

Lesson Plan: Intonation - Lesson 1

Academic Standards & Rationale

MINNESOTA ACADEMIC STANDARDS (MAS):

1. 9.1.2.3.2 (Music, Artistic Foundations) Sing alone and in small and large groups (multipart), or play an instrument alone and in small and large groups, a variety of music using characteristic tone, technique and expression.
2. 9.3.1.3.1 (Music, Artistic Process: Perform or Present) Rehearse and perform an existing single complex work or multiple works of music from a variety of contexts and styles alone and within small or large groups.
3. 9.3.1.3.2 (Music, Artistic Process: Perform or Present) Revise performance based on artistic intent, and using multiple sources of critique and feedback.
4. 9.1.1.3.1 (Music, Artistic Foundations): Analyze how the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts are combined to communicate meaning in the creation of, performance of, or response to music.

Instructional Goals & Objectives

INSTRUCTIONAL OBJECTIVES FOR STUDENTS:

By the end of the lesson, students will be able to make observations within a rehearsal of ensemble repertoire, as well as use content specific vocabulary/academic language to explain ensemble and individual intonation. Students will explain the importance of intonation in individual and ensemble performance, as well as distinguish poor intonation from successful intonation. Additionally, students will demonstrate improvement and revision of performance of ensemble repertoire in categories of intonation and note selection through individual and large group performance.

Instructional Resources & Materials

ENSEMBLE MUSIC:

- Ensemble Repertoire: *The Star-Spangled Banner* by Francis Scott Key (arr. Steve Olsen)
- Ensemble Fundamental Warm Up Packets/Scale Sheets

ADDITIONAL INSTRUCTIONAL RESOURCES & MATERIALS:

- InsTuner (tuning application on iPads)
- Instruments
- iPads
- Google Slides on Intonation
- Bubble Map Worksheet
- Portsmouth Sinfonia performance of *In The Hall of the Mountain King*: <https://www.youtube.com/watch?v=-wiRivDMIYM>
- Emory Youth Symphony Orchestra performance of *In the Hall of the Mountain King* (Edvard Grieg): <https://www.youtube.com/watch?v=G1gm5FyHpw0>
- Computer/Audio equipment
- White board/markers
- Paper and pencils

Assessments

FORMATIVE ASSESSMENTS:

The first formative assessment in this lesson are student responses to both recordings of *In the Hall of the Mountain King*, as well as through a “think-pair-share” on their responses. Students’ understanding will be evident by their usage of relevant musical vocabulary terms, as well as their ability to express their observations both verbally and in writing. The writing that students participate in during the “think” portion of the discussion serves as a written record of student understanding.

The second formative assessment is students’ completion of a bubble map that defines intonation and its counterparts. Completion of this map with correct terminology and definitions demonstrates students’ understanding of the lesson’s central focus.

SUMMATIVE ASSESSMENTS:

The summative assessment in this lesson is a journaling exercise in which students observe and describe intonation both individually and as an ensemble. If students are able to make observations on intonation and use appropriate academic language, they are demonstrating the completion of both the lesson objectives and central focus: to improve intonation through improving knowledge/skills, contextual understandings, and artistic expression. Students will monitor their learning by completing the journaling activity, as well as ensuring they are using academic language appropriately.

ADDITIONAL CHECKS FOR STUDENT UNDERSTANDING:

Additional forms of checking for student understanding include observing for student participation in discussion, as well as using thumbs-up thumbs-down method, and/or five finger confusion/mastery method to gain insight on level of understanding. However, these are not recordable forms of understanding, so they will be used to help guide the lesson according to students’ needs.

Instructional Strategies & Tasks: Lesson Plan

PART ONE: Introduction

Welcome students to class! Ask students to listen to both the Portsmouth Sinfonia and Emory Youth Symphony Orchestra recordings and write about what they hear in terms of the creation of sound, the quality of performance, and intonation in each recording. After recordings conclude, ask students to participate in think-pair-share on the video. Prompt the discussion by asking what makes Portsmouth Sinfonia’s version of *In the Hall of the Mountain King* much less enjoyable than the other, particularly in terms of the intonation. Encourage students to use music terms that they know. The “think” portion of the discussion are the responses students recorded during the videos. After students share their ideas with a partner, ask for responses in a full group discussion. Write student responses on the board. Feedback in this portion of the lesson is verbal through discussions on the recordings.

Explain that while the Portsmouth Sinfonia example of poor intonation is humorous, this level of intonation in ensemble performances affects the overall impact that the music has on an audience. State the objective for the day’s lesson: to understand the importance of quality

intonation and to assess our own intonation as an ensemble.

PART TWO: Lesson Body

Begin this portion of the lesson by instructing students on the fundamentals of intonation through Google slides and recordings. Instruct students on the creation of sound/sound waves, the definition of frequency, and how it relates to ensemble performance. Demonstrate the beats that occur when two pitches are out of tune by sounding A440, A450, and both tones simultaneously. Explain that this experience is what occurs when ensemble members perform out of tune.

Using an adapted bubble map, students will be introduced to new vocabulary. This map will be displayed in the front of the room, as well as on a handout for each individual student. Students will write “intonation” with their own definition of the word in the center, and will work as a class to explain words that describe intonation. Students will work to fill out the bubble map to gain an understanding of the new vocabulary terms. Vocabulary terms include: frequency, sharp, flat, in tune, note accuracy, tendencies, tuner. Definitions should be similar to:

- Frequency: The number assigned to every pitch. The higher the frequency, the higher the pitch. The lower the frequency, the lower the pitch.
- Tendency: How a note/instrument tends to sound.
- Sharp: When the frequency/pitch is higher than it is supposed to be.
- Flat: When the frequency/pitch is lower than it is supposed to be.
- In tune: When two frequencies are the same.
- Tuner: Tool used to assist in tuning instruments.
- Note Accuracy: Performing the correct notes.

After discussion on terms, have students take out their warm up materials. Warm up the ensemble using the fundamental packet. After a brief warm up, tune to the tuba and add in each section. Ask students to experiment and make adjustments to their instruments if they hear poor intonation. Explain that the next day’s rehearsal will cover tuners and tendencies. With time remaining, rehearse *The Star-Spangled Banner*. In this rehearsal, ask students to listen for intonation errors. Using the scaffolding method, guide students’ learning by selecting moments with intonation difficulties and demonstrating the process of adjusting pitches. Feedback on student learning and progress within this section of the lesson includes verbal feedback in terms of discussion on vocabulary terms, performance in rehearsal, and in response to student commentaries on intonation in the rehearsal.

PART THREE: Retention for Mastery

At the end of the lesson, thank students for their hard work. Explain that the next class period will go in depth on how to use a tuner, and adjustments to raise and lower pitches on each instrument. Express the importance of understanding intonation and the effect it has on performances. Ask students to take the final minutes of class to journal about their observations on intonation, both individually and as an ensemble, from the rehearsal. Students should include ideas on how the ensemble or individual could improve intonation for the next rehearsal/performance. Collect all journals and bubble maps before students leave. If needed, students may continue their journal outside of class and turn in at the beginning of the next class period. Written feedback will be provided on these journal entries.

Lesson Plan: Intonation - Lesson 2

Academic Standards & Rationale

MINNESOTA ACADEMIC STANDARDS (MAS):

1. 9.1.2.3.2 (Music, Artistic Foundations) Sing alone and in small and large groups (multipart), or play an instrument alone and in small and large groups, a variety of music using characteristic tone, technique and expression.
2. 9.3.1.3.1 (Music, Artistic Process: Perform or Present) Rehearse and perform an existing single complex work or multiple works of music from a variety of contexts and styles alone and within small or large groups.
3. 9.3.1.3.2 (Music, Artistic Process: Perform or Present) Revise performance based on artistic intent, and using multiple sources of critique and feedback.
4. 9.1.1.3.1 (Music, Artistic Foundations): Analyze how the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts are combined to communicate meaning in the creation of, performance of, or response to music.

Instructional Goals & Objectives

INSTRUCTIONAL OBJECTIVE(S) FOR STUDENTS:

By the end of this lesson, students will be able to effectively use a tuner/tuning application to tune their instrument. Students will be able to self-assess individual intonation and note accuracy, as well as understand and utilize the adjustments that can be made to their instrument to improve their intonation. Through this growth in knowledge/skills in intonation, students will be able to demonstrate both individual and ensemble improvement in intonation and note accuracy in their ensemble repertoire. Through observations of these rehearsals, self-critique, and teacher feedback, students will revise both individual and ensemble performance of their concert repertoire in rehearsal.

Instructional Resources & Materials

ENSEMBLE MUSIC:

- Ensemble Repertoire: *The Star-Spangled Banner* by Francis Scott Key (arr. Steve Olsen)
- Ensemble Fundamental Warm Up Packets/Scale Sheets

ADDITIONAL INSTRUCTIONAL RESOURCES & MATERIALS

- InsTuner (tuning application)
- Instruments
- iPad (school issued for students)
- Kahoot! Quiz
- Paper and pencils

Assessments

FORMATIVE ASSESSMENTS:

The first formative assessment in this lesson is students' participation in the trivia game "Kahoot!". Questions in the trivia game are based upon defining vocabulary terms that were

discussed in the previous lesson. Student responses will be displayed on the screen which demonstrates student understanding of the lesson concepts. Discussions will occur after each question based upon student responses to ensure that students understand each vocabulary term and how it relates to intonation.

The second formative assessment in this lesson is a tuning exercise in which students are responsible for tuning their own instrument, as well as assisting their section to improve intonation. Students will use the knowledge they gained in using a tuner to assist them throughout this assessment. Improvement of intonation in both of these aspects of the exercise demonstrates student learning.

SUMMATIVE ASSESSMENTS:

The summative assessment in this lesson is the completion of the journaling exercise after rehearsal, in which students observe and reflect upon intonation both individually and as an ensemble. Students are expected to be able to make observations on intonation, how it has improved, how it can continue to improve, and use appropriate academic language from both this lesson as well as the previous lesson. If this occurs, then they are demonstrating the completion of both the lesson objectives and central focus: to improve intonation through improving knowledge/skills, contextual understandings, and artistic expression. Students will monitor their learning by completing the journaling activity, as well as ensuring they are using academic language appropriately.

ADDITIONAL CHECKS FOR UNDERSTANDING:

Additional forms of checking for student understanding include observing for student participation in discussions, as well as the thumbs-up thumbs-down method and/or the five finger confusion/mastery method. However, these are not recordable forms of understanding, so their usage will only be used to help guide the lesson according to students' needs.

Instructional Strategies & Tasks: Lesson Plan

PART ONE: Introduction

Welcome students and ensure that each student has their iPad/mobile device. If they do not, they can look on with a partner. Walk through how "Kahoot!" works as a trivia game - first correct answer receives the most points, points accumulate throughout the game. Additionally, explain that students must create an appropriate username as inappropriate names will be removed, and how to physically read and respond to the trivia questions. Feedback for student learning in this first learning segment will include verbal feedback throughout the trivia game. The trivia questions include:

- "What is intonation?" (Playing in tune), "What does frequency mean?" (The number assigned to a pitch, the high pressure points in a wave within a second), "What tool can we use to tune?" (A tuner), "When a note sounds higher than it should, it is..." (Sharp), "When a note sounds lower than it should, it is..." (Flat), "When two notes match in frequency they are..." (In tune), "Pitch tendency means..." (How a pitch tends to be ie. flat/sharp), "The number one way for us to play in tune is..." (Note accuracy), "Tuning is..." (Fun, important, something we need to work on, easy).

PART TWO: Lesson Body

Begin this portion of the lesson with a discussion on how to make adjustments for each

instrument. Distinguish the differences between brass and woodwind instruments, as brass instruments have tuning slides and woodwind instruments do not. Ask for student participation in the discussion on how each instrument can adjust for both sharpness and flatness.

After students have an understanding of how to adjust their instruments, introduce students on how to use a tuner, using InsTuner. Have students each pull up the app on their iPads. Ask for a student volunteer to help demonstrate how a tuner functions. Have the student play a concert Bb, then ask students what their tuners displayed. During this demonstration, students should discover that if a note is flat, this specific tuner displays below the pitch, sharp is above the pitch, and in tune the note turns green. Using their knowledge from the previous discussion on adjustments, ask students how the volunteer's pitch can be altered through adjustments on their instrument. If time, ask for a second student volunteer from the opposite instrument family to ensure understanding of both brass and woodwind adjustments. Be sure to check for understanding throughout this section of the lesson with either the five finger method or thumbs-up thumbs-down method, as this may be unfamiliar for many students. After these discussions and demonstrations, warm up the band using their scale sheet and fundamental packet to get warm air through instruments. Ask students why playing their instruments is important before tuning - determine that having warm air through their instruments leads to a more accurate intonation reading on a tuner, as well as sound within the ensemble.

Once warm ups have concluded, lead students through a tuning exercise. Have each section tune one at a time with a tuner, starting with the "section leader" or principal player. Each section should help one another make appropriate adjustments. Float around the room to supervise the process and check for understanding with each section. Once complete, have each section play and match their concert Bb. Ask other students to listen to the tuning section and observe intonation - make comments for adjustments if necessary. After each section has tuned, fully tune as a band starting with tuba/low brass and adding in sections after adjustments are made. Assist with adjustments if needed.

For ensemble rehearsal, review all work on intonation through rehearsal of *The Star-Spangled Banner*. Review difficult notes, stop for adjustments if necessary. Pay specific attention, and provide feedback if necessary, on the "sound pyramid" - ensuring that the band sounds equally balanced, as well as in tune. Ask for students to observe and listen for their intonation, to compare to the previous rehearsal, and to brainstorm any possible improvements that could be made. Opportunities for feedback on student learning and progress will include verbal feedback throughout the lesson in terms of discussion on vocabulary terms, performance in rehearsal, and in response to student commentaries on intonation throughout the rehearsal.

PART THREE: Retention for Mastery

To conclude the lesson, thank students for their continued efforts in these rehearsals. Explain that the next lesson will be a summary of concepts learned in the past two class periods by performing all concert repertoire. As a closing exercise, ask students to further their journal entries from the previous lesson, specifically comparing how/if the ensemble or individual's intonation has changed, how the ensemble/individual can continue to improve in terms of intonation and note accuracy, and which adjustments and tuning techniques would be necessary to improve. Collect all journals, but if needed, students may continue their journal outside of class and turn in at the beginning of the next class period. Written feedback will be provided on journal entries that students create.

Lesson Plan: Intonation - Lesson 3

Academic Standards & Rationale

MINNESOTA ACADEMIC STANDARDS (MAS):

1. 9.1.2.3.3 (Music, Artistic Foundations): Use electronic musical tools to record, mix, playback, accompany, arrange or compose music.
2. 9.1.2.3.2 (Music, Artistic Foundations): Sing alone and in small and large groups (multipart), or play an instrument alone and in small and large groups, a variety of music using characteristic tone, technique and expression.
3. 9.3.1.3.1 (Music, Artistic Process: Perform or Present): Rehearse and perform an existing single complex work or multiple works of music from a variety of contexts and styles alone and within small or large groups.
4. 9.3.1.3.2 (Music, Artistic Process: Perform or Present): Revise performance based on artistic intent, and using multiple sources of critique and feedback.

Instructional Goals & Objectives

INSTRUCTIONAL OBJECTIVE(S) FOR STUDENTS:

By the end of the lesson, students will be able to effectively tune their instrument both with and without the use of technology/tuning applications. Students will deepen their ability to make observations within a rehearsal of ensemble repertoire, as well as use content specific vocabulary/academic language to explain ensemble and individual intonation. Additionally, students will demonstrate improvement and revision of performance of ensemble repertoire in categories of intonation and note selection based on self-critique, observations, and teacher feedback through the medium of individual and large group performance. Finally, students will be able to successfully use technology to record their individual performances of ensemble repertoire.

Instructional Resources & Materials

ENSEMBLE MUSIC:

- Ensemble Repertoire: *With Quiet Courage* by Larry Daehn (© Daehn Publications 1995), *Sweet Like That* by Christopher Theofanidis (© Christopher Theofanidis 2011), *The Star-Spangled Banner* by Francis Scott Key (arr. Steve Olsen)
- Ensemble Fundamental Warm Up Packets/Scale Sheets

ADDITIONAL RESOURCES & MATERIALS:

- InsTuner (tuning application)
- iPads
- Instruments
- Paper and pencils

Assessments

FORMATIVE ASSESSMENTS:

The first formative assessment in this lesson is a tuning exercise in which students are responsible for tuning their own instrument, as well as assisting their section to improve intonation. This assessment was used in the previous lesson, and is used within this lesson as a

review of material. Students will use the knowledge they gained in using a tuner to assist them throughout this assessment. Improvement of intonation in both of these aspects of the exercise demonstrates student learning.

The second formative assessment is students' performance in rehearsal. Students will summarize their learning of intonation and note accuracy in the performance of both the *Star-Spangled Banner* as well as their concert repertoire (*Sweet Like That* and *With Quiet Courage*). Students' ability to perform these pieces with an improved intonation and amount of note accuracy demonstrates their completion of the lesson objectives and central focus, through combining their knowledge/skills, contextual understandings into artistic expression in performance.

SUMMATIVE ASSESSMENTS:

The first is a final journaling exercise in which students observe and describe intonation both individually and as an ensemble. These observations should be compared to the previous two lessons, and include suggestions for improvement in future rehearsals. If students are able to express their observations on intonation using appropriate academic language, they are demonstrating the completion of both the lesson objectives and central focus: to improve intonation through improving knowledge/skills, contextual understandings, and artistic expression.

The second summative assessment in this lesson is students' submission of a recording of *With Quiet Courage*, along with a rubric in which students self-assess their intonation and note accuracy. This assessment combines the knowledge/skills and contextual understandings on intonation gained throughout the learning segment and applies it to artistic expression in performance. Students will compare their performances of *With Quiet Courage* and *The Star-Spangled Banner*, responding to the improvements made and changes still necessary to achieve successful intonation. Students' ability to use technology to perform and record pieces, then analyze and describe their intonation demonstrates an understanding of both the lesson objectives and the central focus of the unit.

ADDITIONAL CHECKS FOR STUDENT UNDERSTANDING:

Additional forms of checking for student understanding include observing for student participation in discussion, as well as using thumbs-up thumbs-down method, and/or five finger confusion/mastery method to gain insight on level of understanding. However, these are not recordable forms of understanding, so they will be used to help guide the lesson according to students' needs.

Instructional Strategies & Tasks

PART ONE: Introduction

To begin the lesson, review vocabulary terms learned over the past two lessons. Ask students to define the central focus of the unit (intonation) and define related terms by providing the term and asking for the definition, providing the definition and asking for the term, and asking for terms without any prompting. Terms include: frequency, sharp, flat, in tune, note accuracy, tendencies, tuner.

Once terms are reviewed, warm up the ensemble using the fundamental packet and scale sheet. Using these materials, guide students on the creation of warm, rich sounds and ask for effort in beginning to improve intonation, even before tuning as an ensemble. Have ensemble hold out notes that are particularly difficult in terms of intonation. Use the scale sheets as a version of technical performance that still requires effort in intonation and note accuracy, if not more effort than lyrical excerpts. Describe the need for intonation in all forms/styles of music throughout the warm up. After the ensemble has warmed up, repeat the tuning exercise from the previous lesson. Have each section tune one at a time with a tuner. Each section should help one another make appropriate adjustments. Visit each section to supervise the process and check for understanding. Remind students that silence, when not performing, is necessary to effectively tune. Once complete, have each section play and match their concert Bb. Ask other students to listen to the tuning section and observe intonation - make comments for adjustments if necessary. After each section has tuned, fully tune as a band starting with tuba/low brass and adding in sections after adjustments are made. sections help each other. Once done, fully tune as a band using the tuba as a reference point. Assist students in making adjustments.

PART TWO: Lesson Body

To begin the ensemble rehearsal, share ideas that were expressed in student journals from the previous rehearsal. State each response, and discuss responses with students - have students elaborate on how these responses can occur within a rehearsal, and how individually and as an ensemble these changes can be made possible. Responses include:

- “We can do more with dynamics.”, “We need to remember the sound pyramid”, “More clarinet sound”, “Less flute sound on high notes”, “We should practice.”, “We sounded better after we tuned.”, “We can tune more”.

For ensemble rehearsal, review work on intonation through rehearsal of *The Star-Spangled Banner*, similar to the previous lesson. Review difficult notes, stop for adjustments if necessary. Pay specific attention, and provide feedback if necessary, on the “sound pyramid” - ensuring that the band sounds equally balanced and in tune. However, this lesson will also add rehearsal time on concert repertoire (*Sweet Like That* and *With Quiet Courage*) that have not been rehearsed in the past two lessons. Use this time as a “run-through” rehearsal to provide students with an understanding of where their intonation and note accuracy is in less familiar pieces. Throughout the lesson, ask for students to observe and listen for their intonation, to compare to the previous rehearsal, and to brainstorm any possible improvements that could be made. Hold opportunities for discussion after repetitions of excerpts within pieces and full run-throughs. Feedback on student learning and progress will include verbal feedback throughout the lesson in terms of discussion on vocabulary terms, performance in rehearsal, and in response to student commentaries on intonation throughout the rehearsal.

PART THREE: Retention for Mastery

To conclude the lesson, thank students for their work in the past rehearsals and throughout the unit. As a closing exercise, ask students to further their journal entries from the previous two lessons, specifically comparing how/if the ensemble or individual's intonation has changed, how the ensemble/individual can continue to improve in terms of intonation and note accuracy, and which adjustments and tuning techniques would be necessary to improve. Ask students for specific comparisons between performance of *The Star-Spangled Banner* and concert repertoire in terms of intonation and note accuracy. Collect all journals, but if needed, students

may continue their journal outside of class and turn in at the beginning of the next class period. Written feedback will be provided on this final journal entry. Students will receive the journals at next rehearsal.