

Chris Robinson
BAMS White Day Band – 7th - 8th grade
Above the World – 11/19/12

Objective: Students will be able to play *Above the World* at performance tempo with correct rhythms, pitches, articulations, dynamics, and good ensemble balance.

Assessment:

- ▲ I will ask informal formative questions at the end of the rehearsal to determine the students' opinions of where they stand two weeks before the concert
 - “Which parts in the piece have improved the most since we started working on ATW?”
 - “Which parts in the piece need the most work in these last three rehearsals before the concert?” Balance? Rhythm? Dynamics? etc.
- ▲ I will write down their responses to work on next time, then tell them which sections I believe need the most work. I will instruct them to take time outside of rehearsal to practice the sections that they are the most uncomfortable with.

Materials: *Above the World* score, parts, instruments, baton

Procedures:

Warm Up:

- ▲ Bb major scale on two *mf* half notes per pitch
- ▲ Bb major scale on eight staccato *f* eighth notes per pitch
- ▲ Everyone with a birthday in January, February, March or April play scale on eighth notes, everyone else play scale on half notes
 - You don't necessarily know which instruments are playing which parts, so you need to listen and play soft enough so that the eighth notes can be heard
 - Half note people play *mf*, eighth note people play *f*
- ▲ Repeat the exercise with people who have birthdays from May-August, September-December

Above the World:

- ▲ Instruct students to close their eyes and picture themselves flying through the sky.
 - “You're completely free of any stress or worries. You're flying over clouds and mountains and buildings. What kind of emotions do you feel?”
- ▲ Instruct students to open their eyes and run *ATW*
 - Instruct students to imagine themselves flying through the sky while playing – make the audience feel like they're flying through the sky with you
- ▲ After the first run-through, ask students how they changed their playing while they were visualizing flying through the sky.
 - Ask students: “What types of things can you do to better bring across the character and style of this piece?”
 - Lighter dynamics, lighter tonguing, more connected legato phrases
- ▲ Listen for sections with inaccurate rhythms, pitches, articulations, dynamics
 - Isolate, slow down, fix, repeat, and return to context

- ♣ mm. 1-10: *mp*, softest dynamic of the piece: play more like *p* – there are only birds and clouds up there, it's very quiet
 - Crescendos mm. 1-10 need to be more defined – vocalize, have students vocalize then play
- ♣ mm. 21 – horn, alto, tenor, flutes, trumpets have the melody, play *f*
 - clarinets, bass clar, bari, trombone, percussion are *mf* – listen for melody & don't drown it out
- ♣ mm. 29 – *ff* - loudest dynamic of the piece so far
 - Everyone is marked *ff* but 1st trumpets and flutes have the melody
 - Clarinets, bass clar, alto sax, tenor sax, bari sax, 2nd trumpets, horn, trombone and percussion – play *f* instead, listen for the melody and make sure your *f* isn't louder than their *ff*
- ♣ mm. 46 – 1st trumpets, flutes, 1st clarinets: play melody *mf*,
 - More legato: tongue lighter and keep the air flow constant
 - 2nd clarinets, alto sax, tenor sax, 2nd trumpet, horn, trombone: play *mp*
 - Bass clarinet, bari sax can still play *mf* – bring out the bass line
- ♣ mm. 50-end: remind snare drums to watch me for the tempo and be careful not to drag
- ♣ mm. 50 – alto sax, tenor sax, trumpet, horn have the melody – play *f*
 - flutes, clarinets, bass clar, bari, trombone, percussion, play *mf*
 - make sure *f* isn't so loud that you can't crescendo to *ff* in mm. 61 & mm. 68
- ♣ Run *ATW* again to apply and solidify the lesson's procedures & give students another opportunity to perform the entire piece at performance tempo

NAfME Standards Addressed:

1. Singing alone and with others.
2. Performing on an instrument alone and with others.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.