Fall 12-2020

Starting Off Right: A Beginning Band Curriculum Guide

Emily Fiasco

STARTING OFF RIGHT: A BEGINNING BAND CURRICULUM GUIDE

by

Emily Fiasco

Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Music Education
at
Lindenwood University

Emily Fiasco, December 8, 2020
Author

Ryan Curtis Ryan Curtis
(12/10/2020)_____
Committee chair

Katherine Herrell K Herrell
12/10/2020_____
Committee member

Matthew Hoormann, December 14, 2020
Matthew Hoormann
Committee member

STARTING OFF RIGHT: A BEGINNING BAND CURRICULUM GUIDE

A Project Submitted to the Faculty of the Music Education Department
in Partial Fulfillment of the Requirements for the
Degree of Master of Music Education
at
Lindenwood University

By

Emily Fiasco

Saint Charles, Missouri

December, 2020

ABSTRACT

Title of Thesis: Starting Off Right: A Beginning Band Curriculum Guide

Emily Fiasco, Master of Music Education, 2020

Thesis Directed by: Dr. Ryan Curtis, Associate Professor

This project is a curriculum guide for the first quarter of a beginning class. After researching ways to build engagement in beginning learners, this project was constructed to serve as an overview of the most important topics to be covered in a beginning band class. It contains five topics, each consisting of a set of lesson plans as well as a culminating assessment. This is not intended to be a comprehensive unit plan, covering everything a student needs to learn, but addresses a sampling of the most important skills that students need to develop. This guide is also not meant to be implemented consecutively. Although the lessons within each topic build upon each other, the topics themselves will not be 'completed' before moving on to lessons in the next topic. Additionally, time will need to be allotted in between the lesson plans for the students to practice and refine the skills they learned before moving on to a new lesson.

Table of Contents

Introduction/ Background Information

This project serves as a curriculum guide for beginning band. As with any field of study, the very beginning experiences can impact the rest of a student's time in the program. It is important that students achieve success early on so that they "buy in" to music study (Structured Music Education, 2015). If a student feels successful early in their musical journey, they are more likely to enjoy band class, will have higher levels of engagement with the curriculum and learn more, and are more likely to continue on with the study of their instrument (Structured Music Education, 2015). For this project, the researcher would like to put together a curriculum guide that focuses on building immediate success for students to lead to these positive long-term outcomes.

There are a great number of method books and beginning curriculums, but most of them are written for either homogeneous classes (ex: a class of just flutes, a class of clarinets, etc.) or they follow a one-size-fits-all approach. The researcher is interested in blending these two approaches in this curriculum guide – offering specific exercises and information for particular instruments, while also keeping the rest of the group engaged.

The literature studied offers a great deal of information about best practices when teaching beginning band. The information gathered would be most useful organized into a curriculum guide covering the very beginning of the school year. The curriculum guide written here by the researcher can hopefully serve as a helpful document for teachers in similar situations.

Literature Review

Introduction

Every year, thousands of students across the country begin studying an instrument. The great majority of them begin in band or orchestra programs in their school, typically between fourth and seventh grade. Logic dictates that more students will participate in beginning band than ever take part in advanced high school classes, college studies, or beyond. Thus, the topic of beginning band, and specifically the very beginning of instruction is a topic worthy of a great deal of study. This literature review surveyed trade publications, research journals, and widely-recommended books for information dealing with beginning band, engagement in the middle school classroom, and any other related topics. After assessing the sources, the researcher believed them to fall under three main subtypes: resources dealing with pedagogical tools, resources focusing on behavioral modifications, and resources focusing on organization of the classroom or curriculum.

Pedagogical Techniques

Various pedagogical techniques should be implemented in the beginning band classroom in order to make sure that students are engaged in the material as well as ensuring that they have a strong base of content knowledge. Modeling, specifying the focus of attention, incorporating movement, focusing on aural training, and developing creative musicianship were the main pedagogical tools that were discovered in this survey of the literature.

Modeling. Modeling, or demonstrating new concepts for students, is one important technique that teachers of beginners can use. Modeling can be an effective technique both with students at the very earliest levels of instruction as well for more advanced students (Prichard, 2012). In addition to modeling practical considerations such as proper posture or how to set an embouchure, teachers can also use cognitive modeling to "[talk] through a thought process about

a specific skill or situation" (Prichard, 2012). Cognitive modeling will help students as they work through all of the new musical situations they will encounter.

Focus of Attention. Giving students a specific focus of attention is another pedagogical technique that can help strengthen students' learning. A study by Duke, Cash, and Allen (2011) found that when novice players were told to focus on the effect of their movements rather than the movements themselves, performance was more accurate. Another review by Stambaugh (2019) also found that "numerous studies have provided converging evidence that an external focus of attention speeds up the learning process so that a higher skill level – characterized by both increased effectiveness and efficiency – is achieved sooner."

Movement. Incorporating movement cues and activities into the beginning band classroom will help students be able to internalize a sense of pulse and strengthen both their rhythmic skills as well as their ability to play in time with others. McCabe (2006) found that movement activities such as tapping feet, clapping, and marching rendered rhythmic instruction much more effective than instruction without such movement activities. Abril (2016) furthered these findings, noting that gross motor activities could also help students learn smaller motor skills such as bowing or articulating.

Aural Skills. Aural skills, or the ability of students to be sensitive to small differences in pitch, is a skill that is sometimes neglected in favor of a focus on interpreting written notation. A collection of studies focus on the importance of developing aural skills (also referred to as tonal training or ear training) in order to cultivate these foundational skills needed by students. A strong sense of tonal perception is needed for students to eventually become competent independent musicians (Bernhard, 2004). Bernhard (2004) further noted that an emphasis placed on tonal training would not have a negative effect on students' notation literacy: "results of the

study revealed that tonal training using standard method book melodies significantly affected beginning wind instrumentalists' melodic ear playing achievement, but did not significantly affect their melodic sight reading achievement." One possible reason for this finding is that teaching with an aural focus instead of a visual focus helps students master one small part of a concept at a time before having to utilize all of their developing skills simultaneously – "… the aural/modeling group would perform better from printed music (as well as by ear) than the visual group because the connections between eyes, ears, and fingers are stronger" (Haston, 2010).

Creative Musicianship. Putting an emphasis on creativity and improvisation alongside the executive skills needed to play an instrument will help students develop into more complete musicians, as well as increasing their enjoyment of the subject and allowing for deeper learning and a more direct knowledge of the application of their skills. Clauhs (2018) developed a four part strategy of "1) compose music first, 2) provide building blocks for creativity, 3) collaborate and 4) perform online." Taking his fourth-grade beginner students through this program provided many benefits, including heightened creativity, an increased sense of ownership leading to more musically sensitive performance, and creating passion for music (Clauhs, 2018). Alsop (2019) also notes the benefits of incorporating improvisation and creativity from the very beginning of a student's instrumental study. The call-and-response game "I Play, You Play" allows for students to develop executive skills needed to produce a quality sound, aural skills to be able to repeat back a given example, and creativity skills needed for improvisation without overwhelming the students by including written notation that is beyond their current level of understanding (Alsop, 2019).

Behavioral Techniques

Behavioral interventions were another subject found frequently among the literature surveyed. Literature, focused on music education as well as on other subjects in the middle school classroom, provided various techniques that teachers could use to increase student engagement and content retention. Creating a supportive classroom environment, increasing students' intrinsic motivation, and balancing social and pedagogical authority were the main behavior strategies found in this survey of the literature.

Supportive Environment. Particularly in a performance-based subject such as band, students need a supportive environment where they are not afraid to try new things and make mistakes. Cossey (2019) notes some of the pieces necessary to create this safe and supportive environment – picking appropriately-leveled repertoire to provide a balance of challenges and success and focusing on a growth mindset that accepts current limitations but delineates a path toward improvement. Knowing each student individually and removing competitive aspects such as ranking systems and chair tests are other techniques used to create a supportive and safe environment (Katz, Timpani, & Kennedy, 2015).

Intrinsic Motivation. Developing intrinsic motivation in students can help them succeed without having to rely on a steady stream of rewards or punishments. In Embry's (2016) action research study, goal setting, allowing choice, promoting community and teamwork, as well as other tactics allowed her to strengthen her students' sense of intrinsic motivation, giving them more ownership over their experience in the ensemble. This led to better interpersonal dynamics among the group as well as increased skills and stronger performances (Embry, 2016). A "six-second tryout," a system of quickly assessing small chunks of music from larger groups of students, is another method of increasing motivation among students (Teweleit & Haines, 2010).

Balancing Authorities. Effective teachers need to excel at both interpersonal skills of dealing with a variety of student personalities as well as demonstrating an expert level of knowledge of their content. They must balance their *social authority* with their *pedagogical authority* in order to be an optimally successful teacher. A good teacher will "[demonstrate] strong pedagogical authority in her in-depth understanding of the subject matter and in the way she honors her students' ideas and acknowledges their individual needs throughout the process" (Dooner et al., 2010).

Organizational Techniques

The final group of sources detail strategies that could best be described as "organizational." Efficient organization of the classroom, of the information presented, of the time spent, and of the physical space can all lead to more powerful teaching (Dunham, 2016). Sources under this subheading focus on the sequencing of skills, peer tutoring, and classroom transitions and procedures.

Sequencing of Skills. Properly sequencing skills that beginning instrumentalists will face can be a significant challenge. Band teachers are often responsible for teaching ten (or more) different instruments, and even where a specific skill might be similar across different instruments, it might need to appear in a different place in the sequence. Dunham (2016) discusses activities that can be used in a heterogeneous classroom as well as skills that would be better addressed when divided into homogeneous instrument groups. Sitting posture, keeping pulse, rhythm introduction, breathing introduction, and letter chants are skills that can be introduced with multiple different instruments (Dunham, 2016).

Peer Tutoring. Another organizational strategy found in the literature survey was peer tutoring. Phillips (2015) noted that peer groups could be arranged by skill level so that the

students would be working in Vygotsky's Zone of Proximal Development to encourage maximal growth. He notes that this tactic would be ideal for beginning students as "research has also confirmed that reciprocal tutoring provides the most benefits when it is implemented at the earliest stages of skill acquisition" (Phillips, 2015). Johnson further notes that this type of peer tutoring can lead to other benefits as well: "meta-analyses suggest that PAL [peer-assisted learning] can increase academic and social achievement gains alike in a variety of subject areas" (Johnson, 2017).

Transitions and Procedures. Using specific transitions and procedures can be another way to organize the time spent in the classroom to lead to better educational outcomes for beginning band students. Gray (2019) notes that having a sequence of events posted for students will help them connect different concepts and also understand the *why* of what they are learning. Gray also suggests that doing a group review at the conclusion of each class will boost engagement: "if this becomes a daily procedure, students will start to prepare for this conversation and be more likely to pay attention during class if they are expected to contribute to the review at the end" (Gray, 2019).

Methodology

This curriculum guide was written to provide instruction for roughly the first semester of a beginning band class. It is not intended to be comprehensive, covering everything that a student would need to know or would learn in that first semester, but merely highlights some of the main topics to be covered. The researcher chose these topics by thinking of what the students need to have learned in the first half of their first year of instruction, figuring out which lessons should be taught to impart those skills, and then grouping those lessons into larger topics as best as possible. Some topics that would need to be included in any comprehensive curriculum were omitted here, specifically music literacy (reading notes). The researcher felt that topic can be taught in many varying ways depending on the background knowledge of the specific students in the classroom, and thus any lessons created here would not necessarily be generalizable in other classrooms or even in the same classroom to differing groups of students. Because of this, it was left out of this guide. The topics that were chosen (rhythm, embouchure, instrument assembly & care, tone production, and creativity) are some of the basic things the students need to know to be able to play their instruments as well as to be a well-rounded musician. The topic overviews were constructed to help educators and administrators see what the key takeaways from each unit would be and how they fit in with the current Missouri fine arts curriculum. The Missouri fine arts standards directly inform the curriculum in the researcher's school district, making this project applicable in her classroom.

Discussion

This project was designed in order to align with both the Missouri Fine Arts standards as well as the curriculum for the school district where the researcher is currently employed. It will be used to cover the first semester of my beginning band classes. The classes will work through some of the early instrument assembly and embouchure lessons before moving onto rhythm, tone production, and the later lessons on instrument care and embouchure development. The creativity lessons will be implemented towards the end of the semester (October – December), when the students have learned enough notes and have the fluency on their instruments to be able to capably create their own melodies. Each lesson plan will be taught in class, with the skills reinforced over the following several lessons. Some skills from prior lessons will also be reinforced as the new lesson plans are implemented. The assessments will also be spread out throughout the semester. The instrument assembly and care assessment would be given around the end of September, then the other assessments (rhythm, embouchure, tone production, creativity) would be given every two to three weeks once the lesson plans for each unit were all completed.

Conclusion

The sources collected in this literature review will be used to create a curriculum guide for beginning band. The different teaching techniques compiled here will be incorporated into a series of lesson plans and assessments designed around both the Missouri Fine Arts standards as well as the established beginning band curriculum where the researcher currently teaches. This curriculum guide covers approximately 90% of the content that would be covered in the first semester of a beginning band class, and, when incorporated with appropriate amounts of extra time for practice and reinforcement of concepts, should take the full semester to complete. This guide will hopefully serve as a helpful document for anyone looking to structure a beginning band curriculum.

Topic: Rhythm

Description: This unit will introduce (or reinforce) the basic concepts of rhythm that students will need to know in order to be musically literate. Students will learn how to identify visual representations of different note lengths as well as how to count and perform them. At the end of this unit, students should have acquired the skills that they need to be able to read and understand the rhythmic portion of age-appropriate beginning band literature.

Unit Standards:	**Key Learning Targets:**
MU:Pr4B.E.5a – Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.	I can write out the counting pattern for a given rhythmic example. I can perform a rhythmic example by clapping and counting. I can perform a rhythmic example on my instrument.
Essential Questions: What does sound look like in music? What does silence look like in music? How can we look at a written piece of music and know how to interpret it? How can we stay together when performing music?	**Enduring Understandings:** Students recognize and can identify various lengths of notes and rests (whole, half, dotted half, quarter, eighth notes). Students will be able to identify how different lengths of notes can combine or be divided into measures (4/4 time, 3/4 time, 2/4 time). Students will be able to perform (verbal counting, clapping, playing on their instrument) a given rhythmic example in time with the rest of the class.

Resources Needed: Instruments, metronome, Essential Elements texts, Teaching Rhythm Logically charts

Introducing Quarter Notes/Rests

Essential Questions and Understandings

- Essential Question – What does sound look like in music?
- Essential Question – What does silence look like in music?
- Essential Question – How can we stay together when performing music?
- Understanding – Students recognize and can identify various lengths of notes and rests (quarter notes/rests).
- Understanding – Students will know the duration of the same group of notes and rests (quarter).
- Understanding – Students will be able to perform (verbal counting) a given rhythmic example in time with the rest of the class.

Procedure

- Students will be seated in a semicircle around the room so that they can all see my whiteboard/projector, but I can see their hands and feet.
- Once students are seated, I will turn on a metronome (steady beat). I will wait to see if some of them start tapping their feet, then will call that out and will take students through the process of what that is (the beat), how their foot taps, and what the beat is called.
- We will talk about how to count the beats (on-e, tw-o, thr-ee, fo-ur – each number receiving two pulses), and while tapping our feet, we will count various numbers of beats (4, 8, 12, then counting in groups of four (1-2-3-4, 1-2-3-4)).
- The next step is to introduce visual representation of the beat. I will draw quarter notes up on the whiteboard and will explain how they look, what they are called, and how we will count/tap those, just like we have been doing.
- Then, we will make explicit how the foot taps pair with the counting – have the students identify where their foot is (down) while they say the number and how it goes up exactly in between each beat. We will also visually demonstrate this by drawing in down and up arrows along with our quarter notes and beat counts.
- At this point, we will address silence in music – what it is called (rest) and what it looks like. We'll show how it would visually be counted when writing out rhythms.
- I will display some rhythm lines (see attachment 1), and we will count/foot tap them out loud.
- We will then play a game called "Mess up, drop out" – see evaluation section for more information.

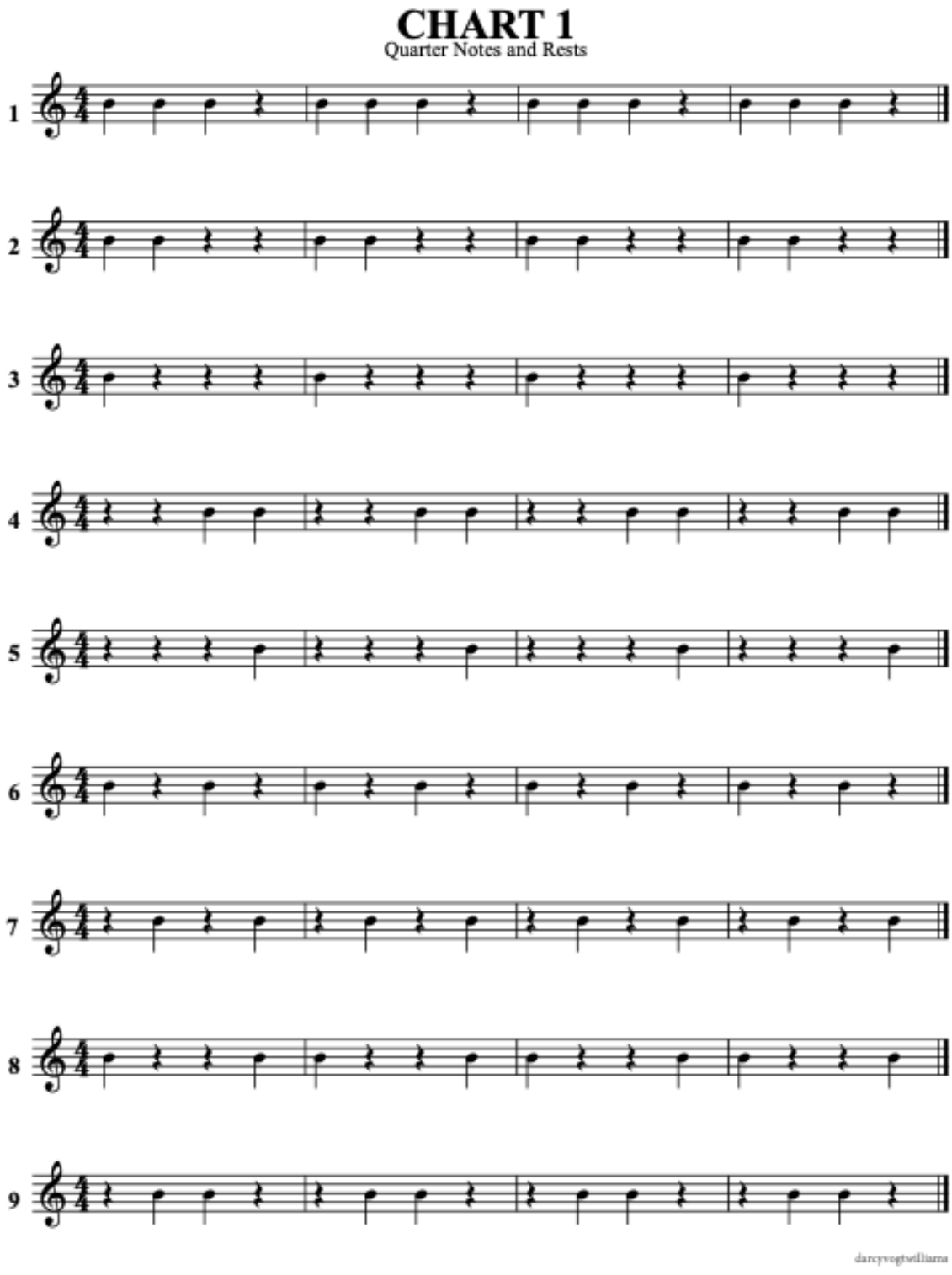
Important Questions

- What does our foot do for every beat?
- Why are we tapping our foot?
- What does one beat look like?
- What is a silence in music called?

Evaluation

For our evaluation, we will play a game called “Mess up, drop out.” All of the students will stand up. We will count rhythms displayed up on the projector. When a student makes a mistake, they will sit down and stop counting. This is on the honor system, so no points or prizes or anything will be awarded to the winners. The game continues until one person is left. Several rounds are played. This will be just an informal formative assessment. This game allows me to see if there are certain rhythms or patterns that many kids have trouble with. It is also helpful to see if a lot of kids sit down right away or if it takes a while for students to start dropping out. I can identify if there are students who are regularly among the first to sit down or the last to keep standing.
Modifications
One modification I would make in this lesson would be to slow down the tempo if students are having trouble. Because this may be their first time doing an activity like this where they have to count in time, it will likely be easier for them to do at a slower speed.

Attachment 1 – Chart 1 from *Teaching Rhythm Logically* by Darcy Vogt Williams.



Rhythm Tree

Essential Questions and Understandings

- Essential Question – What does sound look like in music?
- Essential Question – How can we look at a written piece of music and know how to interpret it?
- Understanding – Students recognize and can identify various lengths of notes and rests (quarter notes/rests).
- Understanding – Students will know the duration of the same group of notes and rests.

Procedure

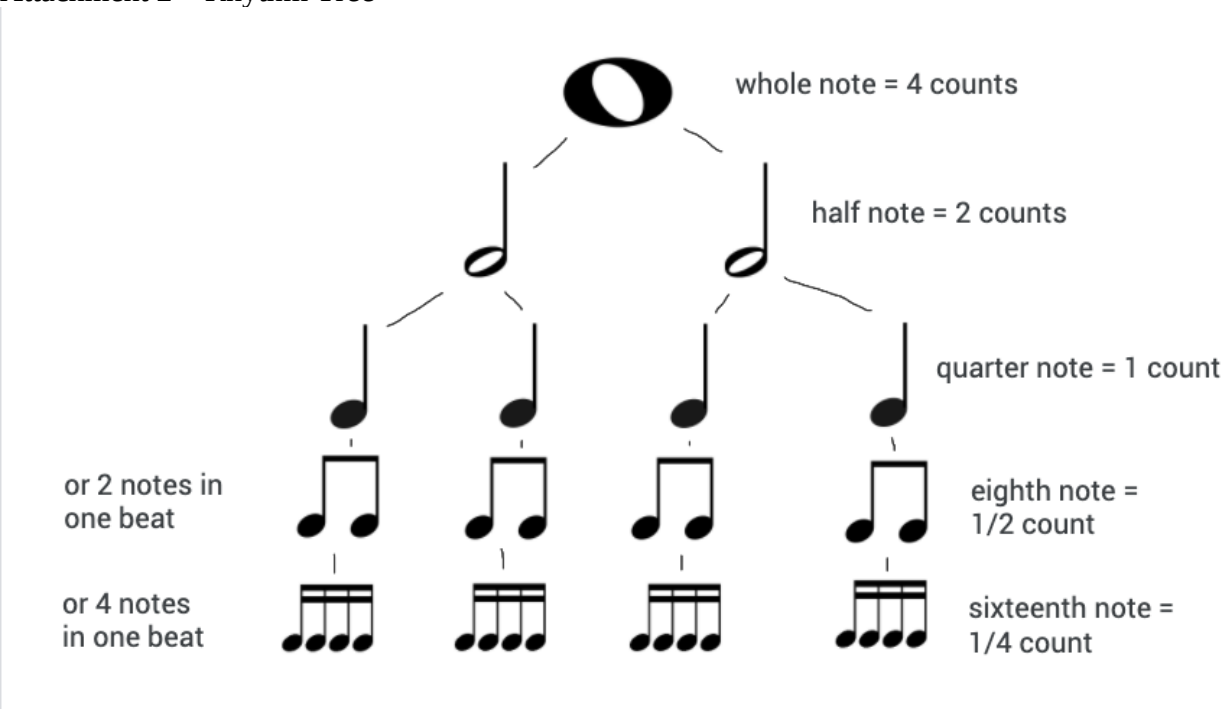
- Students will enter the room and take a seat with their supplies (either paper and pencil or a Chromebook equipped with Google Jamboard).
- I will explain that today we will be creating a "rhythm tree" – something to help us in reading note values/rhythms. See Attachment 2 for a completed example.
- We will start with the longest note value we typically see – a whole note
- Students will draw a whole note at the top center of the page. They will also write down the number of counts that note gets – 4
- I will ask the students how we could divide that note in half – some students might know that it could be divided into two half notes, and some other students might be able to verbalize that four divided by two is two.
- Underneath the whole note, we will draw two half notes, along with the number of counts the half note gets (2).
- We will then divide the half notes in half. I will ask the students if they know what half of a half note is. If no one can supply an answer, I will have them think about the number of counts (two divided in half is one) and what kind of note gets one beat.
- Underneath each of the half notes, we will draw two quarter notes, along with the number of counts the quarter note gets (1).
- At this point, students will either be volunteering what they know comes next (eighth notes) or might be asking how we can divide up something smaller than one beat.
- We will draw our pairs of eighth notes under each quarter note, along with its count (1/2). Although it would be easier and faster to have the students draw just one pair of eighth notes, I like to have them put the eighth notes under each quarter note. That shows them what a "complete" measure looks like (i.e., there would be eight eighth notes in a measure). With eighth notes and smaller, it also allows me to show the different ways they could look (flags grouped together or left separate).
- I will then proceed to the sixteenth note level. I would have my percussion class draw out these notes like normal because they will encounter these rhythms a lot sooner than the other classes. For my brass and woodwind classes, I like to show them the sixteenth notes as well as what would come after for the students who are curious.

Important Questions

- What kind of note takes up a whole measure?
- How many notes can we fit in a measure?
- What does one beat look like?

Evaluation
For the evaluation for this lesson, I will collect the rhythm tree when we are done. Although this doesn't necessarily allow me to do more than ensure that they filled it out correctly when doing it with the class, I will return it to them for them to keep as a reference for themselves.
Modifications
I would allow students to complete this however they preferred – with pen/paper or on their laptop. Completing it virtually might be easier for some students. For students who struggle with written work or with keeping up with my instruction, I would allow them to fill out the diagram minimally (i.e., only drawing one set of eighth notes rather than having to draw all eight of them).

Attachment 2 – Rhythm Tree



This was created with Google Jamboard. It is a program that allows students to draw and type notes and works easily with the technology that our students have (Chromebooks). Depending on the technology/facilities available to me, I could either draw this on my computer and project it onto a screen, or I could just draw this out using a whiteboard.

Eighth Notes/Rests

Essential Questions and Understandings

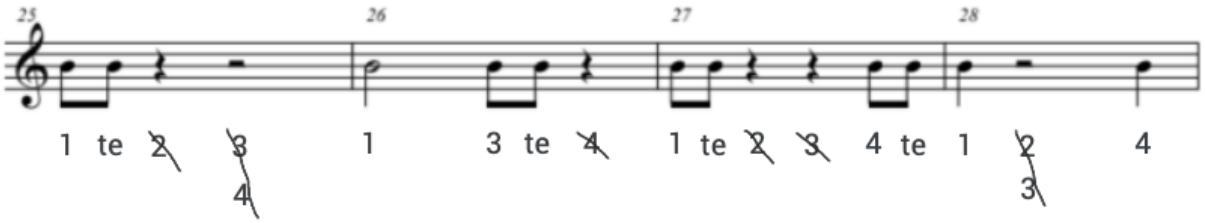
- Essential Question – What does sound look like in music?
- Essential Question – What does silence look like in music?
- Essential Question – How can we stay together when performing music?
- Understanding – Students recognize and can identify various lengths of notes and rests (eighth notes/rests).
- Understanding – Students will know the duration of the same group of notes and rests (eighth).

Procedure

- Students will enter the room and take a seat where they can see the whiteboard I will be drawing our rhythms on.
- I will have a measure of straight eighth notes drawn/projected onto the board.
- I will ask for ideas of how we might count that measure. If anyone suggests that it will be counted "12345678," I will remind them that our measure is in 4/4 time, and we can't use any numbers past four.
- I will prompt the students to remember how they counted eighth notes in their elementary school music classes. Most of our feeder schools use "te" when counting. Typically, our students can count rhythms out "one te two te" but won't necessarily recognize how that fit with the written rhythms they are looking at.
- If a student volunteers, I will allow them to come up to the board and write in the correct counts – 1 te 2 te 3 te 4 te. If they write something incorrect, I will prompt the class to identify the errors and fix them. Attachment 3 shows an example of what a written-out rhythm would look like.
- We will turn on the metronome, begin our down-up foot tap, and count out the rhythm in time in unison.
- I want to emphasize to the students that it is really important to tap their feet, especially when we are dealing with eighth notes. The down and up will allow them to feel the subdivision of the beat.
- We will repeat the process (display rhythm, write out counts, count out loud) for a variety of other rhythm examples. All of the rhythms at this point will be simple – groups of eighth notes paired together, no syncopation.
- I will then point out – we know what a half beat of sound looks like, but what does a half beat of silence look like? I will draw an eighth rest and ask students for what it looks like. This allows them to come up with funny ways to remember it (a seven with a hunchback, etc).
- I will draw/project a measure that has eighth rests (eighth note, eighth rest, etc). We will write in the counts underneath – 1 te 2 te etc – and then we will cross out the counts under the rest. I like to have students write in counts under the rests, so they know what part of the beat the rest is on, but then cross it out so that they are reminded not to count it and that it is a silence.

• We will do several more lines of eighth notes/eighth rests, mixed in with quarter notes. For each line, I will have a student write out the counts beforehand and then we will count the line.
Important Questions
• What note gets only part of a beat? • What does a half silence look like? • Why should I tap my foot?
Evaluation
For the evaluation for this lesson, I plan to informally evaluate the students as we complete the lesson. Hopefully, we could move quickly enough so that every student would have the chance to write the counts on the board. From that, I can assess which students are understanding and which students need some reteaching.
Modifications
There are several modifications that I could make, if necessary. As students come up to write out counts, I could write out a skeleton of some of the counts, to make it easier for them.

Attachment 3 – Example of counting I would model for the students



Dotted Rhythms

Essential Questions and Understandings

- Essential Question – What does sound look like in music?
- Essential Question – How can we stay together when performing music?
- Understanding – Students recognize and can identify various lengths of notes and rests (dotted half notes, dotted quarter notes).
- Understanding – Students will know the duration of the same group of notes and rests (dotted rhythms).
- Understanding – Students will be able to perform (verbal counting) a given rhythmic example in time with the rest of the class.

Procedure

- Students will enter the room and take a seat where they can see the whiteboard.
- We will begin with a brief review of some of the notes that we already know – quarter notes, half notes, whole notes. I will ask the students to notice the pattern – how many counts do each of them get? 1, 2, 4. What is missing?
- I will tell them we are going to learn the process for getting a note that gets three counts. This process can get us some other weird counts, too!
- I am going to show them this magical, very special symbol that helps us turn music into math problems. It is... a dot (!!!)
- We will discuss the "equation" that a dot turns a note into. I will tell the students that the dot means the note will be worth its normal value plus one half.
- We will demonstrate this first just with numbers. If we have 8, what is half of 8? The answer is 4, so a 8 with a dot would be 8+4 = 12. If we have 4, what is half of 4? The answer is 2, so a 4 with a dot would be 4+2 = 6. We will go through as many examples of this as we need to.
- After demonstrating this with numbers, we will show the process with notes. I will draw a whole note. We know that is worth 4 counts, so once we do our "equation," we will know that a dotted whole note would be worth 6 counts. We will then repeat that process with a half note.
- I will ask the students what they think would happen if we tried this with a quarter note. We know that when we did this to a half note, the value that we added was one. Do they think it's possible to add something that is smaller than one whole beat? If a student doesn't bring up that we already know we have something that is smaller than a beat (eighth notes), then I will prompt them with that.
- We will go through the process of the "equation" with a quarter note. The quarter note is worth one beat, so it will be one beat plus half of that (1 + ½ = 1 ½).
- Hopefully, a student will ask what happens when we have notes that get not-whole counts. I will demonstrate how the dotted quarter notes are frequently paired up with eighth notes to "fill out" the measures.
- I like to reassure the students that we don't have to go through this whole process every time we see one of these notes. They will get to the point where they just know the beats, just like we do with the half notes and everything else.
- We will then have students come up to the white board (see Evaluation section).

Important Questions
• What does the dot next to a note do? • What does a note that gets 3 counts look like? • Can you have a note worth a partial count?
Evaluation
For the evaluation for this lesson, I plan to go around the room and see if the students can identify various dotted rhythms. I will draw a combination of dotted rhythms and dotted "numbers" up on the board and see if students can answer. This should be able to go fairly quickly, and I will be able to hear at least one answer from everyone in the class.
Modifications
For students who are having difficulty, I would make sure to take them through the "equation" slowly. I would ask the students to identify all of the individual parts (how long is the original notes, what is half of that value, what are those two notes added together) before asking them for the final answer. To find students who are getting the concept easily and want to think beyond what we are doing, I would have students to come up to the whiteboard and see if they can come up with unique dotted rhythms to try to "stump" us and the class. This will allow me to challenge the students who are excelling at this topic.

Time Signatures

Essential Questions and Understandings

- Essential Question – How can we stay together when performing music?
- Essential Question – How can we look at a written piece of music and know how to interpret it?
- Understanding – Students will be able to perform (verbal counting) a given rhythmic example in time with the rest of the class.

Procedure

- I will remind students about the one key signature we have already seen – 4/4. They know that means there are four beats in the measure, but probably aren't sure why that means that.
- I will tell the students that I am going to draw some of our most commonly seen time signatures on the board. I will draw 2/4, 3/4, and 4/4. I will ask the students what they see in common between these. Someone should notice that there is a four in the bottom part of all of these.
- I will explain to the students that, yes, these all have a four on the bottom, and the number on the bottom represents what kind of note gets the beat. I will ask them what kind of note happens every time we tap our foot with the beat. If no one volunteers that it is a quarter note, I could try asking them what the "main" or first kind of note we learned about was, or what kind of note that 4 would represent (although that might prompt for a wrong answer of a whole note).
- As we discuss what the bottom number represents, I will ask the students if it is possible to have any number on the bottom. If they say yes, I will ask them what kind of note a 5 or 7 would represent. Hopefully, they will think about it and realize that it couldn't be a 5 beat or 7 beat-long note, but I would explain that idea if need be.
- Now that we have identified that it can't be just any number on the bottom, I will ask the students to volunteer what numbers we could have on the bottom. They can be prompted to think of our different note values, and if a 4 represents a quarter note, what other numbers would represent those note values?
- Now we are going to turn our attention to the number in the top of the key signature. I will ask the students what it represents in our 4/4, 3/4, and 2/4 examples. This should be easier for the students to identify that the top number means how many beats are in the measure. I want to emphasize to the students that it doesn't always represent our typical quarter notes (i.e., in our 6/8 time signature, we have 6 beats in the measure, but they are 6 eighth note beats, not 6 quarter note beats).
- I will ask the students if there is any reason the top number couldn't be any number. If they ask if a crazy large number could be on top, I will remind them what the "point" of having our music divided up into measures is (to break up the music and give it some structure), so that it is technically possible, but unlikely they will see some of the silly examples they come up with.
- After we have explained the concepts of time signatures, I will tell the students we are getting ready to count some examples of changing time signatures. I am going to give them an example where the bottom number stays the same, so they will always tap

their foot just the same, and the beat will stay steady, but they will have to pay attention to the top number as it changes. See Attachment 4.

- After counting through the page together as a class, we will move onto our evaluation section.

Important Questions

- What does the time signature represent?
- What does the top number mean? The bottom number?
- What kind of beat does our foot tap represent?

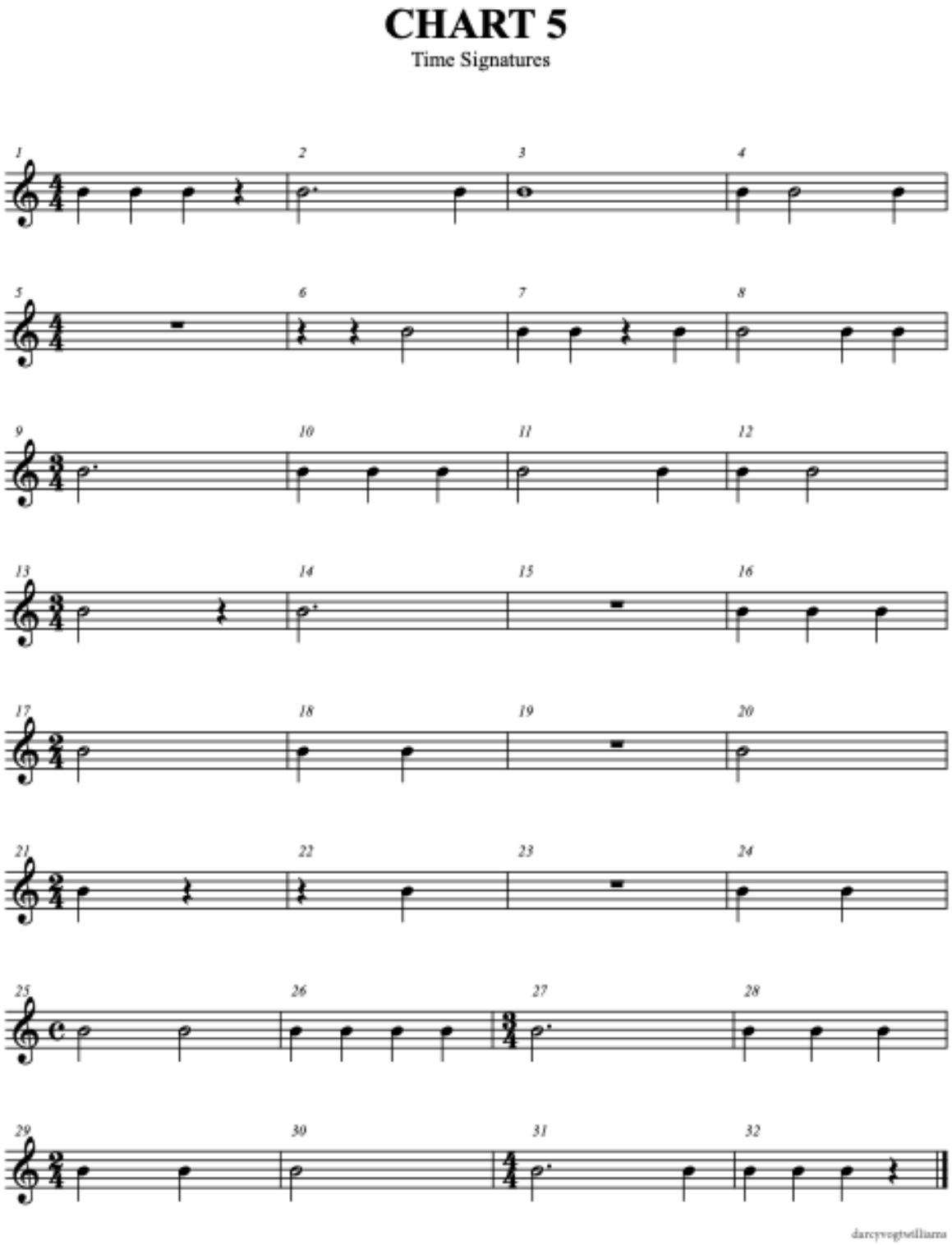
Evaluation

For this evaluation, I would like to go around the room and have students count by themselves aloud. Depending on the class size and the amount of time we have to do it, I would like to start off having each student count a full line by themselves before passing it on to the next student. After everyone gets a chance to do that, then we would break it up into smaller chunks and have each student count two measures and then one measure. I think it is easier when the students are responsible for a bigger chunk because, although it makes them count more material, I think more of the mistakes are introduced as students take over the counting from one another. My hope is that we would have enough time for each student to get a few opportunities to count so that if they made a mistake the first time through, I could see if they improve as we go through class.

Modifications

One modification that I would make for this lesson would be to have students write in counts either before counting out loud, or in lieu of it entirely. Some students might understand the concept but could struggle to switch between the different time signatures in "real time." Allowing them to write out the counts ahead of time would give them time to process the changing time signatures before they were expected to count out loud.

Attachment 4 – Chart 5 from *Teaching Rhythm Logically* by Darcy Vogt Williams



Rhythm Assessment

This assessment will have two parts – one will be a performance assessment and the other part will be written. This format works particularly well in my class for a few reasons. It allows students multiple ways to demonstrate their knowledge; for example, if a student is struggling to be able to keep up with the rhythms at the same speed as the rest of the class, they will have a little bit more time to think it through with a written assessment. Conversely, if a student struggles with written work, they might be more comfortable with the performance piece. Additionally, because I can only listen to and assess one student at a time, it helps with classroom management to have written work for everyone to be doing while it is not their turn to perform.

Performance assessment:
Students will be shown an 8 measure excerpt. I will use the Rhythm Randomizer (rhythmrandomizer.com) to generate examples containing quarter, eighth, half, dotted half, and whole notes and rests. A metronome will keep a steady pulse at 80 beats per minute and students will have to perform at that tempo. Students will be encouraged to tap their foot to the beat. They will perform the rhythm by counting it out loud (ex: on-ne, two-tay, three-ee-ee-ee for a measure that has a quarter note, two eighth notes, and a half note), using the system taught in class. If they would like to clap along with their counting, they may, but they must count out loud.

Rubric used to grade performance assessment:

	4	3	2	1
Accuracy of counting	Rhythm is counted with complete accuracy and no mistakes are made.	Rhythm is counted with good accuracy and 1-4 mistakes are made.	Rhythm is counted with medium accuracy and 5-10 mistakes are made.	Rhythm is counted with no accuracy and 10 or more mistakes are made.
Steady pulse	Rhythm is counted with a completely steady pulse – student does not deviate from the metronome.	Rhythm is counted with a mostly steady pulse – student might deviate mildly from the metronome.	Rhythm is counted without a steady pulse – student deviates significantly from the metronome.	Rhythm is counted with no pulse at all. Significant pauses may occur and has no relation to the pulse from the metronome.
Foot tapping	Student taps foot with the metronome through the whole exercise.	Student taps foot through the whole exercise, with a few exceptions.	Student taps foot only sometimes (~50%)	Student does not tap foot.

Written assessment:
Students will be given images of several notes and rests. They will have to write in both the name of the note as well as identify its length. They will also be given three lines (12 measures total) of a rhythm and will have to write the counts (not the length of the notes) in. This shows me both that they know the length of the note but also where it falls temporally in the measure.

Topic: Embouchure

Description: This unit will introduce the topic of embouchure. Embouchure is defined as the way one sets the muscles in their face and mouth in order to make an appropriate sound on their instrument. Every instrument requires a specific method of holding one's mouth and face in addition to how they must use their air to create sound.

Unit Standards:	**Key Learning Targets:**
MU:Pr5A.E.5a – Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music. MU:Pr4B.E.5a – Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances. MU:Pr6A.E.5a – Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	I can define the key terms relating to a proper embouchure on my instrument (ex: embouchure, aperture). I can create a characteristic sound on my instrument, using proper embouchure. I can describe how to form a proper embouchure and could teach a friend or parent to make an appropriate sound on my instrument.
Essential Questions:	**Enduring Understandings:**
What should my face look like while I play my instrument? How should I hold the corners of my mouth? How do I create sound on my instrument?	Students understand the aspects of creating a proper embouchure for their instrument. Students will be able to form an embouchure for their instrument and make a characteristic sound on their instrument.

Resources Needed: Instruments, mirror, Essential Elements texts

Introduction to Embouchure - Woodwind

Essential Questions and Understandings

- Essential Question – What should my face look like while I play my instrument?
- Essential Question – How should I hold the corners of my mouth?
- Understanding – Students understand the aspects of creating a proper embouchure for their instrument.

Procedure

- Students will be seated in groups by instrument (flutes, clarinets, saxes, double reeds). They should all have their instruments and a handheld mirror.
- Students will pick up/assemble their "small instruments" – flutes will use their headjoints, clarinets will use the mouthpiece and barrel, saxophones will use the mouthpiece and neck, and double reeds will use just their reeds. For the instruments that require assembly (clarinets and saxophones), that would have been covered in one of the lessons in the Instrument Assembly and Care unit.
- I will explain exactly what part of their instrument is responsible for creating the sound. I think that students need to know this so they understand why and how they may make adjustments to improve their sound. On the flute, the sound is created when the air hits the opposite edge of the embouchure hole. For the reed instruments, the sound is created by the vibration of the reeds.
- For all of our woodwind instruments, I want to emphasize to the students that, in general, they should be centered (right to left) on our face. They will have been provided with a small hand mirror to use so that they can check this.
- I will start with the flutes. I like to prompt them at the beginning with the idea of blowing over a soda bottle opening to create sound. This is an easily understood visual to remind the students that we are not blowing entirely into the embouchure hole, but really more like "over" or "past" it. To begin forming a flute embouchure, I will have the students say the word "pooh" to bring the center of their lips forward and the corners of their mouth back. From there, the students will put the flute up to their faces and begin to try to blow. I like to have them begin with the flute below their lip, but they might need to move it up their lip until they find their "sweet spot," where they get a good sound. For the flutes, it is very important that they look in the mirror so they see exactly where their flute is on their face. If there are students who are struggling getting a sound, I will have them kiss the embouchure hole on the flute and then roll it down on their face.
- Next, we will move onto the single reed instruments (clarinet and saxophone). I model the appropriate embouchure with my finger. For these instruments, they should roll their bottom lip over their teeth – not as far as they can, but they will be biting down on the edge of their lip. They will then bite down with their top teeth. I show them, with my finger in my mouth in place of a mouthpiece, and reiterate – bottom lip rolled over teeth, top teeth bite down. I have them mimic that with their finger in their mouth. I have them blow and feel all the air escaping around the sides of their mouth and use this to remind them that they will bring the sides of their mouth closed, so all of the air will go into the mouthpiece and not be wasted out into nowhere. After all this, I will have them get their reed wet and then repeat the process with their actual mouthpiece

and barrel/neck. They should experiment with how much mouthpiece to put into their mouth until they are getting a good, strong, but calm (and not squeaky) sound.

- For the double reed players (oboe and bassoon), I will tell them they will be rolling both their bottom and top lips in. I want to emphasize rolling the lips (slightly) in, as opposed to using the lips to cover the teeth, so as to discourage biting down on the reed. For both instruments, the lips should be closed all the way around the reed, like a drawstring bag. I will explain to them that their reeds need to be even wetter than the single reeds, in order to vibrate and make sound, so they will constantly be soaking them. I will show them how much of the reed should go in their mouth, and they can begin playing on just the reed.
- Once everyone has an embouchure set and is making a sound, we will just play as much as possible to get practice in. I will play rhythm patterns for students to echo back on their instrument. We will also practice holding longer notes and seeing how long each instrument group can hold a pitch.

Important Questions

- How do I set my face to play my instrument?
- How do I make sound?
- What makes a good sound or a bad sound on my instrument?
- What do I adjust to improve my sound?

Evaluation

For the evaluation for this lesson, I will just listen to the students individually as they make sounds. It is very important for me to hear each of the students at this point to ensure that they all can get a sound to avoid students getting frustrated and wanting to quit, as well as to avoid bad habits from forming. I will listen and ensure that every student is making a sound before we move on to full group activities. I will also allow students to play our patterns for the rest of the class to echo, to give me further opportunities to hear them individually and assess their sound.

Modifications

There are likely few modifications that I would make to this lesson, other than going more slowly and explaining things multiple ways. Being able to create an embouchure and a solid sound is nonnegotiable when learning to play an instrument, and so I will have to find a way to make that happen for every student.

Introduction to Embouchure - Brass

Essential Questions and Understandings

- Essential Question – What should my face look like while I play my instrument?
- Essential Question – How should I hold the corners of my mouth?
- Understanding – Students understand the aspects of creating a proper embouchure for their instrument.

Procedure

- Students will be seated in groups by instrument (trumpets, French horns, trombones, baritones). They should all have their instruments and a handheld mirror.
- I will instruct all of the students to take out just their mouthpiece, as that is what we will be using to learn our embouchure.
- First, I want them all to make sure the mouthpiece will go to the right place on their faces. I will ask all of the students to use their mirror to make sure the mouthpiece is centered from right to left on their face. Then, I will tell trumpets, trombones, and baritones that they should have the mouthpiece centered up and down as well (equal amounts of the top lip and lower lip should be in the mouthpiece). For the French horns, their mouthpiece should have 2/3 top lip and 1/3 bottom lip.
- Once everyone is holding their mouthpiece in the correct spot, I will tell the students they need to make sure the mouthpiece is firm against their face. They should not smash the mouthpiece into their face, but there should be no space between their mouth and the mouthpiece, and it should be held firm enough that it won't really move around.
- We will begin by blowing "silent" or "plain" air through the mouthpiece. I want students to remember that air is the most important thing when creating a sound, so I want this to be their foundation to go back to, instead of the buzzing.
- I will then ask the students to close their lips just slightly inside the mouthpiece. They should slowly bring their lips together until the point where they start to create a buzz. This will hopefully leave them predispositioned to create an open sound/buzz.
- For students who are still struggling to get a sound, I will prompt them to hold their lips like they are saying "mmm." From there, they should be saying "pooh" when they blow out.
- I will go over a few other things students should keep in mind as they play – the inside of their mouths should be open (think of dropping the jaw or keeping the teeth open), their chins should be flat, and their cheeks should not be puffing out. I will encourage them to keep checking themselves in the mirror provided to make sure they are doing all of these things and that their mouthpieces stay mostly centered.
- Once everyone is creating a strong buzz, we will "play" for the rest of class, so they get as much practice as possible. We will do long note competitions as well as playing rhythmic patterns for the students to echo back. At this point, I am not expecting the students to match a specific pitch with their buzz – whatever note they get will be fine.

Important Questions

- How do I set my face to play my instrument?

- How do I make sound?
- What makes a good sound or a bad sound on my instrument?
- What do I adjust to improve my sound?

Evaluation

The evaluation for this lesson will be exactly the same as the woodwind version of this lesson. For the evaluation for this lesson, I will just listen to the students individually as they make sounds. It is very important for me to hear each of the students at this point to ensure that they all can get a sound to avoid students getting frustrated and wanting to quit, as well as to avoid bad habits from forming. I will listen and ensure that every student is making a sound before we move on to full group activities. I will also allow students to play our patterns for the rest of the class to echo to give me further opportunities to hear them individually and assess their sound.

Modifications

Similar to the woodwind version of this lesson, I am not likely to make many modifications. One modification I would make in this lesson would be to slow down the tempo if students are having trouble. Because this may be their first time doing an activity like this where they have to count in time, it will likely be easier for them to do at a slower speed.

Articulation

Essential Questions and Understandings

- Essential Question – How do I create sound on my instrument?
- Understanding – Students understand the aspects of creating a proper embouchure for their instrument.
- Understanding – Students will be able to form an embouchure for their instrument and make a characteristic sound on their instrument.

Procedure

- Students will take a seat in groups of like instruments and will get out their "small instruments" (flutes – head joint, double reeds – reeds, clarinets – mouthpiece + barrel, saxophones – mouthpiece + neck, brass – mouthpiece).
- We will begin by checking our embouchures in the mirror and making sure that everyone is producing a characteristic sound.
- I will take out my instrument and play a rhythmic pattern and ask the students to echo it back. Once they do, I will ask them how they created that rhythm. Some students might say that they used their air to create those different notes, and some students might be able to say that they said "tah" (or another syllable) into their instrument to create the sound.
- I will tell the students we are about to learn articulation, which is our "fancy" musical term for how we start notes. Most of the notes will begin with our tongue, which we will call tonguing.
- I will demonstrate the problem with using our air to begin every note. It brings the quality of our sound down, makes you have to breathe in an unproductive way, and doesn't allow you to play notes very fast.
- One thing that I want to emphasize for the students is that, for right now, all of our notes should be tongued. I think that it is easier to start with everything tongued and then, later, introduce the concept of slurring. This means that students will get more practice articulating notes and should also allow me to catch any mistakes earlier because I will get to hear more of it.
- For flutes, I will tell them that the tip of their tongue should touch in the middle of their top teeth. They should think of saying "too" or "tah."
- For double reeds, the tip of their tongue should touch the tip of the reed. They will also think "too" as they tongue.
- For clarinets and saxophones, I will tell them that their tongue should just barely touch the reed. I think saxophones especially are prone to over-tonguing, and I would rather have them start out light and then increase their tonguing when needed, rather than have them slap every single note. I will tell them that they should think of just the tip of the tongue touching the tip of the reed, but they will not actually be using the very tip of the tongue (but instead will use an inch or two up on the tongue).
- For our brass instruments, the tip of the tongue should hit where the top teeth meet the roof of the mouth/gum line. They should think of saying "tah" as they tongue.

- I want to emphasize to all of the instruments that wherever their tongue is hitting, it should be only an instant of interruption of the air in order to create the beginning of the sound.
- We will start off tonguing quarter notes. I want to make sure that right from the beginning, they are able to maintain the sound past the initial tonguing. We will go around the room, letting everyone take a turn "leading" in quarter notes before everyone else echoes. After everyone is successfully tonguing, we will move onto tonguing straight eighth notes before allowing students to make up different rhythmic patterns.

Important Questions

- How do we start our notes?
- Where should my tongue be while I'm playing?
- What do I need, other than air, to create my sound?

Evaluation

For the evaluation for this lesson, I will listen to all of the students tongue a set of four quarter notes and a set of eight eighth notes. I want to hear them tongue longer notes to make sure that they are not slap tonguing and that their tongue is followed by air to sustain the notes. I also want to hear them tongue the shorter/"faster" notes to make sure that they are able to move their tongue fast. This would be an informal evaluation, but one that would allow me to hear each student individually and to provide feedback to them.

Modifications

For this lesson, I would slow down the speed if necessary. Because students are still learning and beginning to feel comfortable with their embouchure and with making sound, they might need more time to be able to add the tonguing element in. At this point, if they can do it slowly, that is fine because they can build up the speed later as they go.

First Notes - Woodwinds

Essential Questions and Understandings

- Essential Question – How do I create sound on my instrument?
- Understanding – Students will be able to form an embouchure for their instrument and make a characteristic sound on their instrument.

Procedure

- Students will sit by their instrument groups and begin to assemble their instruments.
- I will pass out to each of the students a "First Tune Sheet" page containing fingerings for their first five notes and a few songs written out (not as sheet music, but more as an outline of notes).
- First, I need to show how to hold the instruments and where fingers should be placed. For these first woodwind notes, I like to reassure students that they won't have to push down all of the keys on the instrument. I tell students that most of their regular fingers (not pinkies or thumbs) will have a "home" where it will live the majority of the time. Once I get their fingers set on the keys, those are the only keys the fingers will be responsible (for a little while, at least).
- I also want to begin with the idea that all of the fingers should be floating just over their "home." Having the fingers resting far away from the instrument is a bad habit that is hard to break later. Once the students are familiar with where their fingers should go, they can watch their fingers in their mirror to see how close they can keep them to the instrument.
- For flutes, I like to start them off on the thumb B-flat. Because most of our band repertoire, especially in the earlier years, is written in flat keys, learning the thumb B-flat first allows them to move fewer fingers.
- Double reeds will also start on a B-flat to match the flutes. That is a relatively simple fingering for both oboes and bassoons and makes them put down fingers that will be frequently used.
- I will have clarinets start on a C. I think it feels more stable for new students holding their instrument than a more open note would be. It also forces them to have their thumb in the correct place from the beginning.
- Saxophones will start on a G. Similar to clarinet, having their top hand down allows them to feel like they have a better grip on the instrument. It also lets them get comfortable with where their top hand fingers go immediately upon starting the instrument.
- Once everyone has established their first pitch, we will play it as many times as possible – long tones, as well as short improvised rhythmic patterns. I will divide the group up as much as possible to be able to hear students without necessarily having to hear them individually. We can divide the group up by instrument, by what color shirt they are wearing, by when their birthday is, by who likes pizza, and by any other number of creative ways to break them up into smaller groups.
- After practicing on that pitch, we will move onto the next note. Everyone will go up a step (flutes & double reeds will learn C, clarinets will learn D, and saxophones will learn A). When learning this note, everyone will be picking up a finger to create that

note. I think that for woodwinds, at the very beginning, they have more coordination, and it is easier when picking up fingers instead of putting them down.

- Now that we have two notes, we will be able to create patterns with them for the students to echo back. This gives them practice moving their fingers, playing different notes, as well as working on their aural skills.
- We will then move on to one of the songs on the tune sheet – "Tequila" or, as we refer to it in class, "the Pee Wee Herman song." This song contains just the two notes the students have learned, and they should be able to play it with just a small amount of practice.

Important Questions

- Where do my fingers go?
- How do I create different notes on my instrument?
- How can I play a song?

Evaluation

For the evaluation for this lesson, I will use Flipgrid to administer a playing test. Flipgrid is a website that allows my students to easily record videos. I will record a Flipgrid video of myself playing the Pee Wee Herman song on every instrument, showing students the fingerings they need to be able to play the song. That way they are able to practice on their own at home. They will submit a Flipgrid video of themselves playing the song. I will then be able to offer feedback on their sound, their hand position, their posture, their articulation, and their overall playing.

Modifications

For this lesson, if I needed to modify it, I could increase the amount of modeling I do for the students. If I have a certain student who is having trouble, I would model our notes on their instrument, so they can see exactly what it should look like.

First Notes - Brass

Essential Questions and Understandings

- Essential Question – How do I create sound on my instrument?
- Understanding – Students will be able to form an embouchure for their instrument and make a characteristic sound on their instrument.

Procedure

- Students will sit by their instrument groups and begin to assemble their instruments.
- I will pass out to each of the students a "First Tune Sheet" page containing fingerings for their first five notes and a few songs written out (not as sheet music, but more as an outline of notes).
- First, I need to show how to hold the instruments and where fingers should be placed. For our first brass notes for the "button pushers" (trumpets, French horns, and baritones), I want to emphasize that their fingers are all responsible for a key, and they shouldn't be migrating all over the instrument. Their pointer finger should only push down the first key, their middle finger should only push down the second key, etc.
- I also want them to keep in mind that their fingers should be at rest close to the keys when they are not actively pushing them down. I don't want students to get into the habit of throwing their fingers far out or moving their hand entirely when they play an open note. Because most of the instruments will be starting on an open note, I want them to have good hand position anyway.
- For trumpets, I will have them start on an open C. This should be a note that everyone is able to play right away, and I can just work with any students who are getting pedal tones instead of the C.
- French horns will also play their C. They will sound different from the rest of the instruments, but they will have to be fairly independent and not able to listen to and rely on the other instruments anyway.
- Baritones and trombones will start on a B-flat. This allows trombones to start in first position and baritones to start on their low open note.
- We will play this first pitch as many times as possible – playing both long tones and short rhythmic patterns. I will listen to the students by sections, as well as in other combinations. This will allow me to hear all of the students and be able to identify their sound without making them play by themselves.
- After practicing on that pitch, we will move onto the next note. Everyone will go up a step (trombones and baritones will learn C, trumpets and French horns will learn D). This should be an easy transition for everyone other than trombones. Although it may be tough for trombones to immediately be able to play 6^{th} position, it will force them to find and establish 6^{th} position relatively early and get them used to having their arm all the way out. Hopefully, from there, the intermediate positions will be easier to find.
- Now that we have two notes, we will be able to create patterns with them for the students to echo back. This gives them practice moving their fingers, playing different notes, as well as working on their aural skills.
- We will then move on to one of the songs on the tune sheet – "Tequila" or, as we refer to it in class, "the Pee Wee Herman song." This song contains just the two notes the

students have learned, and they should be able to play it with just a small amount of practice.
Important Questions
• Where do my fingers go? • How do I create different notes on my instrument? • How can I play a song?
Evaluation
For the evaluation for this lesson, I will use Flipgrid to administer a playing test. Flipgrid is a website that allows my students to easily record videos. I will record a Flipgrid video of myself playing the Pee Wee Herman song on every instrument, showing students the fingerings they need to be able to play the song. That way, they are able to practice on their own at home. They will submit a Flipgrid video of themselves playing the song. I will then be able to offer feedback on their sound, their hand position, their posture, their articulation, and their overall playing.
Modifications
For this lesson, if I needed to modify it, I could increase the amount of modeling I do for the students. If I have a certain student who is having trouble, I would model our notes on their instrument, so they can see exactly what it should look like.

Embouchure Assessment

For our assessment for the embouchure unit, students will "teach" a sample lesson to me and will try to get me to successfully make a sound on their instrument. By having them explain the process of making an embouchure and producing sound on their instrument, I will be able to assess exactly what they know and will be able to identify gaps in their knowledge for immediate remediation. I think it is best for me to be the "student," as opposed to a classmate, for several reasons – I can make a sound on all of the instruments, so they just have to deliver the correct instruction, and I will not have to come up with a whole extra class set of instruments/mouthpieces.

I will have the students sit across from me with their instrument. They will first instruct me on how to make a sound on their "small instrument" (head joint, mouthpiece, mouthpiece + reed, etc.) I will expect to hear at least three pieces of information that help me create a sound. I will try to do exactly as they instruct me, so that they will be able to tell if they give me incorrect or not enough information, as I won't be able to make a sound. After we have created an initial sound, I will expect them to discuss how I would start my sound, or articulation. If they don't provide me with this, I will prompt them by asking questions about it.

We will then assemble the instruments and play notes. I do not expect the students to explain anything about instrument assembly, but they should be able to briefly describe to me how they hold the instruments. They can choose which note they would like to teach me. They should describe what I should do with my valves/keys/slide/etc to create that note

Rubric used for grading:

	3	2	1
Embouchure formation/sound	Students provide three correct pieces of information that help me create an embouchure and make an appropriate sound on their instrument.	Students provide two correct pieces of information that help me create an embouchure and make an appropriate sound on their instrument.	Students provide one or zero correct pieces of information that help me create an embouchure and make an appropriate sound on their instrument.
Articulation	Students tell me that I should be articulating notes and provide at least one correct piece of information on how to do that.	Students either tell me that I should be articulating notes but fail to tell me how to do so, or they provide me incorrect information.	Students do not address the topic without prompting.
Creating a note	Students can correctly show me how to hold the instrument and what I need to do to	Students do not provide me with correct information on how to create a given note on their	Students cannot accurately describe to me how to create any of the notes on their instrument.

	create whatever note they want to teach me.	instrument until they receive prompting.	

Topic: Instrument Assembly and Care

Description: This unit will address how our band instruments are assembled, held, and cared for. The students will learn the names for all the parts of their instrument and how they fit together. We will address how to assemble the instruments, both for the best possible sound and for the long-term safety and well-being of the instrument. We will discuss what should be done for their instruments on a daily, weekly, and an "every-so-often" basis to keep them in proper working order.

Unit Standards:	**Key Learning Targets:**
MU:Pr5A.E.5a – Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music. MU:Pr4B.E.5a – Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances. MU:Pr6A.E.5a – Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	I can assemble my instrument. I can hold my instrument properly. I can explain the important pieces of my instrument, describe how to assemble it, and explain how the instrument is held. I can teach a friend or parent how to hold my instrument correctly. I can explain what I need to do to take care of my instrument on a daily, weekly, and monthly basis.
Essential Questions:	**Enduring Understandings:**
How does my instrument go together? What is this part called? Where do my hands go? What is this oil/slide cream/cork grease in my case for?	Students can identify and name the different parts of their instruments. Students can describe how to assemble their instrument properly. Students can successfully assemble their instrument into playable condition. Students can explain how they hold their instrument in order to be able to play it. Students can hold their instrument in an appropriate playing position.

Resources Needed: Instruments, Essential Elements texts, mirror/Chromebook with camera to be able to see themselves

Instrument Assembly - Woodwind

Essential Questions and Understandings

- Essential Question – How does my instrument go together?
- Essential Question – What is this part called?
- Understanding – Students can identify and name the different parts of their instruments.
- Understanding – Students can describe how to assemble their instrument properly.
- Understanding – Students can successfully assemble their instrument into playable condition.

Procedure

- Students will enter the room and sit in like instrument groups. They will have their instruments in the cases, and I will emphasize for them to leave the cases unopened on the ground for now.
- I will instruct all of the students to look at their cases and figure out which side is the top. Often, the brand name will be on the top of the case, or they can tell from the way the latches close which side is up. When they open their cases, they should open them flat on the floor, with the exception of flutes, who can have their cases in their laps. I will tell them all to not actually open the case until I get to their group.
- I am going to go around the room explaining assembly to one instrument group at a time. While students are waiting for instruction, they will get a note naming worksheet that they can practice. At the end of class, each instrument group is going to do a short presentation to the rest of the class on how to assemble their instruments (see evaluation for more information on this).
- I want to start with the most complicated instruments, so I will begin with the double reeds. Assembly issues that the double reeds need to keep in mind are to begin soaking their reed before they do anything else, they need to be very careful with the bridge keys, and bassoons need to leave their bocal safely in the case until the very end of the process.
- Next, I will move on to saxophones. For them, I will emphasize being very careful with the post sticking up that operates the octave key, as well as all of the mechanisms around the octave key. I will instruct them to begin with the neck strap and to secure the saxophone on the neck strap first, so that it is safe while assembling the rest of the instrument. I will have them put the neck on, followed by the mouthpiece, followed by the reed and ligature. This should reduce the chances of chipping or breaking a reed if it is saved for the last step in the process.
- Clarinets will be instructed next. For clarinets, I want to make sure they put their bridge keys together so that everything overlaps correctly. They will assemble the bell to the lower joint, then add the upper joint, then the barrel, and finally, the mouthpiece. Clarinets should also add their reed and ligature after assembling the rest of the instrument in order to lessen the risk of chips or breaks to the reed.
- Flutes will be last to assemble their instruments. They don't have any reeds to break, and their instruments are fairly easy to put together. They will put the end joint onto the body of the flute, making sure that the rod of the end joint lines up with the middle

of the body keys (the keys won't line up and the rods won't line up). They will then put their head joint on. When they look down the flute, the embouchure hole should line up with the middle of the keys on the body, as well as the rod of the end joint.

- Some things that I will emphasize to all instruments is to handle one piece at a time to reduce chance of dropping parts, to twist parts together rather than to push or force them, and to be careful when twisting to not bend the keys, rods, and mechanisms.
- After all of the groups have been taught how to put their instruments together, they will receive a few minutes to figure out their demonstration. See evaluation section for more information.

Important Questions

- What should line up?
- Is this part important?
- What is this reed for?

Evaluation

For the evaluation for this lesson, each section will present to the rest of the class how to assemble their instrument. I will let the students know ahead of time that every member of the group is expected to contribute at least one part to the presentation. This will allow me to see if there are any big gaps in knowledge as the students demonstrate to their peers. It should also deepen their learning, as they are forced to take what they have just learned, internalize it, and teach others.

Modifications

The main modifications I would make for this lesson would be with the evaluation section. If students are unable to do their presentation for the class, I would allow them to do a version of it on their own just for me.

Instrument Assembly - Brass

Essential Questions and Understandings

- Essential Question – How does my instrument go together?
- Essential Question – What is this part called?
- Understanding – Students can identify and name the different parts of their instruments.
- Understanding – Students can describe how to assemble their instrument properly.
- Understanding – Students can successfully assemble their instrument into playable condition.

Procedure

- Students will enter the room and sit in pods with the other students who play their instrument. They should all have their instruments, and I will instruct them to leave them on the floor.
- I will have all of the students look at their case and figure out which side is the top. Often, the brand logo will be on top, or students can look at the latches and figure out which way it is supposed to go. When they open their cases, I want them to open them flat on the floor, as their instruments are too large to fit in their laps or on their music stands. I will instruct the students not to open their instruments until I come and address their group.
- I am going to go around the room explaining assembly to one instrument group at a time. While students are waiting for instruction, they will get a note naming worksheet that they can practice. At the end of class, each instrument group is going to do a short presentation to the rest of the class on how to assemble their instruments (see evaluation for more information on this).
- I will begin with the trombones, as I think their instrument takes the most coordination to assemble. I will show them how to assemble the bell and slide at a 90 degree angle. The trombone should go over their left shoulder, and the weight of the instrument will be held by the left hand, and the slide will go in the right hand. I will show the students how the slide lock works and stress the importance of using the slide lock and not letting the slide fall off onto the floor. The final piece they put together should be the mouthpiece going into the receiver. I will also show them how to empty their instruments using the water key.
- Next, I will move on to French horns. Although their assembly is fairly simple – just inserting the mouthpiece into the receiver – they have other considerations to think about. I will show them how to take their slides out and spin the horn around to empty condensation and will also show them their rotors and emphasize that they should be careful with the strings and leave them alone as much as possible.
- The trumpets will be next to learn about their instruments. They mainly need to know where their mouthpiece inserts in. I will also tell them to make sure not to unscrew any parts of their instrument (keys, tops or bottoms of valves). We will learn how to oil the valves in a later lesson, so for now, they should leave everything intact. I will also show them their water key.

- The baritones will go last. Like the trumpets, they will learn where to put their mouthpiece, how to leave their valves intact for now, and how to use their water key.
- For all of our instruments, I will call attention to a few things. When they put their mouthpieces in, they should push it in and give it a twist and should NOT hit the mouthpiece into the instrument. This will make the mouthpiece less likely to get stuck. I will also discourage them from dropping their mouthpiece on the ground and will show them what happens when the shank of the mouthpiece gets deformed.
- After all of the groups have been taught how to put their instruments together, they will receive a few minutes to figure out their demonstration. See evaluation section for more information.

Important Questions

- What should line up?
- Is this part important?
- Where does my mouthpiece go?

Evaluation

For the evaluation for this lesson, each section will present to the rest of the class how to assemble their instrument. I will let the students know ahead of time that every member of the group is expected to contribute at least one part to the presentation. This will allow me to see if there are any big gaps in knowledge as the students demonstrate to their peers. It should also deepen their learning, as they are forced to take what they have just learned, internalize it, and teach others.

Modifications

The main modifications I would make for this lesson would be with the evaluation section. If students are unable to do their presentation for the class, I would allow them to do a version of it on their own just for me.

Care & Best Practices - Woodwinds

Essential Questions and Understandings

- Essential Question - What is this part called?
- Essential Question - What is this oil/slide cream/cork grease in my case for?
- Understanding – Students can identify and name the different parts of their instruments.
- Understanding – Students can describe how to assemble their instrument properly.

Procedure

- Students will enter the room with their instrument and a computer and will sit in like-instrument groups.
- I will inform them that today we will be researching how to take care of our instruments and that they will create a brochure – "The Care and Keeping of [My Instrument]" They are welcome to leave their instruments in their cases, or if they would like to try out some of the things they are learning, they can get them out.
- I will provide each instrument group with a list of resources I have gathered specifically about the best ways to care for their instrument. Students are welcome to search for their own information also, but should use the provided links first, as I have made sure that all the information they read there is correct. See attachment 5 for the list of links students will receive.
- After doing their research, students will create a brochure using Google Slides, teaching others how to take care of their instrument. I will tell them they are allowed to work in groups of three, two, or by themselves.
- Things that I will be looking to see the flute brochures include are swabbing out the instrument, taking care of pads/keeping the instrument dry, and whether they should use anything (polish) on the outside of their flute.
- I want the clarinet brochures to include reed care (how often reeds should be changed, how many they need, how to break in a reed), care of ligatures, use of cork grease, swabbing out the instrument, and taking care of pads and keys.
- Saxophone brochures will be similar to clarinet brochures but will also include information on keeping the octave key mechanism safe and not bent.
- Double reed brochures will include information on reeds (soaking them, breaking them in, how to store them when not playing), how to swab out the instruments, and how to take care of the bocal.

Important Questions

- How do I take care of my instrument?
- Does my clarinet need a bath?
- Where does my neck strap/seat strap clip on?

Evaluation

For the evaluation for this lesson, students will create a brochure detailing the care and keeping of their instrument. See the unit assessment for more information about this evaluation.

Modifications
Students who would struggle with reading slow or being able to write and create the brochure will be encouraged to work with other students or placed in a group with advanced students if it can be done easily. I will not include spelling or proper grammar on my grading rubric to avoid punishing students for these things – I just want to see what they have learned about their instrument.

Attachment 5: List of resources for students to use

Flutes –

- https://www.nickrailmusic.com/t-flutecare.aspx
- https://www.yamaha.com/en/musical_instrument_guide/flute/maintenance/
- https://www.amromusic.com/flute
- https://static1.squarespace.com/static/51db3136e4b0a7b8b39ea188/t/5ee3b57fab0c617657e8ffcd/1591981448001/Flute.pdf

Oboes –

- http://aaronlakota.com/oboe-cleaning/
- https://www.yamaha.com/en/musical_instrument_guide/oboe/maintenance/
- https://sites.google.com/fredonia.edu/fredoniaoboe/the-oboe-reed-and-buying-reed-supplies/oboe-reed-help-for-beginners?authuser=0
- https://www.oboefiles.com/how-to-break-in-an-oboe-reed/#:~:text=This%20process%20is%20called%20%E2%80%9C%20breaking,time%2C%20and%20become%20more%20malleable.

Bassoons –

- https://www.mmimports.com/2014/06/extending-the-life-of-your-bassoon-reed/
- https://mussonbassoonreeds.com.au/group/reed-care-and-adjustment/
- https://www.yamaha.com/en/musical_instrument_guide/bassoon/maintenance/maintenance002.html#:~:text=Thoroughly%20wipe%20away%20all%20internal,without%20fail%20after%20every%20performance.
- https://www.foxproducts.com/sites/www.foxproducts.com/files/TakingCareOfYourBassoon.pdf

Clarinets –

- https://www.amromusic.com/amro-blog/posts/how-to-clean-your-clarinet
- https://www.yamaha.com/en/musical_instrument_guide/clarinet/maintenance/maintenance002.html
- https://www.smartmusic.com/blog/7-reed-care-tips-for-beginners/
- https://lisasclarinetshop.com/2020/06/01/maintenance-tips-how-to-extend-the-life-of-a-clarinet-reed/

Saxophones –

- https://www.amromusic.com/amro-blog/posts/how-to-clean-your-saxophone

- https://www.yamaha.com/en/musical_instrument_guide/saxophone/maintenance/maintenance002.html
- https://www.smartmusic.com/blog/7-reed-care-tips-for-beginners/
- https://www.wwbw.com/the-music-room/everyday-reed-maintenance-tips

Care & Best Practices - Brass

Essential Questions and Understandings

- Essential Question - What is this part called?
- Essential Question - What is this oil/slide cream/cork grease in my case for?
- Understanding – Students can identify and name the different parts of their instruments.
- Understanding – Students can describe how to assemble their instrument properly.

Procedure

- Students will enter the room with their instrument and a computer and will sit in like-instrument groups.
- I will inform them that today we will be researching how to take care of our instruments and that they will create a brochure – "The Care and Keeping of [My Instrument]" They are welcome to leave their instruments in their cases, or if they would like to try out some of the things they are learning, they can get them out.
- I will provide each instrument group with a list of resources I have gathered specifically about the best ways to care for their instrument. Students are welcome to search for their own information also, but should use the provided links first, as I have made sure that all the information they read there is correct. See attachment 7 for the list of links students will receive.
- After doing their research, students will create a brochure using Google Slides, teaching others how to take care of their instrument. I will tell them they are allowed to work in groups of three, two, or by themselves.
- On the trumpet brochures, I will be checking for information about valve oiling and maintenance, how to grease their slides, how to clean out the mouthpiece, information about the spit valve/water key, and how to thoroughly clean the trumpet (give it a bath)
- On the French horn brochures, I will be checking for information on cleaning the mouthpiece, cleaning the instrument, and restringing the horn. Although I do not expect them to be able to restring their own horn at this point, I think them having that information will help make sure that they are careful with the strings and aren't messing with them unnecessarily.
- From the trombones, I will be looking to see information about how to properly clean the slide and apply slide cream, how to clean the mouthpiece, and for information about their spit valve/water key.
- With the baritones, I will check that they have information about oiling and maintaining their valves, how to grease their slides, how to clean out the mouthpiece, how to clean/bathe their instrument, and information about their spit valve/water key.

Important Questions

- How do I take care of my instrument?
- Does my trumpet need a bath?
- What should I do when my valve is stuck down?

Evaluation

For the evaluation for this lesson, students will create a brochure detailing the care and keeping of their instrument. See the unit assessment for more information about this evaluation.
Modifications
Students who would struggle with reading slow or being able to write and create the brochure will be encouraged to work with other students or placed in a group with advanced students if it can be done easily. I will not include spelling or proper grammar on my grading rubric to avoid punishing students for these things – I just want to see what they have learned about their instrument.

Attachment 6 – List of resources for students to use

Trumpets –

- https://yamahaeducatorsuite.com/teach-your-students-the-best-way-to-oil-valves
- https://www.trumpethub.com/trumpet-maintenace-tips/
- https://www.trumpethub.com/how-to-clean-a-trumpet/
- https://www.amromusic.com/amro-blog/posts/how-to-clean-your-trumpet

French horns –

- https://www.amromusic.com/french-horn
- https://houghtonhorns.com/how-do-i-clean-my-horn/
- https://www.wwbw.com/the-music-room/how-to-service-french-horn-rotors
- https://www.yamaha.com/en/musical_instrument_guide/horn/maintenance/
- http://www.nyerepair.com/french_horn_stringing.html

Trombones –

- https://www.yamaha.com/en/musical_instrument_guide/trombone/maintenance/
- https://www.nickrailmusic.com/t-trombonecare.aspx
- https://yamahaeducatorsuite.com/how-to-lubricate-trombone-slides
- https://www.waunakee.k12.wi.us/faculty/gbraun/How%20to%20Clean%20Your%20Trombone.pdf

Baritones –

- https://www.theinstrumentplace.com/baritone-horn-care-and-maintenance/
- https://wessex-tubas.com/blogs/news/how-to-clean-your-euphonium
- http://bfccps.org/wordpress/wp-content/uploads/2012/09/Baritone-Tuba-Care.pdf
- https://www.amromusic.com/baritone-horn-care

Instrument Assembly & Care Assessment

For the evaluation for this lesson, students will create a brochure detailing the care and keeping of their instrument. Students will be allowed to work in small groups (2-3) or by themselves if they wish. They should include information on the assembly of their instruments, the important parts, daily maintenance, and longer-term maintenance. They will be shown a rubric of how I will grade these brochures so that they can make sure to include all of the appropriate information. After all brochures are turned in, I will print up the most informational and appealing ones as posters to hang in our room.

	3	2	1
Assembly/parts of instruments	Contains 4 or more pieces of information on how to assemble the instrument and what the important parts are named.	Contains 2-3 pieces of information on how to assemble the instrument and what the important parts are named.	Contains 0-1 pieces of information on how to assemble the instrument and what the important parts are named.
Daily maintenance	Contains 4 or more pieces of information on how to take care of your instrument before or after playing.	Contains 2-3 pieces of information on how to take care of your instrument before or after playing.	Contains 0-1 pieces of information on how to take care of your instrument before or after playing.
Periodic maintenance	Contains 4 or more things you should do periodically (weekly, monthly, etc.) to keep your instrument in good working order.	Contains 2 or 3 things you should do periodically (weekly, monthly, etc.) to keep your instrument in good working order.	Contains 0 or 1 things you should do periodically (weekly, monthly, etc.) to keep your instrument in good working order.
Visual appeal	The brochure looks appealing. Pictures are used to demonstrate information. Text boxes/bulleted points are used to make the important information clear to the reader.	The brochure is moderately appealing. There may be some pictures, and it is not difficult to find the important information.	The brochure contains large blocks of text, few or no pictures, and makes it difficult to find the important information.

Topic: Tone Production

Description: This unit will discuss tone production for the various band instruments. The students will learn how to combine their embouchure, posture, and breathing to create a good tone on their instrument. We will discuss what a good tone for their instrument should sound like, as well as ways they can troubleshoot their sound to fix their own problems.

Unit Standards:	**Key Learning Targets:**
MU:Pr5A.E.5a – Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music. MU:Pr4B.E.5a – Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances. MU:Pr6A.E.5a – Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	I can list the differences between a "good" and a "bad" sound on my instrument. I can describe what I should do with my embouchure and my air to create a characteristic tone. I can list things that I should check for if I am unhappy with my sound.
Essential Questions:	**Enduring Understandings:**
What does a characteristic tone sound like on my instrument? What do I do to create that characteristic tone? What are some adjustments I can make if I don't like my sound? How do I breathe musically? How should I use my air to improve my sound?	Students can recognize what a characteristic tone sounds like for their instrument. Students can judge the quality of a sound and identify a good sound versus a poor sound. Students can create a good sound on their instrument. Students can use their air effectively to play their instrument.

Resources Needed: Instruments, Essential Elements texts, Breathing Gym exercises, pinwheels, varying sizes of straws, tuners

Breathing

Essential Questions and Understandings

- Essential Question – How do I breathe musically?
- Essential Question – How should I use my air to improve my sound?
- Understanding – Students can use their air effectively to play their instrument.

Procedure

- Students will enter the room and take a seat.
- I will ask the students what all of our instruments have in common (percussionists are in a different class, so although there might be other answers that are also "right," all of our instruments use air to create sound). We will discuss that learning how to breathe to their greatest capacity will help them with all aspects of playing their instrument – musicality, tone, how long they can play, etc.
- I will ask them to pay attention to their breathing for a few moments. They should think about how they are sitting, are they breathing through their nose or mouth, how deeply are they breathing, and how it feels overall.
- We will talk about how we are going to learn to breathe musically. They don't have to breathe like this all the time – it might feel different and wrong to breathe like this if they are relaxing on the couch and watching a movie, for example, but this is how they should breathe when they are playing their instrument.
- Step one for musical breathing is to sit up straight, with their heads up. They should think of their stomachs and necks being as upright as possible. I will have them practice slumping over and trying to breathe/talk and hear how much more closed off it sounds. I will also have them experiment with crossing their legs and seeing how that actually restricts their air intake.
- The next thing we will do is talk about how we should breathe in. A good breath in should be relatively quiet. We will practice loud breaths versus quiet breaths and compare how much air is actually taken in in each of them.
- We will then talk about the difference between hot and cold breath. I will have them hold their hand in front of their mouth and practice making the air warm and then making it cold. We will talk about what the differences are between those - cold air is faster, more directed, they are holding their mouth a certain way, etc. After we talk about the qualities of the warm and cold air, we will talk about which is going to be better for them when they are playing their instrument.
- I will pass out pinwheels to everyone in the class. These should help students visualize their breath and see how strong they are breathing. They should practice with their warm air and cold air and see the difference in how fast the pinwheel moves. Once we are done with this activity, they will return the pinwheels.
- Next, I will get out a variety of differently sized straws. I will show them the different sizes and ask them to select the straw that they think is the right size for how they will blow into their instrument. We will practice comparing blowing through the straws to how our embouchure looks. One instrument this works particularly well for is the trumpet. I will have them put a coffee straw in their mouth and then form their embouchure around it and blow. While the straw is still in their mouth, they will put

the mouthpiece on their mouth over/around the coffee straw. They will start blowing and then remove the straw. Once they pull the straw out, they should be creating a good, strong buzz and sound. Flutes also benefit from the visual of a "coffee straw" hole, although of course the straw doesn't fit anywhere in with the mouth and lip plate.
Important Questions
• Why do I have to learn how to breathe differently? • Why can't I sit like this? • What is the difference in my sound between a "good" breath and a "bad" breath?
Evaluation
For my evaluation for this lesson, I will just informally assess the students as we go through the lesson. Particularly when I give them some time independently to breathe with the pinwheels, I will move throughout the room and watch the students as they breathe. I will be able to offer feedback as far as if they are sitting correctly, if they are breathing from their stomach vs. their shoulders, and the speed of their air. If I offer feedback while we are working with the pinwheels, they should be able to make those changes immediately and be able to *see* the difference in speed of the pinwheel.
Modifications
I would make minimal modifications for this lesson. All of my students who are able to play wind instruments should generally be able to do these breathing exercises. I could modify my explanations, trying to explain concepts in a few different ways to make sure that the message is understood by everyone.

Posture

Essential Questions and Understandings

- Essential Question – What are some adjustments I can make if I don't like my sound?
- Essential Question – How do I breathe musically?
- Understanding – Students can create a good sound on their instrument.

Procedure

- Students will enter the classroom and assemble their instruments.
- I will introduce our topic for the day – playing posture. Everything we are going to talk about today will involve holding ourselves and our instruments to allow us to take in the most air and create the best sound possible.
- I will let the students know that we have a chant that we use every year with our beginners. When I say "back," they will say "straight." That is their cue to make sure that their back is straight up and down. They should sit as though they are a marionette and someone is pulling their string to make them sit up tall.
- Our next step – when I say "booty," they will say "scooty." That is their cue to make sure that they scooch themselves forward in their seat so that they are not leaning against (or even touching) the back of the chair.
- We will re-do the chant with the two steps we have learned so far.
- The last step in our chant is that when I say "feet," they will say "on the floor." As they say this, they will make sure that both of their feet are flat on the floor. Once we complete the chant, they should all be sitting with good posture for playing.
- Next, we will go through all of the instruments, talking about how they should hold the instrument. For all of our instruments with buttons to be pushed, hands should be kept relaxed and rounded, generally in a large C shape.
- Some other things to consider – flutes should hold their instruments (mostly) straight out, with arms held up but not out. Saxophones and French horns should make sure to sit up straight and normal and then bring the instrument to them so that they don't end up slouching down to meet their instruments where they are. Trombones should make sure that the tuning slides aren't resting on their shoulders.
- As we go through the explanations for the different instruments, I will randomly begin our posture chant to catch the students off guard. This will force them to go through the posture checking process several times throughout the class, reinforcing how we want the students to sit.
- We will then play through our tune sheets, checking frequently for posture. I will try to call out good examples of posture as much as I can. If I see a student with a posture mistake, I will find another student who is doing that well and call them out to the class. If they don't fix their posture after that, then I will tell them what they need to fix.

Important Questions

- How do I sit when I play my instrument?
- How do I hold my instrument?
- Why can't I cross my legs?

• Why do I have to sit up?
Evaluation
I will be able to evaluate students for this lesson by looking at them. I will be able to give instant feedback to students because everything should be immediately visible.

Dynamics

Essential Questions and Understandings

- Essential Question - What does a characteristic tone sound like on my instrument?
- Essential Question - What do I do to create that characteristic tone?
- Essential Question - How should I use my air to improve my sound?
- Understanding - Students can create a good sound on their instrument.

Procedure

- Students will enter the room and assemble their instruments.
- For our music for this lesson, we will be using our Essential Elements book. We will be using lines #33-51 (not all of them) for this lesson.
- I will ask the students - we know how to make sounds longer and shorter, higher and lower, but what other ways of making sound have we not explored yet? It may take more prompting, but eventually, someone should note that we haven't discussed how to make our sounds quieter or louder yet.
- We will discuss exactly what they should do to make sounds louder or quieter - they do need to use more air to create a louder sound, but they should still support their air when they are getting quieter as well. I will ask them if there is such a thing as a quiet, but intense sound. Although they may not be able to think of one, I will ask them to think of one of their family "yelling" at them in a public, quiet place - they manage to be quiet, but intense!
- One thing I want to emphasize before we start is that they should always make GOOD sounds. I never ever want to hear them make loud and ugly sounds. I never want to hear quiet and ugly sounds too, but they don't generally have to be told that.
- I will instruct them to play line #33 at a good "medium" volume. This is likely to be about the level they are already playing (although some may have to adjust up or down, depending on if they are a naturally quiet or loud player).
- We will then repeat line #33 but will play it at a good "loud" volume. Again, before playing, I will prompt them that a loud sound should always still be good, never loud and ugly.
- The third time through, we will play line #33 and will play it at a "quiet" volume. I will remind the students to have a good sound and not to let it sound "saggy" or unsupported, even when they are quiet.
- We will then discuss how we know what volume we should play. Of course, there is some kind of notation that tells them what volume is appropriate. At this point, I will draw our pyramid of dynamics with the different names and abbreviations for the dynamics levels. I will also demonstrate how we can "make" new levels by adding on p's or f's.
- Next, we will play #37, where dynamic levels are already marked. We will play it on a concert B-flat. They will have to go from forte to mezzo forte to piano, back to forte. We will repeat that through a couple of times, having a few students sit out

every time so that they can listen to and assess the dynamics of the rest of the class. The students will let the class know if their dynamics are audible or not.

- We will circle back to line #34. I will project it onto the board using Smartmusic. I will allow students to choose what dynamics we should play. I will write the dynamic markings on the music up on the board, and we will perform it. We will go through that a few times, allowing different students to write in different dynamic markings.
- Next, I will ask the students to think about music they have heard. Is everything always one volume at a time, or have they ever heard music slowly get louder? I will introduce the concept of crescendos and decrescendos. I want them to know that the gradual change should last as long as the marking is on the music, and we will talk about how they know what dynamic level they are going up/down to.
- Then, we will turn to line #51 in our book which contains a crescendo and decrescendo. We will play through that line. Students should think of slowly changing their volume, slightly changing each note as they play.
- Finally, we will move to our evaluation step (see under evaluation for more information).

Important Questions

- How do I know whether to play loud or quiet?
- How do I play loud? How do I play quiet?
- What is this giant greater-than/lesser-than sign underneath my music?

Evaluation

I will pull up line #34 and assign each student a measure. There is a repeat sign, so that should be enough for 16 students, but we can play it through more times if necessary. I will let the students call out different volume levels and will write those markings underneath each measure. I will encourage students to write the volume markings in their books under the measure they are supposed to play. We will then go through the class, and every student should play the one measure on their own. This way, I will be able to hear if they are getting close to the appropriate volume level or not. Once I have listened to everyone, I will have them change their volume marking to the "opposite" - forte should change to piano, and vice versa, and mezzo forte will change to mezzo piano, and vice versa. Then, we will play it through again, so students should be playing the same measure but a different volume level. This way, I will hear each student twice, once on a quieter volume and once on a louder volume, so I will be able to give everyone feedback.

Tuning

Essential Questions and Understandings

- Essential Question – What are some adjustments I can make if I don't like my sound?
- Essential Question – How should I use my air to improve my sound?
- Understanding – Students can recognize what a characteristic tone sounds like for their instrument.
- Understanding – Students can use their air effectively to play their instrument.

Procedure

- Students will enter the room and assemble their instruments.
- I will tell them that we will be learning about tuning today, and that I am going to show them an example. I will pick a student to play one of the lines out of our beginner book, something simple like Hot Cross Buns. I will play it with them, but with the headjoint of my flute pulled nearly all the way out. Before we start playing, I will tell the students I am playing the same thing as the other student – same notes, etc. and they can watch my fingers if they don't believe me!
- After playing the song, I will ask the students how we sounded in comparison to each other. If the students can only identify that we sound "different," we will play it again, and I will ask them to keep listening. I want the class to notice that I sound lower than the student.
- I will ask them to hypothesize why I sound lower. I may have to prompt and remind them that I pulled out my headjoint before we began playing. If I am teaching in a class where there is a flute player, I will show everyone how much longer my flute is than theirs. Otherwise, I will just have to show them my headjoint and have them see the difference between being all the way pushed in and all the way pulled out.
- We will discuss what happened when the instrument got longer – it went lower in pitch. If we have a trombone player in the class, I will have them demonstrate (or I will demonstrate) how as the slide goes out, the instrument gets longer, and the pitch goes down. We will discuss our terminology for tuning. "Flat" means the pitch is too low, and you should "flatten your instrument" or push it in. "Sharp" means the pitch is too high, and you should pull your instrument out or make it longer.
- We will go through each of the instruments, and I will show the students exactly where they should adjust their instrument in order to bring the pitch up or down.
- I will show the students a picture of two sound waves that are out of tune with each other. We will talk about how each of our notes actually have a very specific scientific frequency they should be at, using the example A = 440 Hz.
- Next, the students will receive tuners. If they prefer, they may also download a tuning app on their phone so that they will always have access to it. I will show students how to use the tuners I am providing and how to see where their pitch is and how it relates to being flat, sharp, or in tune. I will also circulate throughout the room and show students how they can read the tuner if they downloaded their own app. For the students choosing to download their own, I will recommend the Bandmate Chromatic Tuner app.

- Before we begin actually tuning, I will have the class go intentionally out of tune – some kids should push all the way in, some pull a little bit out, some pull a lot out. We will play a line from our band book like this, and I will tell the students to listen to how it sounds when we are all out of tune.
- Once the students have figured out how the tuners work, we will go around the room and allow people a chance to tune themselves one at a time. Since our tuners don't have the small microphones along with them, I want them to do this one at a time, so that the tuner is accurately picking up their sound.
- After everyone is relatively in tune, we will play the same line from our band book, and I will encourage the students to listen to how much more unified and together the sound is compared to when we were out of tune with each other.
- The final step will be to talk about smaller adjustments we can make with tuning. Just because they have tuned the one note on their instrument doesn't mean that everything else will always be in tune, or that their instrument will go to the exact same spot every time. As they develop their ears, they will hear that some notes are more or less out of tune on their instrument. I will tell the students small ways they can adjust the tuning up or down on their instrument (rolling in or out for flutes, lipping notes up and down, etc.)

Important Questions

- What happens if I don't sound like I "match" the other instruments?
- How do I make my sound go lower or higher?
- Why do I sometimes hear beats in my sound?

Evaluation

I will informally evaluate the students as they go around the room tuning themselves. Although I don't expect them to be perfectly successful, it will give me an idea of how developed their ear is. I will be able to assess their ability to make small changes in their sound to bring themselves in tune.

Modifications

I may need to do more prompting for some students than others. Although I want to try to let them figure out how to adjust their instrument on their own, some students might need to be explicitly told "push in a millimeter" or "pull out a half inch," etc.

Long Tones

Essential Questions and Understandings

- Essential Question – What does a characteristic tone sound like on my instrument?
- Essential Question – What do I do to create that characteristic sound?
- Essential Question – What are some adjustments I can make if I don't like my sound?
- Understanding – Students can recognize what a characteristic tone sounds like for their instrument.
- Understanding – Students can create a good sound on their instrument.

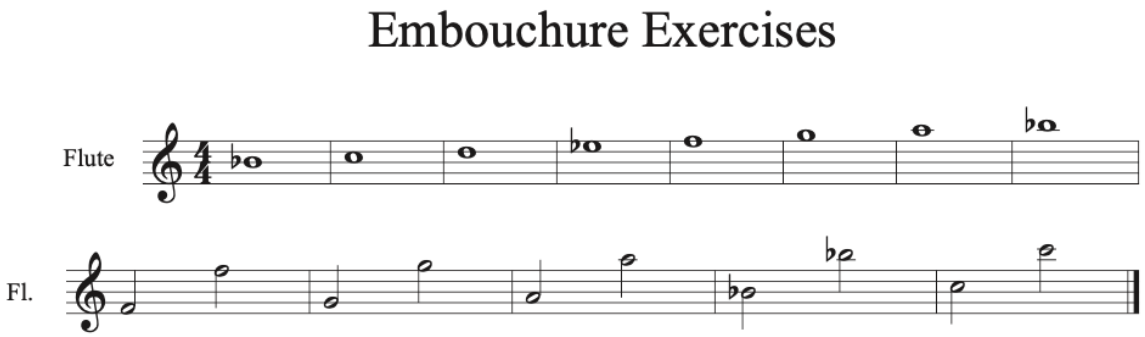
Procedure

- Students will enter the room and assemble their instruments. I will have a student volunteer pass out sheets containing our "Embouchure Exercises" (see Attachment 7). I will also encourage them to have a fingering chart out in case they encounter notes that they aren't as familiar with.
- We will talk about the point of all of these exercises. They are a collection of long tones, lip slurs, and octave slurs. I want to emphasize to the students that each line is meant to work on a different skill for different instruments (octave slurs for flutes/saxophones, lip slurs for brass, etc.), but that they can all still benefit from playing these lines and focusing on their sound. These exercises aren't meant to work out their fingers but their ears and embouchures.
- I will go around the room and have each instrument section talk through some of the things they should do as they are playing. They should know what specific movements (dropping their jaw, raising their tongue, etc.) will help them improve their sound. Students will remind their classmates what their instrument group should do as we play through these lines.
- While playing through all of these exercises, students should also keep an ear on their tuning. If they start to hear beats in the music or sense that they are out of tune with the people around them, they should start by making some of the small adjustments that we learned in our last tuning lesson. If they need to physically adjust their instruments, they should do that as well.
- We will begin with a B-flat major scale, played in whole notes. Students should be actively listening to themselves as they play and making adjustments as they go.
- With my woodwind class, next we will move on to octave slurs. We will remind each individual instrument what physical changes they should make as they go up the octave (flutes should change their embouchure, saxophones should add their octave key + change their air, etc.)
- With my brass class, we will move on to lip slurs next. I will emphasize that their fingers should not move, and they will create the change in tone entirely with their embouchure. Their lips should buzz faster for the higher pitches, but without an increase in tension.
- We will maintain these exercises as part of our daily warmups. They will not take the whole class every time, but whenever we play them, students should be actively listening and adjusting as they play.

Important Questions

• How do I make my sound better? • What should I do if I hear "beats" in the sound? • Am I sitting and holding my instrument properly?
Evaluation
This lesson also covers the other lessons in this unit. As students play their long tones, they should be focusing on their posture, breathing, and listening around them for tuning. I will circulate throughout the room throughout the lesson so that I am able to hear each of the students individually, even if they are not actually playing solo. This will allow me to identify if the class is getting the concepts overall and what reteaching I might need to do, as well as allow me to hear students' individual sounds.

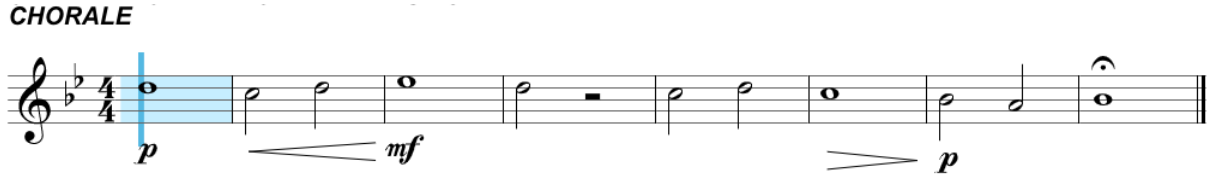
Attachment 7: Embouchure Exercises



Tone Production Assessment

For the assessment for this unit, I will administer a playing test for the students. They will play line #52 ("Chorale") out of our book. I chose this example because there it is not technically challenging but contains a lot of what we focused on in this unit – dynamics, long tones, and opportunities for tuning. I will have students tune themselves before beginning the assessment so that I can also watch and grade that process.

#52 – Chorale, from Essential Elements for Band



Rubric for performance assessment

	3	2	1
Tuning	Student demonstrates a complete understanding of the tuning process and is able to bring their instrument in tune.	Student demonstrates a mostly complete understanding of the tuning process and brings their instrument somewhat in tune.	Student demonstrates an incomplete understanding of the tuning process and is unable to tune their instrument.
Dynamics	Student performs all of the dynamic markings indicated in the piece.	Student performs the dynamic markings indicated in the piece at a 50% rate.	Student disregards dynamic markings or their performance of them is inaudible to the listener.
Tone quality	Student demonstrates a characteristic tone quality throughout the piece.	Student sometimes demonstrates a characteristic tone quality (fuzzy, uneven, etc. at times).	Student's tone quality is poor throughout the piece.
Breathing	Student takes breaths at appropriate places (at rests, not at the end of crescendos or decrescendos).	Student takes breaths at appropriate places with 1-2 exceptions.	Student breaths at inappropriate places (during notes, long breaths that disrupt the rhythmic pulse of the piece).
Posture	Student demonstrates appropriate posture throughout.	Student demonstrates appropriate posture	Student generally does not demonstrate appropriate posture.

		with some exceptions.	

Topic: Creativity

Description: This unit will address creativity and related skills and how they apply to beginning band. Although students are at the very beginning of their instrumental studies, they can still find ways to express their own ideas and to demonstrate creativity.

Unit Standards:

MU:Cr1A.E.5a – Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

MU:Cr2A.E.5b – Preserve draft compositions and improvisations through standard notation and audio recording.

MU:Cr3B.E.5a – Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Key Learning Targets:

I can list different creative projects (novels, artworks, music, etc.)

I can describe how I can show my creativity while using my instrument.

I can create a song, either an original composition or an adaptation of an existing work.

Essential Questions:

What is creativity?

How can I express myself?

What thoughts and feelings do I want to share with others?

How can I demonstrate my creativity through music?

How can I demonstrate my creativity through my instrument?

Enduring Understandings:

Students will be able to describe some ways that composers demonstrated creativity through music.

Students will be able to list several different ways they could express themselves creatively.

Students will create a work of art based on a composition, showing how creativity can be shared between different art forms.

Students will create their own song or piece of music, showing off their own creative ideas.

Resources Needed: Instruments, Computers (Chromebooks/iPads), music notation software, recordings of pieces, blank paper, coloring tools (markers/crayons/colored pencils)

Listening Maps

Essential Questions and Understandings

- Essential Question – How can I express myself?
- Essential Question – What thoughts and feelings do I want to share with others?
- Understanding – Students will be able to describe some ways that composers demonstrated creativity through music.
- Understanding – Students will create a work of art based on a composition, showing how creativity can be shared between different art forms.

Procedure

- Students will enter the room and take a seat.
- I will introduce our topic for the day – listening maps. I will explain to the students that listening maps are graphical representations of what they are hearing in the music.
- I will begin by showing the students multiple examples of listening maps – some are in video form (they move as the music progresses) and some are simple pictures.
- See Attachment 8 below for examples that will be shared with the students.
- I will ask students to gather whatever supplies they prefer to use to create their listening map. If they prefer to design something on their Chromebooks, they may do that, or I will provide them with large paper and coloring tools (colored pencils, crayons, markers).
- Before we listen to the piece, I will tell the students the name of the piece (Mother Earth) and the composer (David Maslanka). I don't want to share any information about the piece yet. I will ask the students what they think it might be about. I will also ask for ideas of things they could put on their listening maps – what kind of symbols, pictures, etc. represent concepts that they hear in other music?
- I will give them a few moments to visualize what their listening map may end up looking like.
- Next, we will listen to the piece for the first time. I will encourage students to maybe take notes or do a very rough sketch of what they think they might include. After listening to the piece once through, I will give the students a few minutes to collect their thoughts, sketch out some notes, or adapt their rough sketch.
- We will then listen to the piece again. This time through, I will instruct students to add or edit elements from their rough sketch. Is there anything they want to add? Is there anything they want to take away? Before listening to the piece, I will advise them – if they can't really follow the music with their map (i.e., if they get to a part they drew and they have no idea what it is supposed to represent or why it is there, they might want to edit it out.)
- After listening to the piece for the second time, they should create another draft of their map. They may take their rough sketch and draw it out better on a new piece of paper (likely if they are creating their map on paper) or just improve on their rough sketch (likely if they are creating it on their computer – they could search again for pictures that better represent their ideas, etc.). Students will receive a longer time for this.

• I will then tell the students that we are going to listen through the piece one more time. This will be their final check. They should listen through the piece, following along with their map, and making sure that everything is how they like it. • For the final step, students will trade maps with the person sitting next to them. They will listen to the piece, trying to follow along with the other person's map. After they spend that time studying it, they will give feedback to the other person on their map. They should give one thing they like about it, one thing that confused them or that the other person could improve, and one more thing that they did well.
Important Questions
• What am I hearing? • How can I represent what I am hearing visually? • Can I translate my thoughts into something that would be easily understood by others?
Evaluation
The evaluation for this lesson will be an informal evaluation of the listening map by their peers. I think this will be more useful for the students rather than having me critique everyone's listening maps. Some students will be more likely to accept criticism from a peer instead of a teacher, and some of the student critics might come up with more interesting ideas than I would. Although the goal of this activity is not to see if their map is "right" or "wrong," I would like to show students that even creative projects such as this can go through a criticism process. They can get a small introduction into what it feels like to take someone else's feedback, decide what (if anything) they would like to take from it, and then adjusting their product to reflect that. This should help them with their final composition project for the unit.
Modifications
The main modification I plan to make for this lesson is allowing students to create their map, either virtually or with physical materials. If there are students who have motor concerns and would struggle with creating something with markers & crayons, they should be able to create something on the computer more easily. This allows them to use pictures, shapes, etc. created by others instead of having to create their own.

Attachment 8: Listening Map Examples

Rite of Spring map - https://musicalmaps.weebly.com/more-musical-maps.html

In the Hall of the Mountain King map (video) - https://www.youtube.com/watch?v=RIz3klPET3o

Improvisation

Essential Questions and Understandings

- Essential Question – How can I express myself?
- Essential Question – How can I demonstrate my creativity through music?
- Essential Question – How can I demonstrate my creativity through my instrument?
- Understanding – Students will be able to describe some ways that composers demonstrated creativity through music.
- Understanding – Students will create their own song or piece of music, showing off their own creative ideas.

Procedure

- While students enter the room and assemble their instruments, I will be playing a piece of improvised music for the students to listen to (John Coltrane – Giant Steps).
- I will introduce the students to today's topic – improvisation! I want to make sure that they know before we begin that improvisation isn't something new or something they haven't done before. They improvise every time they have a conversation.
- I want to announce a few rules for improvising in our class. We are going to be supportive and appreciative of everything that our classmates do. Improv can make some people nervous, so it is important for us to have a positive classroom environment. I also want to emphasize to the students that nothing they do is a mistake. They are just making choices. They might make a choice that they don't like, and if so, they can just make a different choice next time.
- We will begin by improvising just on rhythms. I will clap a four beat rhythm and have the students echo me. We will repeat that several times over.
- Once students are familiar with echoing back, we will go around the room and have individual students clap the rhythm before everyone else echoes.
- I will then invite the students to think of some different ways they could make sound/create a rhythm. We will go around the room again, with students creating another rhythm for everyone to echo.
- After this, we will move on to creating patterns on our instruments. I will display up on the board what keys each of the instruments are in (C, B-flat, E-flat, F) so that they know what key they are in and what pitches they should play as we go through the improv process. We will begin on a concert B-flat.
- I will play a four beat rhythm on a B-flat and have the students echo back. I will begin with fairly rhythmically simple patterns so that they will hopefully not be as overwhelmed. As we continue on, I will increase the complexity of the patterns.
- After we have completed several rounds of echoing, I will ask students for volunteers to play patterns for the class to echo. Once I have run out of volunteers, we will go around the class and have everyone play a pattern for everyone else to echo.
- I will let the students know that next class, we will move towards improvising melodies as we add more pitches to our repertoire.

Important Questions

- What is improvisation?

• How do I improvise? • What if I'm not creative?
Evaluation
For the evaluation for this lesson, I will listen to the rhythms that students improvise at the end of the class. For this unit, I will be focusing more on our ending assessment (composition project) rather than the formative assessments for each lesson. At this point, I will refrain from giving feedback to the students to avoid making them nervous about improvisation so that we can continue this unit.
Modifications
For this lesson, few modifications should be necessary. Because students will be mostly responsible for coming up with the rhythms, they should be able to control the level of difficulty for themselves.

Improvisation, pt. 2

Essential Questions and Understandings

- Essential Question – How can I express myself?
- Essential Question – How can I demonstrate my creativity through music?
- Essential Question – How can I demonstrate my creativity through my instrument?
- Understanding – Students will be able to describe some ways that composers demonstrated creativity through music.
- Understanding – Students will create their own song or piece of music, showing off their own creative ideas.

Procedure

- As the students enter and put together their instruments, again I will be playing an example of music featuring improvisation (Kind of Blue by Miles Davis).
- We will begin with what we learned in the last improvisation lesson – I will play rhythmic patterns on a concert B-flat for the students to echo. This will reacquaint them with what we did before, as well as allowing them a bit of a warm up.
- I will announce to the class that we will be incorporating another note into our improvisation patterns – concert D. I will display a Google Slide showing what that note is for each of our different instruments. If I was working on improvisation with older, more experienced students, I would choose to start with notes from the B-flat blues scale. Because these students are newer to their instruments, I want to choose notes that they are familiar with playing.
- I will model some four-beat patterns using our two pitches. Immediately after I model, the students will echo back. We will keep this going for several minutes.
- After the class seems comfortable echoing back the two-note patterns, I will give them a few seconds to come up with their own pattern. We will go around the room and everyone will have a chance to give the "call" of our call and response.
- I will then tell the students that we will be expanding our patterns to be two measures long. I will demonstrate several eight beat patterns for the students to echo back. I am doing this now because I want them to have more "space" for improvising once we add our third note, but I don't want to add multiple things at the same time (expanding our pattern and also adding a third note).
- Our next step will be continuing to listen to eight beat patterns but incorporating a new pitch – concert F. Students will echo back patterns as I create them.
- I will ask for volunteers to present their eight beat/three note patterns, and the class will echo back after them. After students stop volunteering, we will go around the room one more time for everyone to play their patterns for the class to answer back.
- Some things that I want to emphasize throughout the lesson (as they appear naturally in the lesson, not just at the end) – it is okay if the patterns you create are very simple. That is fine! It is also okay if you hear ideas you like in someone else's pattern, and you take and adapt them. Many ideas in jazz are borrowed from others and changed up.

Important Questions

- What is improvisation?

• How do I improvise? • What if I'm not creative?
Evaluation
Similarly to the first improvisation lesson, I will not be doing an evaluation for this lesson. I will continue to hold any negative feedback in order to help grow students' self-confidence when it comes to being creative and improvising.
Modifications
For this lesson, few modifications should be necessary. Because students will be mostly responsible for coming up with the rhythms, they should be able to control the level of difficulty for themselves.

Composition

Essential Questions and Understandings

- Essential Question – How can I express myself?
- Essential Question – What thoughts and feelings do I want to share with others?
- Essential Question – How can I demonstrate my creativity through music?
- Essential Question – How can I demonstrate my creativity through my instrument?
- Understanding – Students will be able to describe some ways that composers demonstrated creativity through music.
- Understanding – Students will create their own song or piece of music, showing off their own creative ideas.

Procedure

- Students will enter the room. They should have something to write with, and I will provide them with a page of staff paper.
- I will tell them we are going to be composing our own songs today. I will give them some building blocks they can use, but they are going to make it sound like their own.
- Some of the parameters for our project – their melody should be between four and eight measures, they have seven notes to choose from (concert B-flat, C, D, E-flat, F, G, and A), and they can use the following rhythms (quarter, half, and whole notes or rests). Their rhythms should add up correctly when they use 4/4 time (i.e., they cannot have three half notes in a measure). Those are the only rules they have to follow.
- Here are some other guidelines that they can choose to follow: They don't need to have notes the whole time. Their line will be more interesting when they mix in some rests, as well as use a variety of different note lengths. It will sound best if they start and end on a concert B-flat.
- As they write out their song, they should practice hearing it in their head. They could also get out their instrument and play through their song to make sure it is what they want it to sound like.
- I will circulate throughout the room, offering feedback to students as they work on their compositions.
- I will encourage them to try to finish their song during this class. They will get a little bit of time next class to do small revisions, but it should be mostly complete so that they have time to enter their composition in the notation software.
- Finally, I will collect the drafts the students created so they do not lose them before our next class period.

Important Questions

- How do I make my song sound good?
- What sounds do I like and what sounds do I not like?

Evaluation

I will wait to evaluate the compositions until they have finalized them and typed them out using the notation software. If I see anything that a student needs help with, I will give them feedback as I talk with them.

Modifications
If students are struggling, I would allow them to make their composition shorter.

Composition, pt. 2

Essential Questions and Understandings

- Essential Question – How can I express myself?
- Essential Question – What thoughts and feelings do I want to share with others?
- Essential Question – How can I demonstrate my creativity through music?
- Essential Question – How can I demonstrate my creativity through my instrument?
- Understanding – Students will be able to describe some ways that composers demonstrated creativity through music.
- Understanding – Students will create their own song or piece of music, showing off their own creative ideas.

Procedure

- I will distribute students' composition drafts back to them. I will inform them that they will get five minutes to finish or make any revisions they would like to. They are welcome to play through their composition on their instruments to make sure they know how to play it.
- We will then use Flat (music notation program) to type out our melodies. I will display my screen on the projector and will show the class the basics of notation. The only aspects the students have to learn is how to enter different lengths of notes, how to enter rests, and how to change the pitches they are trying to enter. If the students want to enter anything else (dynamics, etc.) I will answer those questions individually.
- I will let them know that the software will "check" for some of their errors. It will not let them enter an incorrect number of beats in a measure, for example. If this happens to them, they will have to adapt their composition (by adding or taking away beats). For other possible mistakes, they will have to check it themselves. The program won't know if they enter a pitch they don't intend, as an example.
- I will circulate throughout the room as the students enter their melodies into the software. I will be able to help students with any issues, as well as answer questions they may have about extra features they want to add.
- I want to encourage the students to play back their composition when they are done and listen for any changes they want to make. They should listen for any mistakes they made when they entered it into the computer, as well as anything that they decide they would just like to change.
- When they are done with their compositions, they will turn them in to me through the Flat program.

Important Questions

- Do I like what I made?
- How could I improve what I did?

Evaluation

I will evaluate the compositions once the students turn them in. Please see this unit's assessment for more information.

Creativity Assessment

The main assessment for this unit will be the composition created during the final two lessons of the unit. This project will allow them to develop and demonstrate their creativity, as well as learning tools that they can use to express themselves creatively in the future (music notation, notation software). I will score them based on whether they followed the parameters of the assignment and whether they used a variety of different notes and rhythms. I do not want the students to feel I am judging their creativity, as I feel that can be harmful in the long term, so I will make the rubric that I am using to grade them very clear before they begin the project.

	4	3	2	1
Variety of notes	The composition contained a great variety of notes – most measures have several different pitches within them.	The composition contains an acceptable variety of notes – some of the measures have several different pitches within them.	The composition contains a small variety of notes – pitches are repeated excessively or only a small number of pitches are used throughout.	The composition contains essentially no variety of notes – pitches are repeated throughout the measure or throughout the piece.
Variety of rhythms	The composition contained a great variety of rhythms – each measure had its own distinct rhythmic pattern.	The composition contains an acceptable variety of rhythms – some of the measures contain the same rhythm or multiple measures are just a whole note.	The composition contains a small variety of rhythms – the rhythm is largely repetitive throughout, few different note lengths are used.	The composition contains essentially no variety of rhythms – the rhythm is entirely repeated throughout (all quarter notes, all whole notes, etc.)
Followed parameters of assignment (used appropriate pitches, note lengths, measures add up correctly)	The student followed the parameters of the assignment, with no exceptions.	The student followed the parameters of the assignment, with 1-2 exceptions.	The student followed the parameters of the assignment, with 3-5 exceptions.	The student largely did not follow the parameters of the assignment (6+ errors).
Appropriate length	The composition was at least four measures long.	---	---	The composition was shorter than four measures long.

Discussion of Results

By compiling this project, the researcher believes she has put together a solid unit for beginning band. The process of putting this project together allowed the researcher to think more deeply about what she teaches, when and why she teaches it that way, and identify opportunities for improvement. This should serve as a useful document for anyone who teaches classes similar to the researcher – heterogeneous classes of beginners.

References

Abril, C. R. (2016). Movement: A means to music learning. *Tennessee Musician, 68*(4), 16-21.

Action research. (2015, May 14). Retrieved June 16, 2020, from https://www.edglossary.org/action-research/

Alsop, M. (2019, August). Improvisation in beginning band. *The Instrumentalist*.

Bartz, R., & Katzenmoyer, S. (2013, May). Ten tips for working with young children. *The Instrumentalist.*

Bernhard, H. C. (2004). The effects of tonal training on the melodic ear playing and sight reading achievement of beginning wind instrumentalists. *Contributions to Music Education, 31*(1), 91-107.

Busby, R. S., Stork, T., & Smith, N. (2014). Proof in the pudding: A mix of integrative and interactive strategies in middle school literacy. *Journal of Social Studies Research,* 13-22.

Clauhs, M. (2018). Beginning band without a stand: Fostering creative musicianship in early instrumental programs. *Music Educators Journal, 104*(4), 39-47. doi:10.1177/0027432118768383

Cossey, A. (2019). Finding S.P.A.C.E. - Five essential steps for student success in the middle school classroom. *North Carolina Music Educator, 69*(3), 32-33.

Dammers, R. (2006). Performance and perception in middle-school band rehearsal. *Missouri Journal of Research in Music Education, 43*, 15-23.

Dipasquale, H. (2019, September). Creative ways to keep students engaged. *The Instrumentalist*.

Dooner, A., Mandzuk, D., Obendoerfer, P., Babiuk, G., Cerqueira-Vassallo, G., Force, V., & Roy, D. (2010). Examining student engagement and authority: Developing learning relationships in the middle grades. *Middle School Journal, 41*(4), 28-35. doi:10.1080/00940771.2010.11461728

Duke, R. A., Cash, C. D., & Allen, S. E. (2011). Focus of attention affects performance of motor skills in music. *Journal of Research in Music Education, 59*(1), 44-55. doi:10.1177/0022429410396093

Dunham, D. (2016, June). The first six weeks, A beginning band curriculum (Part 2). *The Instrumentalist.*

Dunham, D. (2016, May). The first six weeks, A beginning band curriculum. *The Instrumentalist.*

Dvorak, T. (2000). *Teaching music through performance in beginning band* (R. Miles, Ed.). Chicago, Illinois: GIA Publications.

Edwards, E., & Griffith, P. (2012, October). Increase student interaction with music stations. *Southwestern Musician*, 53-56.

Embry, J. (2016). Intrinsic motivation in the instrumental music ensemble: An action research approach. *North Carolina Music Educator, 67*(1), 25-26.

Fisher, D. W., & Miles, R. (2007). *Teaching music through performance in beginning band* (Vol. 2) (M. Wilder, Ed.). Chicago, Illinois: GIA Publications.

Fitzpatrick, K. R. (2011). A mixed methods portrait of urban instrumental music teaching. *Journal of Research in Music Education, 59*(3), 229-256. doi:10.1177/0022429411414912

Gamin, R. M. (2005). Teacher perceptions regarding attrition in beginning instrumental music classes during the first year of study. *Contributions to Music Education, 32*(2), 43-64.

Gleason, B. (1998). Effects of whole music instruction on knowledge, performance skills, attitudes, and retention of sixth-grade beginning band students. *Contributions to Music Education, 25*(2), 7-26.

Gossett, J. (2013). Beginning band: The day the music dies. *Oregon Music Educator, 65*(4), 18-20.

Gray, L. (2019). Utilizing transitions & daily procedures to enhance student engagement. *Idaho Music Notes, 60*(1), 22-22.

Hanson, J. (2018). Assessing the educational value of youtube videos for beginning instrumental music. *Contributions to Music Education, 43*, 137-158.

Hartley, L. A. (1996). The relationship of student attitude toward instrumental music to beginning instructional grade and grade level organization. *Contributions to Music Education, 23*, 46-61.

Haston, W. (2010). Beginning wind instrument instruction: A comparison of aural and visual approaches. *Contributions to Music Education, 37*(2), 9-28.

Johnson, C. M., Williams, L. R., Tast, R. L., & Brunkan, M. C. (2017). Effect of related instruction on student perceptions of behavioral characteristics and instructional patterns of an expert teacher. *Missouri Journal of Research in Music Education, 54*, 29-43.

Johnson, E. (2017). The effect of symmetrical and asymmetrical peer-assisted learning structures on music achievement and learner engagement in seventh-grade band. *Journal of Research in Music Education, 65*(2), 163-178. doi:10.1177/0022429417712486

Katz, B., Timpani, J., & Kennedy, S. (2015, September). The kids came to play. *Southwestern Musician,* 13-15.

Katzenmoyer, S. P. (2013, December). Tips for rehearsing beginners. *The Instrumentalist*.

Klinedinst, R. E. (1992). Predicting performance achievement of beginning band students - Second year results. *Contributions to Music Education, 19*, 46-59.

Martinez, J., & Persellin, D. (2017). Assessing, extending, or disregarding? Building on elementary music skills in sixth grade ensembles. *Texas Music Education Research,* 3-13.

McCabe, M. C. (2006). The effect of movement-based instruction on the beginning instrumentalist's ability to sight-read rhythm patterns. *Missouri Journal of Research in Music Education, 43*, 24-38.

Miles, R. (Ed.). (2014). *Teaching music through performance in middle school band*. Chicago, Illinois: GIA Publications.

Millican, J. S. (2012). *Starting out right: beginning band pedagogy*. Lanham, Maryland: Scarecrow Press.

Moser, K. M., Ivy, J., & Hopper, P. F. (2019). Rethinking content teaching at the middle level: An interdisciplinary approach. *Middle School Journal, 50*(2), 17-27. doi:10.1080/00940771.2019.1576579

Napoles, J., & MacLeod, R. B. (2013). The influences of teacher delivery and student progress on preservice teachers' perceptions of teaching effectiveness. *Journal of Research in Music Education, 61*(3), 249-261.

Neel, M. (2019). Strategies for the instrumental music teacher. *Rhode Island Music Educators' Review, 62*(1), 31-32.

Phillips, J. D. (2015). Reciprocal tutoring in middle school orchestra. *Tennessee Musician, 67*(3), 18-19.

Prichard, S. (2012). Practice makes perfect?: Effective practice instruction in large ensembles. *Music Educators Journal, 99*(2). doi:10.1177/0027432112458458

Romines, R., & Hayden, G. (2009, October). Delightful beginners, teaching fifth- and sixth-grade brass and percussion. *The Instrumentalist*.

Romines, R., & Hayden, G. (2009, September). Delightful beginners, teaching fifth- and sixth-grade students. *The Instrumentalist.*

Rush, S. (2006). *Habits of a successful band director*. Chicago, Illinois: GIA Publications.

Rush, S., Scott, J., & Wilkinson, E. (2013). *Habits of a successful middle school band director*. Chicago, Illinois: GIA Publications.

Silvey, B. A., & Montemayor, M. (2014). Effects of internal and external focus of attention on novices' rehearsal evaluations. *Journal of Research in Music Education, 62*(2), 161-174. doi:10.1177/0022429414530434

Stambaugh, L. A. (2019). Effects of focus of attention on performance by second-year band students. *Journal of Research in Music Education, 67*(2), 233-246. doi:10.1177/0022429419835841

Structured music education: The pathway to success. (2015). Toronto: The Royal Conservatory of Music.

Tan, L. (2017). On practice, skill and competition: A pragmatist theory of action for instrumental music education. *Contributions to Music Education, 42*, 17-34.

Teweleit, R., & Haines, H. (2010, May). The daily six-second tryout. *The Instrumentalist*.

Thomson, J. (2012, August). Planting seeds for lasting success, an interview with Chip DeStefano. *The Instrumentalist.*

West, C. (2015). Developing internal musicianship in beginning band by teaching the "big 5". *Music Educators Journal*, 101-106. doi:10.1177/0027432114565392

Whitaker, J. A. (2011). High school band students' and directors' perceptions of verbal and nonverbal teaching behaviors. *Journal of Research in Music Education, 59*(3), 290-309. doi:10.1177/0022429411414910