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**Lesher Reflection**

1. **Procedures:** Describe the procedures in Mr. Perron’s class. For example, how do students enter and exit the classroom? How does Mr. Perron handle bathroom breaks? How does Mr. Perron facilitate transitions?

The students know to leave their back packs on the floor, grab their folders and sit on the risers when they enter the room. As the students exit, they know to put their folders away and grab their back packs/books. I am unsure of how Mr. Perron handled students needing to use the bathroom since no one asked during the time we observed. Before moving from one activity to the next, Mr. Perron let the students know what the next activity would be, told them to move, sit, or stand up with their music out, and then counted down from 10. For example, when Mr. Perron transitioned from warm-ups to sight reading excercises, he told the students they would sight sing, asked them to turn their attention to the bored and gave them 10 seconds to sit down and show him they were ready.

1. **Warm-Up Sequence:** List the warm-ups Mr. Perron uses in the class you observed. Do you feel like they have a logical sequence? Why are they ordered in the way they are?

Mr. Perron’s warm-ups did have a logical sequence or warming up his choir. Mr. Perron used the following sequence: body alignment/awareness, breath, vowels/diction, voice mechanics, range extension, listening/harmony, and sight singing. The warm-ups went from an uncomplicated task of stretching and posture to more complicated tasks such as singing harmony and sight singing. Moving from the breathing exercise to legato singing focusing on vowels reinforces that the breath supports the vocal cords. It makes sense that range extension exercises should be placed after singing long vowels and focusing on voice mechanics, because the students could potentially hurt their voices in doing range extension exercises before recalling the air and support it takes to sing.

1. **Warm-Up Techniques:** List some of Mr. Perron’s techniques for student improvement throughout the warm-up. How does he give feedback? How does he encourage the student’s to improve?

In warm ups, Mr. Perron would either provide students with feedback before the exercise when recalling what they sounded like previously. For example, Mr. Perron reminded the students not to scream when doing the roller coaster exercise and then he modeled what he wanted them to do. If Mr. Perron heard something that was incorrect, he would stop the choir, model by imitating their sound, asked students to describe what the sound needed, put this into formal vocabulary and then asked the students continue the exercise with the remedy. For example, in the voice mechanics exercise, he modeled the sound and asked the students what the problem was, the students told him it needed more of a soft pallet lift or in their terms “more attic.” Mr. Perron confirmed the answer and asked them to sing with “more attic” or by lifting the soft pallet.

1. **Music Literature Goals:** List the pieces the students worked on while you were at Lesher. What were

Mr. Perron’s goals for each piece in this rehearsal?

Mr. Perron had the students work on the *Star Spangled Banner* and *Come again! Sweet Love Doth Now Invite*. Mr. Perron’s goals for the *Star Spangled Banner* were to sing with good tone, modify vowels, and that the students would listen to each other for balance/blend. Mr. Perron asked the students to sing through the piece and then broke this process into small chunks. First, he noticed that there were some note issues in the men’s part and reviewed the part they were having trouble with. Second, Mr. Perron worked on the word free “land of the free” with the sopranos and asked them to change their vowel to fri (i as in sit). He also asked the altos and men to sing an elongated [i] (eat) rather than a spread [i] asked the students to fix the dipthong in the word wave.

For the second piece, *Come again! Sweet Love Doth Now Invite*, it was clear that Mr. Perron wanted the students to focus on rhythm. He pointed out that the students would not all be singing a rhythm together and modeled how it would sound. He asked the students to write in 1& 2& 3& 4& and had the students circle the numbers the words were sang on. After students were finished writing in the numbers, he asked the students to only say the numbers their notes were on. Once he knew the students accomplished that, he asked the students to transfer and use words instead of numbers. This plan was well scaffolded for the students.

1. **Rehearsal Techniques:** Describe some of the rehearsal techniques Mr. Perron uses to reach his goals?

Mr. Perron gave clear and short verbal instruction which allowed the students more time for singing. His pacing was excellent, the students were actively participating by singing or writing in counts about 90% of the time. Mr. Perron had specific and even measurable or obvious goals of what he wanted to accomplish in both warm-ups and in repertoire. We also saw Mr. Perron use a layered rehearsal technique in both *Come again!* and the *Star Spangled Banner* where he worked on rhythm or pitch before working on other goals. For example, in the *Star Spangled Banner* Mr. Perron worked on pitch errors before asking the students to adjust vowels and work on blend.

1. **Other Activities:** List some of the other activities Mr. Perron includes in the class.

Two interesting warm-ups that I have not seen used prior were Mr. Perron’s breathing exercise and his voice mechanics exercise. In the breathing exercise Mr. Perron asked his students to touch their ribs, their belly, their back, the inner-coastal muscles, breath, and then do a five note ascending scale on a neutral vowel, this increased their sense of how deep the breath should go before singing. The other warm-up, which helped to increase their sense of voice mechanics was “building a house” where the students used their hands to form an attic aka lifting the soft pallet, the basement aka dropping the jaw, and the walls/supports aka placing the tip of the tongue to the top of the teeth.

Mr. Perron varied kept his students busy by asking them to sit down when they were sight singing and working on *Come again!*, stand when they were singing, and he utilized the space in his room by asking the students to form a circle around the piano. Not only was this a great use of space, it also got the students moving and helped to keep them focused.

1. **Wrap-Up:** How will your observation from today inform how you will teach at Lesher?

Some of the biggest take-aways that will inform me how I will teach at Lesher, are that Mr. Perron taught with an incredible amount of energy and enthusiasm, kept students active, Mr. Perron had a clear plan, gave specific and concise feedback, and had an excellent understanding of the voice. I believe that teaching with energy and keeping the students active (as said above they were participating nearly 90% of the time) can help to engage the students and can help with classroom management. I noticed that by keeping the students actively engaged, there was very little time that the students were working note by note/part by part, Mr. Perron had few behavior problems. Mr. Perron also used very little verbal instruction which gave the students more time to sing and create music. Furthermore, Mr. Perron was knowledgeable in vocal pedagogy and was able to share his knowledge with his students while also creating ways his middle schoolers to relate to and understand.