

Name: Noah Wagar	Date: 2/6	Period: 1
Ensemble or Class: Women's Glee - Beginning treble choir	Lesson Topic: Warm-ups, sight-reading, music preparation for MPA	
Standards: (CCSS/NGSSS) - MU.912.S.3.5		
Long Term Goal: Increased sight-reading proficiency and song preparation for MPA		
Instructional objectives(s): Students will sight read a rhythmic exercise from past MPA examples with rhythms at a 90% accuracy. Students will perform <i>Bist du bei mir</i> and <i>Plena</i> from memory. Students will apply vocal techniques from warm-ups to MPA selections.		
Key Vocabulary None.	Instructional Materials/Resources/Technology: Piano, MPA sight-reading packet, solfege wall chart, smart board, sheet music	
Critical Thinking: What does healthy tone sounds like? How is the ensemble's tone in comparison to other groups? Am I accurately applying MPA guidelines to my performance of the piece? If not, how can I?	Lesson Structure: - Movement warm-ups - Breath, range, and ensemble warm-ups - Rhythmic Sight-Reading practice - MPA music rehearsal	
<u>ESE Modifications CPLAMS Access Points</u> None needed.		

Pacing:	Lesson/Rehearsal Procedures:	Assessment:
5 min	Movement warm-ups	Visually assess that every student is participating in the movement warm-ups.
1 min	<ul style="list-style-type: none"> - Stretch arms up one at a time - reach for the sky - Stretch shoulders - Squeeze face like a lemon, then pop it open like a grapefruit to stretch facial muscles - Bend back and roll up slowly - Countdown shaking limbs starting at 8 and going down to 1 	
1 min	Breath-warm-ups (usually a lip-trill/raspberry, could be a voiced consonant) <ul style="list-style-type: none"> - Start ~ Db-D major and go upwards by ½ step up to ~ A major making sure that the students are producing a steady buzz/raspberry/etc. with their air support. 	Aurally assess for common errors such as “punching” each note rather a steady stream, or for excess use of air. Also monitor for proper sound production.
2 min	Range warm-ups (5-4-3-2-1; [za]) <ul style="list-style-type: none"> - Start ~Db-D major and go upwards by ½ step up until upper range starts to sound unhealthy; give instruction based on the sound that is assessed; start again on G major and go downwards by ½ steps until lower range starts to sound unhealthy 	Aurally assess the upper and lower ranges of the ensemble, adjust technique and direction for navigating ranges as needed.
5 min	Ensemble-warm-ups (thirds-fifths-stepwise) <ul style="list-style-type: none"> - Standard unison warm-ups (taken from Mr. Dunn’s typical sight-reading procedures); Start all ensemble warm-ups in C major; unless it is a melodic sight-reading day. If so, start in the key of the example - Sing diatonic triads on solfege up to la-do-mi up and down 	Aurally and visually assess that the students are singing proper pitches and solfege; the students will also use hand-signs during these warm-ups.
5 min	Rhythm Sight-Reading <ul style="list-style-type: none"> - Example 2 from MPA Sight-Reading Booklet 2014 - Students will sight-read the example under the MPA sight-reading procedures. 	Aurally assess accuracy of rhythms. Visually assess students’ active participation.
40 min	MPA Music Rehearsal <ul style="list-style-type: none"> - This week’s goal with this piece to completely memorize the pieces form start to finish and to incorporate as many of the elements of MPA expectations as possible. Throughout the rehearsal, there will be some elements that come more easily than others. In aural assessment, it is important to choose the ones that are the most lacking and work primarily on those. 	Aurally assess students’ accuracy of memorization and language pronunciation.
20 min	<ul style="list-style-type: none"> - <i>Bist du bei mir</i> <ul style="list-style-type: none"> o Add more dynamic contrast to the piece throughout. The students should be observing written dynamics at the minimum. o Work on German word stress. Have the students think strong-weak on <i>Freuden, Sterben</i>, etc. 	Visually assess that each student is actively participating to their fullest even if they cant sing.
20 min	<ul style="list-style-type: none"> - <i>Plena</i> <ul style="list-style-type: none"> o Work on the Spanish language. Many students want to sing the Spanish the way they speak it. Wrong. Singing is different. Rounder, more unified vowels. o The parts that imitate instruments in a Hispanic band need to use more consonants on their fake syllables. Demonstrate the different instruments. 	