

## Somerville High School

### Observation 1

**Your Name:** Amanda Satterfield

**Date:** 25 April 2023

**Lesson Title/Name of Song:** SHS Band Class - Warm Up & *Hunchback of Notre Dame* - "Topsy Turvy"

#### **Lesson Objectives/Instructional Outcomes.**

*Outline the concepts, knowledge, skills or applications that students will be able to demonstrate upon completion of this lesson. Objectives may be stated in the form of a critical question students should be able to answer.*

- 1) Students will be able to change tempo in a full group setting (either rit. Or accel.) in "Topsy Turvy"
- 2) Students will be able to articulate between legato, staccato and accented notes in "Topsy Turvy"
- 3) Students will be able to recognize melody parts and adjust their playing for the melody to pop out of the ensemble texture in "Topsy Turvy"
- 4) Students will be able to demonstrate dynamics for their corresponding parts in the music, particularly in m.110-118 and m.126 to the end of "Topsy Turvy"

#### **Relationship to Overarching Learning Goals**

*How does this lesson support enduring understandings and build upon previous knowledge? How does this lesson support the next lesson in the instructional sequence?*

This lesson supports continued work on different styles of Remingtons and various chorales that we have been working over the last few weeks. It also supports work we have done on the chromatic scale over the last few weeks. This lesson supports the next lesson in the instructional sequence by working to complete the 3rd movement of "The Hunchback of Notre Dame"; this will be connected back to the 1st movement and most likely played in the concert in a few weeks

#### **Instructional Materials/Resources:**

*List all materials and resources required by the teacher and/or students. Include preparation and special instructions that should be in place at the start of the lesson.*

- 1) Phone tuning app (for baritone)
- 2) "Habits of a Successful Musician" book - Chorale #3 on pg. 9
- 3) Copy of the chromatic scale sheet music
- 4) Copy of the score for "Hunchback of Notre Dame"
- 5) Baton (optional)

#### **Methods and Instructional Strategies**

*Demonstrating SMK's and PST's: Content and pedagogical knowledge.*

#### **Anticipated Student Misconceptions:**

- 1) Tempo changes - accelerando/ritardando
- 2) Trouble with chromatic passages
- 3) Difficulty sight reading with rhythmic and pitch accuracy
- 4) Isolated note at the end of the movement
  - a) Incorrectly placing this note

#### **Concept Prerequisites (previous knowledge required):**

- 1) How to properly tune students' respective instruments
- 2) How to play the chromatic scale on students' respective instruments
- 3) How to play a Remington
- 4) The ability to read Western notation
- 5) Knowledge of accelerando/ritardando
- 6) How to achieve different articulations on students' respective instruments (staccato, legato, accent)

#### **Introduction/Doorway in:**

*How will you draw the students in?*

1. Tuning is the usual start of the daily routine

- a. Maybe ask a question though to break the ice? (Is cereal a soup?) (When was “The Hunchback” written by Victor Hugo?)

**Instructional Activities:**

*Includes questioning techniques, grouping strategies, pedagogical approaches.*

1. Tuning
  - a. First to concert B flat for the brass
  - b. Then to concert A for the woodwinds
  - c. Then back to B flat for everybody
2. Breathing
  - a. Triangle breathes using 4s
  - b. In for 4 out for 4
  - c. In for 4 out for 8
  - d. In for 4 out for 12
3. Chorale #3 (for sight-reading and blend)
  - a. Review beginning (from yesterday)
  - b. Make it through lines 2 and 3
4. Chromatic scale as quarter notes (lots of chromatic notes in “Topsy Turvy”)
  - a. First full scale
  - b. Chromatic remington going up and down today (versus just up yesterday)
5. Hunchback of Notre Dame, mvt. III - “Topsy Turvy” \*\*\*working backwards
  - a. M. 126 to the end
    - i. Articulations for melody people (bass line plays while flutes/trumpets sing?)
    - ii. Dynamics
    - iii. Ending together → maybe add something in to do on the beat 4 rest
  - b. M. 118 to the end
    - i. Accelerando is focus while keeping same articulations
  - c. M. 110 to the end
    - i. Sforzandos
    - ii. Alto sax and trumpet melody line
  - d. If time, go back to the beginning of mvt. III one time and run through to the end?

**Culminating Activity:**

*How will the students demonstrate their learning?*

Students will demonstrate their learning throughout the lesson in individual opportunities to sing or play instruments.

1. A run through from mvt. 3; this will showcase their work in later phrases while also working on connecting the whole movement together

**Differentiation According to Student Needs:**

*Indicate the strategies you will use to address diverse student learning needs. Include accommodations for students with an IEP or 504, cultural, or linguistic needs.*

For students with auditory needs:

1. I will make sure to project my voice + use eye contact
2. I will make sure to speak slowly
3. I will repeat directions when necessary

For students with attentional needs:

1. I will make sure to switch up tasks fairly often and limit speech

For students who may experience anxiety:

1. I will provide an agenda on the board to mitigate nervousness about the course/sequence of the lesson
2. I will promote a low-stakes and comfortable environment

For students with linguistic needs or may need visuals:

1. I will also make sure to emphasize the usage of my body
2. (I will also speak slowing and repeat things as stated for students with auditory needs)

**Assessment (Formative and Summative):**

*Indicate the type of assessment most appropriate. For example, sample questions, tests, rubrics or other.*

Formative: Small chunk run throughs, gauging how students are doing verbal/with thumbs up.

Summative: Run through of mvt. 3 at the end of rehearsal

**Framework Alignment:**

*Indicate the MA Arts Standards covered in this lesson. Creating, performing, Responding and Connecting.*

1. **Organize and develop artistic ideas and work.** Record decisions about accuracy of written music (e.g., adding reminder of key signature, or indicating beat subdivisions for a difficult rhythm). (N.M.Cr.02)
2. **Refine and complete artistic work.** Refine musical interpretations exploring different elements (e.g. dynamics and articulations). (N.M.Cr.03)
3. **Develop and refine artistic techniques and work for presentation.** Perform with accuracy and expression works from the vocal or instrumental literature with a level of difficulty of 2, on a scale of 1 to 6; or a comparable scale. (N.M.P.05)