

# #Warm UP your Brain 1: More than Melody

## IN 2 PARTS

**PART 1:** Learning the notes

**NUMBER OF LESSONS:** 3

**TIME REQUIRED FOR EACH LESSON:** 15 minutes

**ROOM FORMATION:**

Standard band formation

**REPERTOIRE:**

[PRINT MUSIC] #Warm up your brain 1 by Jodie Blackshaw

*Key Vocabulary Terms:*

Concepts of Music	Octave	Timbre	Dynamics	Tempo	Crescendo	<i>mf</i>	<i>f</i>
Staccato	Tie & Slur	Rest	Articulation	Story Starter	Tutti	Soli	Layer-in

**MATERIALS:**

1. Print Music: Score & Parts
2. A pencil for every student
3. Structure cards (print 3 copies of each on different coloured paper where available)

## EDUCATIONAL OBJECTIVES for #Warm UP your Brain

**Ensemble:**

1. Ensure the student deems *all* concepts of music relevant during the creative process through the realisation of guided, creative music making stratagems;
2. Establish personal safety amongst peers in the ensemble rehearsal space;
3. Experience small group, student-led creating and performing opportunities that are respectfully shared and celebrated by the whole ensemble.

**Individual:**

1. Develop self-discipline in a changeable rehearsal space;
2. Cultivate musical independence and confidence through sharing and developing ideas in a small group, as well as performing in front of peers;
3. Understand the concepts of music through performing, responding and composing.

**Conductor:**

1. Establish familiarity of alternate room configurations with all participants;
2. Create successful student-led learning opportunities through the provision of appropriate tools and resources;
3. Enable a successful culture of student-led learning through trust, relaxed awareness and allowing students to learn through trial and error.

## SUGGESTED ACTIVE & REFLECTIVE TEACHING STRATEGIES

### LESSON 1: 15 MINUTES

#### LEARN (Standard band formation, sitting *with* instruments)

##### AS AN ENSEMBLE – Conductor on the podium

- Using Call & Response, teach the following rhythmic chant two measures at a time:



Dance like there's no - one look-ing at you\_ Dance like there's no one look-ing at you\_



Dance Wrig - gle Jive Groove Dance like it's on - ly you

- Model change in timbre and expressive techniques using silly/high/low voices with alternate tempi/dynamics/articulation etc... *Always two measures at a time.*

##### WORKING IN PAIRS

*Invite students to work with the person next to them:*

- Say it in your own way – one 'calls' the chant *two measures at a time*, the other responds using the same inflections etc..
- Swap roles.

##### AS AN ENSEMBLE – Conductor on the podium

*Whole ensemble say rhythmic chant in full.*

- Tap rhythm on leg/chair/stand WHILST saying the chant.
- Tap rhythm on instrument using key clicks/valves/sticks WHILST saying the chant.
- Don't say the word 'Dance' (but tap it). Say all other words.
- Don't say the word 'Dance' and 'you' (but tap it). Say all other words.
- Add your own variations (consider tapping some, saying some).

##### WORKING IN PAIRS

*Invite students to work with the person next to them:*

- Make up your own rules (what words to say *or not*, when to tap, when to say etc..)
- Share your rules with another 'pair' of students nearby (they maybe behind or in front of you).

##### AS AN ENSEMBLE – Conductor on the podium

- Whole ensemble TAPS the rhythm of the chant without saying it (don't conduct).
- Whole ensemble PLAYS the rhythm of the chant on the tonic of Concert B flat.
- Using the scale, change note every 2 measures ascending then descending.

**CONDUCTOR'S NOTE:** ONLY cue note change (single downbeat every 2 measures). No matter how tempting – do not beat time (please?). Allow the students to take care of the pulse by themselves. They can and they will if you step out of the way.

## LESSON 2: 15 MINUTES

### RECALL (Standard band formation *with* instruments)

#### AS AN ENSEMBLE – Conductor on the podium

1. Revise rhythmic chant learned in Lesson 1.
2. Using Concert B flat scale, play the rhythm of the chant. Change note every 2 measures ascending then descending. (See Conductor's Note in previous lesson).

### PLAY

1. Change notes every measure. If you have a student who is a keen kit drummer, invite them to add a standard rock beat of their choice. (Don't conduct time!). Alternatively, create your own groove using a Rock Tambourine (no skin).
2. Handout parts to #Warm UP your Brain 1 (OR have them placed in folders).
3. Review No. 2: Notes to Know.

#### WORKING IN PAIRS

*Invite students to work with the person next to them, preferably on the same instrument, and;*

1. Learn all the notes required to play the song (No. 2: Notes to Know);
2. Try and play the song together (note that the rhythm is the same as the chant).

**TEACHING TIP: Remember!** Students don't have to understand what each music symbol means. This is a familiarity exercise that *becomes* creative. If we get **too fussy** about the 'details', we lose the *flow* of learning and students quickly disengage. Don't labour this – let go and see what the students come up with 😊

Allowing students time to work things out for themselves is a powerful and highly under-utilised tool. **Yes** they will be chatty, **yes** it will be noisier and seem more out-of-control than what you are used to, **but** this is **HEALTHY!** You are building trust and developing self-discipline in your rehearsal space. Yay you!

#### AS AN ENSEMBLE – Conductor on the podium

#### Play the song – Introduce the concept of 'Story Starters' in your own words.

1. Invite students to number the measures of the song from 1-8. Get them to point to measure 1, then 3, then 5 then 7. This provides orientation and ownership.
2. Using call and response:
  - a. **CALL:** say the rhythm of the first measures 1-2
  - b. **RESPONSE:** have the ensemble play these measures back as written in the song  
Alternatively, you can play the measures on the piano (rather than saying them).
3. Continue through the song (measures 3-4; 5-6; 7-8).
4. Extend phrase length to 4 measures i.e. measures 1-4, then 5-8.
5. When confident, invite the ensemble to play the whole chant. Use breath and eyes **ONLY** to start them off. Gradually increase tempo. Goal tempo is ♩ = 144.

## LESSON 3: 15 MINUTES

### RECALL (Standard band formation *with* instruments)

#### AS AN ENSEMBLE – Conductor on the podium

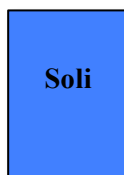
1. Invite students to say the chant on their own – without your assistance.
2. Revise Concert B flat scale (No. 1) using the chant (see Lesson 2: Recall)
3. Revise the song using call and response (as you did last lesson).

## PLAY

1. Play the Song.
2. **ADD** staccato articulation.
3. Play the Song at *Andante*.
4. **ADD** accent in measure 6.
5. Play the Song at *Allegro*.

## LEARN

1. Present three STRUCTURE components using own explanation.  
Use STRUCTURE Cards provided (see Addendum):



**DEFINITION** (*I know you know what these mean, I'm just making sure we are on the same page ☺*)

**TUTTI:** All play

**SOLI:** Solo group plays

**LAYER IN:** Divide the band into manageable groups (i.e. woodwinds, brass, percussion) and have them start at different times.

*For example:* Woodwind enter at measure 1, Percussion enter at Measure 3, and Brass enter at measure 5. All keep playing to the end, after they have entered.

**NOTE:** Each Structure 'card' represents once through the song (in this case, 8 measures).

*For example:* If the structure was Tutti – Soli – Tutti

Tutti = Whole ensemble plays measures 1-8

Soli = Soli group (*for eg.* woodwinds) plays measures 1-8

Tutti = Whole ensemble plays measures 1-8

2. Suggest an initial **Performance Structure** using only THREE cards.

*For example:* Tutti – Soli – Tutti

3. Play & discuss (how does that sound?)
4. Change order of Structure using the same THREE cards.
5. Play & Discuss (Discussion tip: Invite students to discuss with the person next to you - what they thought of that performance Structure. Share responses with ensemble.)

## CREATE (*with Structure*)

1. Extend to FOUR or FIVE cards (*for eg.* TUTTI – SOLI – LAYER-IN – TUTTI)
2. Play & Discuss (Work in pairs: which one do you like so far? why?)
3. Share response(s) with whole ensemble.

## WORKING IN PAIRS

*Invite students to create a new Structure with the person sitting next to them. Three instructions:*

1. Flip over part and write down Performance Structure ideas in No. 1 and 2.
2. Select pairs to share their creations. Write on the whiteboard (or sue cards if you have multiple sets printed)
3. Students vote on two variations to play.

**AS AN ENSEMBLE – Conductor on the podium**

1. Play the student variations & discuss.

CONDUCTING NOTE: ONLY cue Structure change. No matter how tempting – do not beat time. Allow the students to feel the pulse through the ensemble. If you can, cue with your eyes only – see how much they watch you 😊 Commence the song using breath.

Homework task:

Students are to create your own structure in boxes No. 3 and 4. (You don't have to use every box.)  
How else *do you think* can we change the music?

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*for*

#Warm UP your Brain 1\_Part 2

*Includes:*

- ☑ **LIVE** webinar with Jodie  
(recorded webinar available if the times don't suit you!)
- ☑ Curriculum links
- ☑ Student-led strategies
- ☑ Conducting & Teaching tips

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*(Hey... even composers have to eat!)*