

**Chris Robinson**  
**BAMS Purple Day Band – 7<sup>th</sup> - 8<sup>th</sup> grade**  
**Kronos – 12/3/12**

Objective: Students will be able to play mm. 20-36 of *Kronos* with accurate rhythms.

Assessment:

- △ I will ask students informal formative questions to determine which section of *Kronos* mm. 20-36 they believe has the hardest rhythms
- △ What is making these rhythms so challenging?
- △ How did you fix similar rhythmic challenges in *Mt. Rushmore March* and *Colliding Visions*?
- △ I will provide my own feedback on errors that I hear & how to correct them

Materials: *Kronos* score and parts, instruments, baton, laptop, stereo

Procedures:

Warm up: 2:17-2:35

- △ Concert Bb major scale in half notes
- △ Concert Bb major scale on eight 8<sup>th</sup> notes per pitch
- △ Draw eight 8<sup>th</sup> notes on the board, then draw a tie between the third and fourth 8<sup>th</sup> notes
  - “When I add these two 8<sup>th</sup> notes together, I get a quarter note”
    - Erase tied 8<sup>th</sup> notes and replace with a quarter note, have students speak the rhythm while tapping their feet: 1+ 2 3+ 4+
  - Tie quarter note on beat 2 to 8<sup>th</sup> note on beat 3
    - Vocalize new rhythm for students: 1+ 2\_\_+ 4+
    - This rhythm matches that of mm. 28 in *Kronos*
  - Ask for / pick a volunteer to play the new rhythm on a concert Bb, then instruct the entire band to play the rhythm on a concert Bb major scale
- △ Erase tie, draw another tie between the 6<sup>th</sup> and 7<sup>th</sup> eighth notes
  - What do I get when I add two eighth notes together? *Quarter note*
    - Erase tied 8<sup>th</sup> notes and replace them with a quarter note
    - This rhythm matches that of mm. 20 in *Kronos*
  - Ask for a / pick a volunteer to play the new rhythm on a concert Bb, then instruct the entire band to play the rhythm on a concert Bb major scale

Listening: 2:35-2:41

- △ I will play a recording of *Kronos* on the stereo. I will instruct students to follow along in their music & listen for the rhythms that were just played in the warm up

*Kronos*: 2:41-3:01

- △ Instruct all students to play mm. 20-36 slowly and watch their parts for the rhythms from the warm up
- △ I will listen for sections with inaccurate rhythms
  - Isolate, slow down, fix, repeat, and return to context

- While isolating sections, I will instruct students who aren't playing to follow along in their music and count their own rhythms because they will likely be isolated next
- Have 'macro' run-throughs between 'micro' isolations to keep student engaged and to allow multiple attempts at reading this new music
- ▲ Everyone play mm. 28-36 slowly – percussion who just have rests, tap quarter notes on drum pads or rims
  - Flutes, clarinets, bass clarinet, alto saxes start, playing the first rhythm from the warm up in mm. 28 & 30
  - Timpani & suspended cymbal come in at mm. 31 with whole note swells
  - Tenor saxes, bari sax, trumpets, trombone and bass enter at 32 with the same rhythm from the warm up that the other woodwinds just played
  - Unison rhythm at mm. 33 – make sure everyone holds the half note on beat 2 for two beats: 1 2 \_ 4
  - Everyone play mm. 28-36 again two more times to drill the rhythms
- ▲ Back up to mm. 20, play til mm. 28
  - Flutes and saxes have the melodic material from mm. 20-28
  - Isolate alto saxes & drill rhythms - I will have worked on this section's rhythms with the flutes in the lesson immediately preceding this rehearsal, so I anticipate that the alto saxes will have more rhythmic errors
  - Clarinets have an ostinato pattern from mm. 20-28
    - Rhythms are just straight eighth notes like the second warm up scale
    - Focusing too much on the pitches often results in the rhythms dragging – instruct students to keep tempo from dragging & don't worry about pitches
  - Percussion are sparsely orchestrated throughout mm. 20-28, with cabasa and woodblocks trading beats to provide the metric pulse
  - Everyone play mm. 20-36 two more times to drill rhythms
- ▲ Time permitting, back up to mm. 12 and run from mm.12-36 slowly
  - At mm. 12, the flutes play a variation of the line at mm. 20 with the same rhythms
  - Flutes trill from F to G in mm. 19
- ▲ Time permitting, back up to the beginning and run from mm. 1-36 slowly
  - Note the slower tempo
  - Rhythms and pitches in the first eight bars nearly mirror the rhythms and pitches from mm. 28-36

NAfME Standards Addressed:

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.