



Teaching Candidate Name: Isaac Weiss **School:** Livonia Frost **Students' Grade Level:** 7 **Name of Ensemble:** Concert Band
Time needed: 30 m. **Subject/Content Area of Lesson:** Warmup, intervals and new note **Lesson Identifier:** N/A **Date:** 11/09/2020

LEARNING OUTCOMES	
STANDARDS ADDRESSED: <ul style="list-style-type: none"> • ART.M.III.6.3: Demonstrate knowledge of the basic principles of rhythm, simple meter (2/4, 3/4, 4/4), and the intervals of a major scale. • ART.M.I.7.5: Sight read basic melodies in treble and bass clefs, using combinations of whole, half, quarter, eighth, sixteenth, and dotted notes and rests; in simple meter. 	
OBJECTIVES & OUTCOMES	ASSESSMENTS: FORMATIVE & SUMMATIVE
<ul style="list-style-type: none"> • SWBAT visually identify intervals on the five-line staff. • SWBAT identify one additional note on the staff and play it on their instruments. 	<ul style="list-style-type: none"> • Interval understanding will be checked by calling on students to write interval names during lesson. • New note will be assessed aurally in context.
THE LEARNER & LEARNING ENVIRONMENT	STRATEGIES FOR STUDENT SUPPORT & SUCCESS
STUDENTS: “Concert Band” is the name for 7 th grade band at Frost. This is one of two Concert Bands this year. Most began their instruments at another school in 6 th grade, but even among those, one student did not know which hand to put on the top half of the clarinet, and several others had barely more of a head start. In the one month of face-to-face classes so far, we have made great progress with the method book and are already developing a quality ensemble sound.	ENGAGEMENT: As always, the shared goal of making music will be a factor. The warm-up and tuning are fundamentally about engagement, getting everyone on board with the unified ensemble. The relevance of intervals will be explained through reference to familiar tunes. REPRESENTATION: Intervals will be explained using technology as well as hand-drawn. The new note will be represented visually (in the method book) and aurally (when the students play). ACTION AND EXPRESSION: Students will play the note, answer questions about intervals, and hand-write in their books.
MATERIALS & CLASSROOM: Each student occupies a six-foot square marked in tape. The classroom is equipped with a video projector. Students have individual copies of Sound Innovations Vol. 1 and our custom-made Guide to Success supplemental book.	ENVIRONMENT: Each student occupies a six-foot square marked in tape.
INSTRUCTIONAL PRACTICE	
<i>Utilize HLP, incorporate principles for UDL, and development of SEL as appropriate</i>	
A. Introduction – Engaging Students, Activating Prior Knowledge, and Setting Lesson Goals 15 minutes needed <ul style="list-style-type: none"> • Announcements from Mr. Rais • Listening excerpt: Wynton Marsalis playing Haydn Trumpet Concerto Mvt. III with English Chamber Orchestra. Students utilize listening journal to note thoughts during video, then brief discussion afterwards. 	



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B. Instructional Sequence: Engaging Students in Actively Constructing Deep Understanding

30 minutes needed

Time	Music	Instrument	Measures	Objectives	Method	Assessment
7:45	GtS p. 38, "Foundation Warm-Ups Set #2"	All	All	Practice tone quality and unified articulation	Play down the page, stopping and starting if necessary to fix poor ensemble playing	Is the sound quality good, with no one playing ahead or behind?
7:52	N/A	All, in stages	N/A	Tune	With clarinet as a reference, tune in an orderly fashion, bringing in one group at a time until all are playing, with teacher circulating to give feedback.	Check in choirs (e.g. woodwinds, low brass) to ensure tuning issues were fixed
7:55	SI book 1 #59, "Sounds New"	All	All	Learn concert G extending the bottom of the range	All set up fingering and play the new note together until unified. Take 60 seconds (with timer) to woodshed whole study, then play together. If rhythm fails, clap and count to fix.	Are 100% of students playing the same notes at the same time?
8:00	musictheory.net lesson 30 "Generic Intervals" and SI book 1 #60, "Interesting Intervals"	All	N/A	Learn the definitions of intervals and how to visually identify them	"What do Star Wars and Twinkle Twinkle have in common?" Give auditory example of perfect fifth, explain the concept by playing through a scale in between and counting to five. Then go step-by-step through musictheory.net lesson 30.	Replicating study on board and calling on various students to help fill in blanks, "find the measure with the 3 rd ," etc.

C. Closure –Summarizing and Synthesizing Students' Learning

0 minutes needed

- N/A, lesson continues with dynamics review by Mr. Rais

PROFESSIONAL RESPONSIBILITY (Teacher Reflection)

This lesson as it was taught bore little resemblance to the plan above. Livonia Public Schools gave 0 business days' notice that classes would be online starting Monday. Just before this class started, students were still showing up to school and having to be turned away.

With the reversion to remote learning, warming up and tuning were dropped; checking the new note had to be done one person at a time; the four-measure study was played with mics muted along with a recording, and only a few people could be checked; and the entire 60



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minutes of synchronous class time was taken up.

There were, naturally, problems of slow internet and unresponsive microphones, but all students were participating and doing their best. Not too much time was lost in waiting, but even so, I felt that during the period when we were learning the new note, a minority of the time was spent actually helping students. I'm not sure what could be done to make it run smoother; we were already going in a predetermined order, so everyone knew when to get ready and most were prompt. Perhaps if I did it again I would only ask people who were having trouble to unmute, and trust everyone else without hearing them.

I did something similar to that with the study. After playing through it inaudibly, I asked for them to rate their success in the chat with a number 1–5, and then asked those with 3's to unmute. (Only one person rated his success as low as a 2, and that was because he had just come back to the U.S. after spending nearly the whole semester in Colombia.) This was productive, and went much as it would in a real-life rehearsal. One flute student in particular who was breathing after every measure made progress at carrying the phrase longer. While working with the handful of individuals, I asked everyone else to continue to play along (whereas ordinarily I would ask them to finger silently) in order to hopefully not waste their time.

The interval lesson went smoothly, although there was not time for the writing part during synchronous instruction.

The most interesting thing that happened was during the course of learning the new note, a low concert G, extending the bottom of the range for everyone. One trumpet student produced a pitch *too* low (this student has previously struggled to hit upper partials). I spent a few minutes working with him, trying different strategies, and did not quite get him to the point of consistently hitting solid pitches. One obvious strategy that I didn't think of was buzzing on the mouthpiece alone; the next time this comes up I will try that with him.