

Secondary General Methods Lesson Plan Template

<u>Date:</u> 3/14/23	<u>Class:</u> Music Theory 1	<u>Period:</u> 1
<u>Unit or Strand Title:</u> <i>Unit 8, Lesson 33: Interval Construction and Recognition</i>		
<u>Lesson Title:</u> Multimodal Interval Construction/Recognition Activity		
<u>Focusing Question:</u> How can we learn to construct, recognize, and contextualize musical intervals by reading, writing, playing, singing, and using prior knowledge? How does this baseline knowledge allow us to understand the inner-workings of music?		
<u>Description:</u> Using concepts from the <i>Alfred's Essentials of Music Theory</i> workbook, students will learn to construct and identify all musical intervals by participating in a rotating station activity, working in small groups to write down, visually interpret, express on the piano, express vocally, different intervals, breaking them down to the half-step level, and making associations between the visual, kinesthetic, and aural contexts in which intervals reside.		
<u>Lesson Objectives:</u> <ul style="list-style-type: none"> - SWBAT distinguish between a sharp, flat, and natural symbol in regards to visual recognition and function (sharps, which raise by half-step, flats, which lower by half-steps, naturals, which remove a previously applied accidental) - SWBAT recall their knowledge regarding counting upwards and downwards by half-step - SWBAT count upwards and downwards by half-step - SWBAT recall from aural memory how different intervals sound, and which intervals are associated with which solfege syllables, based upon the interval warmup songs they perform every class - SWBAT write in western musical notation in order to express particular intervals - SWBAT use sharps and naturals to distinguish between minor and major intervals in a written medium - SWBAT play intervals melodically and harmonically on the piano - SWBAT sing ascending and descending intervals, on solfege - SWBAT match visually notated representations of musical intervals to their unique titles/descriptions - SWBAT visually identify intervals, presented in a variety of spellings and keys 		
<u>Specific Content Knowledge:</u> <ul style="list-style-type: none"> - Half-step: the smallest unit of musical distance between two pitches in Western musical tuning. Equivalent to a Minor Second Interval. - Sharp: A variety of accidental. Raises notes by one half step/minor second. - Flat: A variety of accidental. Lowers notes by one half step/minor second. - Natural: Removes an applied accidental's quality from a note. Raises flattened notes by one half-step; lowers sharpened notes by one half-step. - Chromaticism: An adjective which describes movement by half step/minor second interval. - Interval: Describes the distance between two pitches. - Consonance: Describes a combination of frequencies resulting in a musically pleasing sound; associated with certain note relationships and intervals, such as Perfect Fifths, Major/Minor Thirds, Major/Minor Sixths. - Dissonance: Describes a combination of frequencies resulting in a musically harsh or discordant sound; associated with certain note relationships and intervals, such as Major/Minor Seconds, Tritones, Major/Minor Sevenths. - Leading tone: A pitch which has a certain amount of musical "pull" to it due to its dissonant proximity to another note; a note which "wants" to resolve up or down by a half-step. 		

Standards Addressed:

MU.912.C.1.1: Apply listening strategies to promote appreciation and understanding of unfamiliar musical works.

MU.912.C.2.1: Evaluate and make appropriate adjustments to personal performance in in solo and ensembles.

MU.912.S.1.4: Perform and notate, independently and accurately, melodies by ear.

Materials:

Alfred's Essentials of Music Theory Complete Workbook

Interval Matching Worksheet

Artifacts: Interval Matching Worksheet**Procedures:**Part 1:

- Teacher will distribute the interval matching worksheet to all students, and read the instructions at the top of the worksheet aloud.
- Teacher will give students 30 seconds to fill out the top section of the worksheet, in which they will match the symbol for a sharp, a flat, and a natural sign with their names. Teacher and students will discuss the correct answers.
- Teacher will lead brief class discussion as to prompt students to recall the function of each of the accidentals.
 - Discussion points may include: “flats lower a pitch by a half-step!”, “sharps make notes get higher!”, “naturals cancel out sharps and flats.”, etc.
 - Teacher will instruct students to keep this in mind as they begin their activity.
- Teacher will arrange students in groups of three. In the event that the amount of students is not divisible by three, students may be grouped in pairs; groups should not exceed three people each.
- Groups will each be assigned to one of four stations to start: the Worksheet station, the Board writing station, the Piano station, or the Singing station.
 - Multiple groups will start out in the Worksheet station.
- Students will be informed of the order of the stations: Board writing station, then Piano station, then Singing station, then Worksheet station.
- Students will be informed of what the **instructions** are for each station.
 - Board writing station: Students will be responsible for, using western music notation (position of notes on the staff accidentals) **editing the interval** on the board however the teacher directs them to. They will also be responsible for **tallying how many half-steps** their assigned interval is comprised of; a consistent half-step tally will be kept throughout the activity.
 - Teacher may prompt the class: is this interval a line to line, a space to space, or a space to line? Is this interval far apart, or close together?
 - Piano station: Students will be responsible for playing the interval that the Board writing station has articulated on the board. Students should **play the interval melodically** (one note at a time), **and then harmonically** (both notes simultaneously). Piano station students will also give Singing station students reference pitches per the teacher's direction.
 - Teacher may prompt the class: is this interval consonant, or dissonant?
 - Singing station: Students will be responsible for singing the interval that the Piano station plays, **on solfege**. Students at this station should expect to sing intervals both ascending and descending.
 - Worksheet station: Students will be responsible for filling out the worksheet while the other stations do their jobs. Students at this station should first attempt to identify the interval on the worksheet on their own; then, they may whisper to other station members regarding their answer; then, after the other three stations have gone, the worksheet station must come to a consensus about their answer.

- Students will begin with the Unison interval, starting on middle C. Teacher will work with students to conclude that this interval is a unison, and that the interval is comprised of zero half steps. Teacher will help students to recall their recently retained knowledge regarding enharmonic equivalents by asking them how else this interval may be spelled.
 - A student may say: “C is enharmonically equivalent to B#, so this unison could be written not only as C and C, but as C and B#!” The Board writing station will be responsible for respelling the interval.
- When each station has done their job, and the Worksheet station has locked in their final answer, groups will rotate stations in a counterclockwise fashion, so that each group will eventually get a chance to experience each station.
- With each rotation, the teacher will ask the new board writing group to increase the interval on the board by a half-step. The goal will be for the class to ascend by half-steps all the way from a unison to an octave, identifying each interval along the way.
- Teacher will scaffold and troubleshoot throughout the activity. An example scenario may include:
 - [The Board writing station has written a tritone on the board.]
 - Teacher: ok Singing station! If C is Do, can you please sing this interval?
 - Students: Do, Fi?? [Pitch is inaccurate/ambiguous]
 - Teacher: Are you sure about that Fi? Can you all walk up the major scale from Do to Fa?
 - Students: Do, Re, Mi, Fa
 - Teacher: [gestures for students to switch between Fa and Do repeatedly]
 - Teacher: Alright, now raise that Fa by one half step and make it Fi!
 - Students: Fi
 - Teacher: [gestures for students to slowly switch between Fi and Do repeatedly]
 - [If the group is still not performing it correctly] Teacher: alright, can the whole class please sing this interval?
- Teacher may challenge the students throughout the activity:
 - Piano group, before we move on, can you plan another Perfect Fifth Interval, ascending, starting on a note other than C?
 - Singing group, before we move on, can one of you sing Do, while the other sings Sol? You’ve now performed this interval harmonically, rather than melodically.
- When students have identified every interval from a unison to an octave, teacher will instruct all students to gather together. Teacher will lead students in going over the entire worksheet, so that students may retrieve correct answers for intervals they were not in the Worksheet station for.

Part 2:

- If there is time at the end of the activity, teacher will begin to present students with random intervals, within key signatures of increasing difficulty. Students will need to identify the key signature and key note/DO, identify the interval, identify how many half-steps the interval is comprised of, play the interval on the piano, and sing the interval in the correct key. Students will do so after once again dividing into the four stations.

Extension:

- Teacher will highlight different consonant and dissonant intervals [this material is review] that students identified during the activity (minor second, tritone, minor/dominant seventh, major seventh) and introduce the concept of leading tones as a scaffold for and segue into conversations and instruction regarding chord progressions.

Assessment: Teacher will empirically/indirectly assess students throughout the entire activity based on their ability to conceptualize intervals in each of the four modalities (matching, notation, playing, hearing/singing)

Accommodations/Adjustments for ESOL/Special Learners:

- Message abundance and Multimodality are the cornerstones upon which this lesson is built. Students are presented with information in four different formats (notation, text, and the matching of the two; the sound and sensation of the piano; the sound and sensation of the human voice) across three

different body senses (ocular engagement, aural engagement, kinesthetic engagement), and are afforded the opportunity to express their understanding and make meaning through each. ESOL students who do not wield English as proficiently as their peers are able to use their understanding of musical notation, their ears, their vocal skills, and their piano skills to express their comprehension of lesson concepts.

- Students with attention deficit disorders or who are on the Autism spectrum may have their stimulation needs met by the frequent switching of activities. Students remain actively engaged as they are forced to engage different skillsets at each juncture.

INTERVALS – Recognize and Construct

Draw lines from the figures below to the answer that best matches each of them. Underneath the intervals, write how many half-steps that specific interval is comprised of!



Sharp



Natural



Flat



Perfect Fourth

(____ Half Steps)



Major Second

(____ Half Steps)



Tritone

(____ Half Steps)



Minor Second

(____ Half Steps)



Unison

(____ Half Steps)



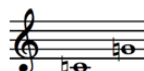
Major Third

(____ Half Steps)



Minor Third

(____ Half Steps)



Minor Sixth

(____ Half Steps)



Major Sixth

(____ Half Steps)



Perfect Fifth

(____ Half Steps)



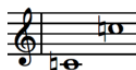
Octave

(____ Half Steps)



Major Seventh

(____ Half Steps)



Minor Seventh

(____ Half Steps)