the piece and so they understand that it is not all the same tempo or the same character exactly.

Rehearsal Objective

By the end of class, students will apply breathing concepts discussed during the warm-ups to the piece.

By the end of class, students will clarify transitions between different styles of the piece, executing them with 90% accuracy.

By the end of class, students will assess vertical alignment throughout the piece in order to improve their performance.

Assessment of the Rehearsal

Students will be assessed through aural connection and performance. We will discuss the transitions so that I am sure they understand where the music is going and are able to perform these changes correctly.

Relevant Contextual Factors:

Students are preparing for the Wamego Band Festival on Saturday. Last day of full-band attendance before the performance.

Modifications/Accommodations needed:

Rewrote a part that will be distributed today. Will be including a couple of alto saxophones on some important clarinet lines.

Instructional materials, resources, & Technology:

Music.

Personal Improvement Objective:

Control talking and be sure that all students are listening and receiving directions.

National Standards Addressed

2. Performing on instruments, alone and with others, a varied repertoire of music.

5. Reading and notating music.

6. Listening to, analyzing, and describing music.

7. Evaluating music and music performances.

Rehearsal Plan

<u>Time</u>	<u>Activity</u>	<u>Description</u>	<u>Purpose of Activity</u>	<u>Sequence</u>	<u>Assessment</u>
0-20	Check-in and Grade Worksheets	Students will check-in their worksheet packet to a teacher and then grade peer worksheets.	Homework checking/mistake correction	<ol style="list-style-type: none"> 1. As students walk in the door, remind them to get out their worksheet packets and bring it to me. 2. Allow the students 10 minutes to get worksheet packets finished and checked in. 3. As students bring up worksheet packets, check that everything is complete and then check them off on the roster. 4. After 10 minutes, have students pass the papers to the left one person. If students are not done, they should complete the opposite page we are grading. 5. Grade through questioning students. 6. Pass papers back to owners and put them away. 	Did the students complete the work?
20-22	Breathing Exercise	Students will do some breathing gym exercises lead by me.	Expand the lungs and get the students thinking about how their breath support will affect their sound.	<ol style="list-style-type: none"> 1. Students stand up and put their instruments on their chair. 2. Give directions for the activity – students will turn to face the door. Want to fill their lungs with air and then breathe it back out. 3. In for 4, out for 4, in for 4, out for 8, in for 4, out for 12, in for 4, out for 16. 4. Give feedback on deep breathing and full support as the students breathe. 5. Have students sit back down. 	Make sure that the students are breathing correctly through visual and aural assessment.

22-24	Circle of 4ths Warmup/Percussion 8-6-4-3-2-1's	Students play a concert F/A blend while percussion plays alternating hand sixteenth notes.	Students start listening to sound, lining up their beginnings and ends of notes, and subdividing through the percussion sixteenth note pulse.	<ol style="list-style-type: none"> 1. Start the percussion by counting off 8 sixteenth notes. 2. Once the percussion have established a steady groove, bring the band in by counting 4 beats. 3. Give visual cues for proper breathing, posture, tone, and releases. 	Visual and aural assessment, being sure to comment as necessary.
24-28	Childhood Hymn Transition 1 (into M. 9)	We will work on solidifying the transition of tempo from the slow and reflective intro to the faster main tempo for the piece.	This activity will help internalize the counting and pulse that needs to happen for my moving lines at measure 9. Through this internalization, the transition will come together better and the band will stick together.	<ol style="list-style-type: none"> 1. Have the band count the numbers of my pattern starting in measure 7 through measure 12, watching and getting the speed up right with me at measure 9. (do this well twice) 2. Band continues counting, except the clarinets and saxophones with the moving line at 9, who should play. (do this well twice) 3. Add everyone that plays. Since flutes and trumpets rest, have them continue counting. (do this well twice) 4. Stop having the flutes and trumpets count, and see if the students can complete this transition on their own (do this well twice). 	Aural assessment of vertical alignment and matched tempo, especially during measure 9 right on the transition.
28-32	Childhood Hymn Transition 2 (into M. 31)	We will work on having the students feel the transition into the broadly section, including understanding the allargando right before that.	Students will feel the transition better and thus be able to portray this broadening feel. This concept is difficult for the students as it's not necessarily "slower" – this happens later. It is important that they feel this as a	<ol style="list-style-type: none"> 1. Define Allargando (found in measure 30) 2. Review Broader – talked about this before as being fuller, wider 3. Emphasize the broadening of the eighth notes that should occur in measure 30 on beats 3 and 4 to set us up for the broadly feel of 31. Rehearse this line in flutes and tenor saxophone. 	Question/Answer to be sure they understand the terms used and the character portrayed. Aural through their demonstration with the correct type of style change.

			change in character of playing as opposed to a change in tempo. (Abstract concept)	4. Run the transition from 29 – 32 a couple of times. 5. Back it up to m. 26 and put it into context.	
32-35	Childhood Hymn Transition 3 (into M. 37)	There is a huge change in dynamic, character, and tempo from the fermata in measure 36 to the downbeat in 37 that needs to be effectively executed.	This is an important change in style in order to close out the piece. The students need to see that there is a huge contrast and be able to change quickly between loud and soft, intense and calm. The tempo change is also important.	1. Play the last note of measure 36 (the fermata). Remind them that this is the sprint at the end of the marathon, they can't give up on it! 2. Play the first note of measure 37, instantly soft and slow. Imagine walking it out in pure exhaustion. 3. Compare the dynamic difference of these two notes a couple of times, going back and forth between the two. See how big of a contrast the students can make. 4. Play it out from m. 35 – end.	Aural Assessment
35-38	Childhood Hymn Vertical Alignment	Students need to do a better job of listening to each other, feeling the pulse and moving with the ensemble as opposed to as individual players.	The students get lost in their own part and forget to listen and line things up together. By bringing it down to the basics of quarter notes with air, then adding unison pitch, the students will get used to listening to line it up and be reminded of this task during playing.	1. Students do wind patterns on their hands – straight quarter notes to my beat pattern. 2. Have students do that same activity but this time play a concert F/A blend on their instruments. 3. Start dropping out of conducting and seeing how the students are lining things up on their own and listening around the ensemble. 4. Play from the beginning, using these same listening skills.	Aural assessment.
38-42	Childhood Hymn – Festival Run	Students will play the piece from beginning to end using good	Since the students will be performing this at festival on Saturday, it is important to get used	Run the piece from top to bottom, including instruments in laps to instruments up and start of the piece as well as not moving at the	Performance Assessment.

		concert etiquette.	to playing it without stopping. This will allow them to recover from mistakes and keep going regardless of what happens.	end.	
42-45	Colonel Bogey – Festival Run	Mr. Freeby will transition and do a run of his piece.	Mr. Freeby	Mr. Freeby	Mr. Freeby
