

Role of the Performer

Skills/Subjects to be learned: Role of performer and the importance of movement and singing.

Big Idea:

The nuances of musical expression are understood through deeper study and performance.

Objective:

Given modeling and independent/guided practice opportunities of playing through, moving to, and singing “Under the Sea” in tempo and style, the student will demonstrate an understanding of the role of the performer, as assessed by the teacher in a group performance, where the student will be given no more than 3 opportunities to accurately perform “Under the Sea” from start to finish with no more than 3 hesitations in tempo and style (i.e., making it “groove”). (S/NS)

Equipment & Resources:

- Students’ respective instruments
- Spit pads for brass instruments
- Score for “Under the Sea”
- Pencil to make score markings
- Chair with no arms, suitable for playing

Methodology:

I T. will greet students as they enter and direct them where to set up for today’s class (i.e., dress rehearsal).

AS T. will lead S. through a 10-15 minute warm up consisting of the all or some of the following exercises (depending on time):

Tuning:	Individual tuning as students arrive and set up
Physical:	Posture check-in
Breathing:	Belly breaths
Intonation:	Interval Tuning 1 (p. 30)
Technique:	Scales (Concert D, A and E major & harmonic minor - focus on breathing together to play together)
Ear Training:	Circle of Fifths (S L T D)
Balance/Blend:	Bach Chorale 99

I T. will explain that today's focus is to play through "Under the Sea" from start to finish without stopping with proper tempo and style. The focus will be on discussing and demonstrating the role of the performer and how movement and singing might influence/help this in preparation for the final recording performance at the end of the week. Class will conclude with an informal assessment of S. progress.

GP S. will play through the entire piece while keeping in mind the "groove" (i.e., makes you wanna dance!). T. will use this as a diagnostic assessment (formative assessment) to listen for correctness and make note of problem areas to address in lesson.

IP S. will take a moment to do a quick self-evaluation/reflection of which sections felt less secure or "groovy" for them.

D T. will lead a discussion on how the first play-through went by asking S. for their feedback and ideas. Again, the focus will be to discuss what the role of the performer is and how we, as an ensemble, might go about achieving that (i.e., dynamics, tempo, style etc). *NB: T. will bring up the aspect of making this piece "groove" and explain its importance.*

M T. will model how to move ("groove") to this piece and explain the importance of movement and singing when trying to evoke a certain style or emotion.

GP T. will have S. stand up and move ("groove") to the beat of the piece. S. may also be asked to sing/hum the melody in order to hear the groove in their head as well.

GP S. will then play through "Under the Sea" again, keeping in mind the "groove" that they just moved to and/or sang. T. will listen for correctness and make suggestions as needed.

IA As a group, S. will perform "Under the Sea" from start to finish without stopping. S. will be given no more than 3 opportunities to accurately perform "Under the Sea" from start to finish with no more than 3 hesitations in tempo and style (i.e., making it "groove"). Grading of student accomplishment of the instructional objective of this lesson is done on a Satisfactory/Non Satisfactory basis.

C S. are congratulated on their efforts and progress, given suggestions of what they may need to continue working on in preparation for the final recording, and feedback on what they did well. The band will move on to the piece "Hollywood Milestones" and repeat the same process (i.e., working on the role of the performer through tempo and style).