

◀Page 10 Lesson Plan▶

Exercises 29–35 • Score Pages 108–122

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 one-measure repeat sign.
- ▶ Perform Concert G with the correct fingering/slide position, posture, hand position, and a characteristic tone quality.
- ▶ Identify the United States of America, England, and Japan on the world map student page 47.
- ▶ Identify missing pitches from an exercise played by ear and notate them in the space provided.
- ▶ **Woodwinds and brass:** Identify, define, and perform a slur.
- ▶ **Woodwinds and brass:** Identify and accurately perform the slur-two, tongue-two articulation pattern.
- ▶ **Trombones:** Accurately use a “doo” tongue technique when slurring.
- ▶ See “Private Lessons — Homogeneous Study” for individualized objectives.

Procedure (Activities)

Warm-up

- ▶ Beginning with pages 10 and 11, a warm-up is available every two pages in the student book. Use these warm-ups at the beginning of each rehearsal.
- ▶ Use **29. Warm-Up: Serenity — Round** as a daily warm-up in addition to long tones.
- ▶ Use a full sound and steady air stream, making sure all players are slurring correctly.
- ▶ Have brass players perform the warm-ups on their mouthpieces while woodwind players and percussionists perform on their instruments.

29. Warm-Up: Serenity — Round — *Introduction of slur*

- 1) Select a student to read the definition of slur from the top of the page.
- 2) Emphasize the relation of the slur to the way the music is supposed to sound (smooth and connected).
- 3) Describe the technique of tonguing only the first pitch and then moving the fingers to subsequent pitches without rearticulating.
- 4) Address the different slur technique for trombone. If trombone players tongue only the first pitch and move their slide, the pitch will change. Moving the slide quickly and using the

“doo” tonguing after the first note is appropriate. If possible, teach this technique to the trombone section separately, using **35. Private Lesson**.

- 5) Sing the exercise in unison on the syllable “too.” If slurring two pitches, the students should sing “too-oo” instead of “too-too.” Trombonists should sing “too-doo.”
- 6) Play the exercise in unison.
- 7) Assign parts and play the exercise as a round.

30. Chop Builder — *Introduction of Concert G; introduction of rolling from E to A [clarinet, bass clarinet]; introduction of half-hole technique [bassoon]; introduction of lip slur [brass except F horn]*

- 1) Introduce the new pitch, Concert G, to all instruments. Have each student display the proper fingering or slide position before beginning this exercise.
- 2) Have students sing only the first two measures on “too” while using the correct fingerings, slide positions, or “air sticking.” Be sure students are singing the slurs correctly.
- 3) Play the first two measures. Be sure the brass players do not “squeeze” Concert G out. It may be initially difficult for some as it is a new partial. Be sure the bassoon players are rolling their left-hand first finger to the half-hole position for this pitch.
- 4) Play the first four measures.
- 5) Sing measures 5–8 on “too” while using the correct fingerings, slide positions, or “air sticking.” Be sure students are singing the slurs correctly. Brass players will notice that while the notes are changing, their fingers are not. This is called a *lip slur*.
- 6) Play measures 5–8. Make sure all players are slurring, especially when evaluating the lip slur technique. Check the clarinet players to be sure they are rolling their left-hand first fingers from E to A. Also, check the bassoon players to be sure they are rolling their left-hand first finger to the employ the half-hole technique on Concert G.
- 7) Play the entire exercise, repeat included, with the recorded accompaniment.

31. Camptown Races — *Introduction of one-measure repeat sign*

- 1) Define for students:
popular music – music that appeals to a large portion of a given population during a particular time
- 2) Select a student to read the history passage from the student book regarding Stephen Foster.
- 3) Ask students to raise their hand if they know the song *Camptown Races*.
- 4) Select a student or students to sing the song or model it yourself. Next, have the whole class sing. Lyrics are not printed in the student book, but may be copied or displayed for students.

Camptown Races

*Camptown ladies sing this song,
 Doo-dah, Doo-dah,
 Camptown racetrack five miles long,
 Oh, doo-dah day!*

- 5) Have students look at the exercise in the book. On their own, have them play what is printed and try to figure out which notes are missing in the first four measures (first phrase). Allow them to play quietly—while this will create a cacophonous sound in the room, limiting it to

- four measures will keep the noise brief and provide a wonderful learning opportunity for students. Have students write the missing notes in their books.
- 6) Play the first four measures together. Correct any mistakes in students' written parts.
 - 7) Follow the same procedure for the last four measures (second phrase). This will go quicker as many students will find the similarities between the first and second phrases.
 - 8) Play the song in its entirety.
 - 9) Stephen Foster was born in the United States of America. Identify the United States on the world map and have students follow along with the map located on page 47 of their books.
 - 10) Have students complete the United States Worksheet and the Stephen Foster Worksheet available in the *Tradition of Excellence Interactive Teaching Studio*.
 - 11) Explore the history of the song:
 - “Camptown Races” was written by Stephen Foster (1826–1854), America’s most successful popular song composer of the 19th century. In 1850, he published this song under the title, “Gwine to Run All Night,” a line from the chorus.
 - In the voices, the original song followed a back-and-forth structure. A soloist would sing the first half of the line (“De Camptown ladies sing dis song”) and a chorus would respond with the second half (“Doo-dah! Doo-dah!”). This technique, called “call and response,” was common in African-American music of the time.
 - The practice of drawing on African-American musical traditions was common for songs like this. That is because they were originally sung in minstrel shows, popular musical and dramatic entertainments in which white men portrayed black slaves. This type of entertainment is now rightly considered to be insensitive to African Americans, and even Stephen Foster attempted to distance himself from the practice later in his life.
 - The lyrics of “Camptown Races” portray the rambunctious atmosphere of horse races. And although several cities have tried to claim the prize of being the real “Camptown”—there is a Camptown, Pennsylvania, for instance—it is likely that the song is talking instead about a temporary settlement for workers who would set up camp near their jobs.

Written by Mark C. Samples, American musicologist

32. Skill Builder

- 1) Consider having brass players perform this exercise on their mouthpieces as the rest of the band sings on “too.”
- 2) Carefully inspect with students which notes are slurred and which are tongued. This slur-two/tongue-two pattern is rather common. As they sing their parts or perform them on their mouthpieces, be sure students are observing the correct articulation.
- 3) Have students write brackets in their books to indicate the phrasing.
- 4) Perform this exercise together with the recorded accompaniment. Use non-verbal gestures to remind students of proper posture and horn angles.

33. London Bridge — Duet

- 1) Consider allowing students to select instrument groupings for the duet parts. Suggest that they associate instrument colors with the sounds they desire, just as painters select individual colors to create a particular visual effect.
- 2) With the parts divided, “sizzle” the rhythm of the exercise. This will allow students to hear where they are exposed, as well as allow them to practice articulation with a solid air stream.
- 3) Perform this exercise together with the recorded accompaniment.
- 4) *London Bridge* is an English folk song. Identify England on the world map and have students follow along with the map located on page 47 of their books. Ask students to share information that they may know about England, such as climate, geography, history, cuisine, art, and culture.
- 5) Help students explore the relationships between music and English culture and geography by using the England Worksheet available in the *Tradition of Excellence Interactive Teacher Studio*. Distribute the pages to students as homework, or review by displaying them in class.
- 6) Explore the history of this song:

No one really knows when “London Bridge” was written or who composed it. It existed for many years in the oral tradition, meaning that it was spread by being sung from generation to generation, before a version of it was written down over 350 years ago in *Tommy Thumb’s Pretty Song Book*. As with other songs in the oral tradition, “London Bridge” has several variations in its lyrics and melody because different people sing it in their own way. Even so, in most versions there are several verses (after the famous first one) that describe repeated attempts to build up a bridge that continually dilapidates and crumbles. Whatever materials the bridge builders use, they cannot find those that can withstand the test of time.

Build it up with wood and clay,
Wood and clay, wood and clay,
Build it up with wood and clay,
My fair lady.

Wood and clay will wash away,
Wash away, wash away,
Wood and clay will wash away,
My fair lady.

As the song goes on, we find that each material has its weakness: bricks and mortar “will not stay,” iron and steel will “bend and bow,” silver and gold “will be stolen away.” Not even human intervention can save the bridge from its fate:

Set a man to watch all night,
Watch all night, watch all night,
Set a man to watch all night,
My fair lady.

Suppose the man should fall asleep,
 Fall asleep, fall asleep,
 Suppose the man should fall asleep?
 My fair lady.

Though there is a well-known London Bridge today, there are several reasons to think it is probably not the one that inspired the popular nursery rhyme tune. For one, this type of singing game, about a bridge that continually breaks down and becomes shaky, is common among communities in many places, such as France, the Netherlands, and Germany. In addition, there were many bridges in London that spanned the River Thames (pronounced like “tems”) going back hundreds of years. In any case, if the lyrics to “London Bridge” accurately predict the fate of bridges, we know that any bridge as old as this song has probably fallen down by now! Not so with the music. Every time the “London Bridge is falling down,” we are reminded that the song stands the test of time.

Written by Mark C. Samples, American musicologist

- 7) Consider programming **33. London Bridge** for a concert. You may wish to repeat the piece several times with different instruments on the A and B parts.

34. The Frog’s Song — Round — Test

- 1) As this line is designed for assessment, it is suggested that students learn how to perform this exercise on their own.
- 2) *The Frog’s Song* is a Japanese folk song. Identify Japan on the world map and have students follow along with the map located on page 47 of their books. Ask students to share information that they may know about Japan, such as climate, geography, history, cuisine, art, and culture.
- 3) Help students explore the relationships between music and Japanese culture and geography by using the Japan Worksheet available in the *Tradition of Excellence Interactive Teacher Studio*. Distribute the pages to students as homework, or review by displaying them in class.
- 4) Assign this exercise for a performance evaluation.

Evaluation (Assessment)

Use **34. The Frog’s Song** as an evaluation tool to assess the skills learned on student page 10. 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

Instrument Identification

Take time each day to listen to the recorded accompaniments correlated with page 10. Have students identify the instrument(s) playing the student melody. Also ask what instruments they can hear in the accompaniment.

Student Teachers — Writing Opportunity

Present the following prompt to students:

A new student has moved here from another school and is joining band on your instrument. They have never played that instrument before. They are ready to make their first sound, but do not know how to make the appropriate embouchure. Using what you have learned, describe the correct embouchure for your instrument in your own words. Write your description on a piece of notebook paper. Percussionists: do the same with stick grip. Electric bassists: do the same with hand position. Be sure your name is on your paper.

Ear Training — Echoes

Perform a two-measure melody in $\frac{4}{4}$ on your instrument, on the piano, or by singing. Start with a simple excerpt, such as “do (half note), sol (half note), do (whole note).” Have students echo together on their instruments, in tempo, immediately following your demonstration.

On subsequent examples, begin incorporating more notes and more rhythms, but never exceed two measures. Repeat excerpts until they are met with success.

On your last example, once it is clear that the class can play it without error, select a student to write the rhythm on the board. If this activity is being done in a homogeneous class, you may also wish to have a student write the pitches on a staff. You may wish to use an interactive whiteboard and the Music Writer Touch application available in the *Interactive Practice Studio* and *Interactive Teacher Studio* to complete this enrichment.

Private Lessons — Homogeneous Study

These Private Lessons are written to address or reinforce technical challenges unique to each individual instrument. Because they are geared for homogeneous instruction, each has been linked to an instrument-specific Mastering Excellence exercise beginning on student page 38. These Mastering Excellence exercises are written to engage students at different skill levels. Each Mastering Excellence has a basic and an advanced preparatory exercise to be accomplished before attempting the cumulative exercise. The combination of the Private Lesson and the Mastering Excellence exercises is designed to maximize the use of instructional time in the small group setting.

Goals For 35. Private Lesson

- ▶ **Flute:** Slurring and technique building in B \flat major.

- ▶ **Oboe:** Slurring and finger patterns in B \flat major.
- ▶ **Clarinet and bass clarinet:** Finger rolling from E to A.
- ▶ **Alto clarinet:** Slurring and technique building in G major.
- ▶ **Bassoon:** Half-hole technique on G.
- ▶ **Saxophones:** Slurring and technique building in Concert B \flat major.
- ▶ **Trumpet, baritone/euphonium, and tuba:** Lip slurs.
- ▶ **F horn:** Perform D and E. Stepwise slurring exercises for pitch accuracy.
- ▶ **Trombone:** Lip slurs and “doo” tonguing.
- ▶ **Electric bass:** Finger technique in B \flat , finger rolling on notes sharing a common fret.
- ▶ **Mallets:** Stepwise patterns with effective sticking.
- ▶ **Snare drum:** Perform right Flam, left Flam, alternating Flams.