

Reed Ulery

Prof Richerme

MUS-M344

1 October 2019

Warm-Up Peer Teaching Reflection

Lesson Transcript

Reed: *Loudly*: Gooooood afternoon class!

Whispering: How are you doing today? *gesture towards ear to listen* How are you doing today?

Good, I'm glad to hear it. Alright, I would like everyone to set your instruments down safely on the floor or your chair, and stand up.

So, as we stand, we are being transformed, we are no longer Clear Creek Elementary 6th grade band. We are now his royal highness's high court hoosier singers. Everyone show me some beautiful singing posture: standing nice and tall, our shoulders are back, our chins are up, and take a deep breath with me...

As you take this breath I want you to relax, so as you breathe in, feel where you might have some tension in your shoulders, in your arms, maybe in your legs, and when we breathe out, release it.

Let's breathe together... and relax. Very very nice.

So, as the high court royal hoosier singers, we must always be in tune. So this means that we may never sing sharp, show me sharp, up on the tiptoes, or flat, bend your knees a little bit, we wanna get too low for flat. We don't want to be sharp, up there nice and high, or flat, we wanna be in tune, standing nice and tall ready to go.

So, I shall demonstrate...

sings sharp and flat with motions.

Commented [1]: I'm not sure if I need to give students this option, I'll likely just specify floor next time, as instruments can fall off chairs, and my activity did not involve any stepping around. As long as students remain in place, I think the floor will be better.

Commented [2]: Throughout the lesson, I never quite solidified this name. It came in many forms and combinations of these words. I can be both more direct and more eloquent in my presentation if I choose a name and stick to it.

Commented [3]: Unnecessary idiom, "standing tall" works well

Commented [4]: Non-specific positive feedback, maybe replace with "good deep breathing" or even a direct nod to the mindfulness aspect of this activity

Commented [5]: Unnecessary text, this sentence could just begin at "we..." and continue as printed

Commented [6]: More idiomatic language, not necessary or adding to the educational value of what I'm saying

Commented [7]: See above comment

This time, I'm gonna do it again, and I want you to raise your hand every time that I'm in tune.

Raise your hand every time that I'm in tune. Are you gonna raise your hand when I'm too sharp?

What about if I'm flat?

Very nice, let's do that together. Let's sing together. And remember to move up and down for sharp and flat. On- this is a concert F. One, two, ready, sing...

Reed: Very nice, thank you very much. Please have a seat and carefully pick up your instruments.

Alright, so, as I mentioned, we're playing a concert F. Can everyone please turn to your neighbor and tell them what pitch you play for concert F, and show them the fingering.

Reed: ... and five, four, three, two, one. Let's play a concert F together, horns are up, one, two, sustain, F...

Can I hear our low brass please? One, two, low, brass...

Very nice, I'm glad we all found our note together. Now, we are going to listen to, as our, as we are reminded of our days of the high court singers, uh, we're gonna listen to our drone, our reference pitch, and we're going to play, we're going to try and see if we're a little too high, or a little too low, as we play. Let's play together, one, two, ready, F...

Can we play our instruments this time?

Are you- oh ok.

One, two, let's, play...

There we go. So I heard a couple of us that might not be too cut out for the high court singing hoosiers right now. Some of us are a little bit sharp, some of us are a little bit flat, so we need to fix this. Please pair up into partner groups, I'm going to turn our drone back on, and in each of the partner groups, I want one person to stand up, so every- uh, for each partner group, one

Commented [8]: Positive Note 1: I particularly liked my sequencing and directions here. Everyone in the room participated as I intended, and followed instructions. I feel like I struck a balance between repeating instructions enough to solidify them, but not so much that they became muddy or too separated from the context of the lesson. By asking clarifying questions of the class, I not only involved them in thinking about their instructions in an active way, but in doing so in a group setting, gave students the opportunity to feel safety in numbers in answering.

Commented [9]: Unspecific feedback again, could have said "good listening for pitch/intonation"

Commented [10]: I could have combined these sentences to "Now let's sing this exercise together"

Commented [11]: This should have been more smoothly integrated, or simply omitted until we played instruments again

Commented [12]: Filler language, could be entirely omitted

Commented [13]: I could have posed this as a question to the class to see who remembered what pitch we were singing

Commented [14]: Note, not pitch. Pitch is an absolute, notes vary by transposing instruments

Commented [15]: Better specificity in feedback, but the disconnected "very nice" is still less useful than it could have been

Commented [16]: This section was sloppy and I fumbled for words. I may have done better to simply end my sentence and begin again instead of trying to salvage it.

Commented [17]: Positive Note 2: I thought I did a good job of using inclusive we/us language throughout the lesson, particularly when singing. This is especially important as students may be hesitant or embarrassed to sing in public or in front of their friends. Furthermore, each of my count offs included a brief reminder of what we were doing. In this instance, "ready, F" on beats 3 and 4 served as a last-minute reminder of the note we were playing, which some students may have forgotten or been distracted by.

Commented [18]: Parallel language construction makes bilateral ideas easier to follow, even though it's a little wordier, I liked this presentation

Commented [19]: Improvement Note 1: While I generally used we/us language in my instruction, I sometimes used "I want" as instructional statement, and I should have given them as "Let's" or simply the command. In this instance, I could have said "One person stand up in each partner group, and the other remain sitting"

person please stand up. And the other person can remain sitting, the person who is sitting is going to play, and I want the person standing to show their partner: are they sharp, or are they flat, or are they right in tune.

And play...

And stop...

Alright, so, let's see: who standing would like to tell me, how- huh, let's see, Ben! Was your partner too sharp or too flat?

Ben: Well, he started out a little too sharp. And then, he overcompensated and he became too flat.

Reed: Oh, interesting. What about you, Isaiah?

Isaiah: Georgia was like, right on the spot.

Reed: Right on the spot! Go Georgia! Let's see, Grace, what about you?

Grace: Sharp.

Reed: So, here's the thing, in order to fix this, we're going to have to change our instruments a little bit. So, if you were too sharp, and the person is too tall, that means you need to make your instrument taller in order to match. So if you're a brass player, you're going to pull out on your tuning slide. Woodwind players are going to pull out at the mouthpiece, or the- or the barrel, and our string players are going to tighten our strings to get them a little bit taller. If you were too flat, what do you think we're going to do? What's the opposite of making things longer?

We're going to make things shorter! So if you're a brass player, you are going to push your slide in, our woodwind players are going to push our mouthpieces in, and our strings will loosen our strings.

Partners, switch roles! If you were sitting, please stand up.

Commented [20]: I should have given these as direct instructions, not "I want" statements

Commented [21]: Improvement Note 2: "So," is one of my most prevalent filler words without much meaning. While I occasionally use it as a valid coordinating conjunction, it often just obscures the beginnings of my statements and sometimes even implies connections that don't exist. I think a stronger emphasis on specific direction through we/us or positive action language could also help me remove the filler "so" from my teaching so that when I do use it, it actually means something important.

Commented [22]: I did not address percussion in this lesson plan. While I had originally planned for Matt and Johnny to play timpani for this lesson, they were unavailable. There aren't any percussionists at Clear Creek, but if I were to teach this lesson again, I would plan for more percussion involvement

Commented [23]: Not only is this wording clunky, but my string player colleagues pointed out that for the specific pitch of concert F natural, they would not adjust their tuning pegs but rather their finger placement to adjust the intonation. While there aren't any string players in the Clear Creek band, this is useful for me to remember, and it actually aligns with my extended metaphor better. When you roll your finger back towards the nut, the played string gets longer and lower, and rolling your finger forward towards the bridge makes the string shorter/higher.

Commented [24]: I could have let the class answer this logically before I just gave them the answer to further involve some critical thinking and interaction with the lesson

And, let's play, F...

And stop...

I see, wow, Evan, you were pretty low there. What is- what- Thorne, if Evan was down low, what does that mean?

Commented [25]: Unnecessary stuttering

Thorne: I need to make my instrument a little bit shorter.

Reed: You need to make your instrument shorter. Does that- were you sharp or flat?

Thorne: I was... flat.

Reed: Good, and good correction. Let's see, Detrich was standing up nice and tall. So, Grace, if Detrich was standing up nice and tall, what do you need to do to your instrument?

Commented [26]: I should be more specific with this feedback

Grace: Make her longer.

Reed: Make it- what?

Commented [27]: I should probably plan a better response to uncomfortable student responses...

Grace: Make her longer!

Commented [28]: smh grace

Reed: Make her longer. Yes, very nice, and so, if you're making it longer, and Detrich was too tall, were you playing too sharp or too flat?

Grace: Ummm... too sharp.

Reed: A little bit too sharp. Alright, very good. Everyone please have a seat, let's play together.

And in your head, I want you to imagine your little hoosier court um high cour- choir court of the hoosiers in your head adjusting you, telling you, "Oh you're a little too sharp," "Maybe you're a little too flat," and if you need to make an adjustment, like Ben is doing with his trombone, pushing in the slide, because he was likely flat, um, then please do so. We'll give you two opportunities. We're going to play, to let you listen, we'll give some time for adjustment, and we'll play again.

Commented [29]: I could have combined these statements

Tuner sounds

Reed: Oop!

Tuner drones

Reed: And everyone together, two, ready, F...

Both hands on your instrument

Alright, take seven seconds, and think about what that little choir person in your head was telling you. Was that choir person too tall, was our choir person too short, tell your neighbor. Tell your neighbor.

Commented [30]: I could have reinforced sharp and flat vocab words here along with the analogy

So would any volunteer like to tell me whether they were too tall or too short?

Victor: Mine, in my mind, was too tall.

Reed: It was too tall? And so what can you do to fix that?

Victor: I could pull out with the barrel, or I could just flatten it with my face.

Commented [31]: I should have addressed embouchure adjustments earlier/more overall in this lesson

Reed: Yeah, both- both very good answers. Alright, let's play together, after we've made our adjustments. Hearing our reference pitch, imagining our choir, one, two, ready, *breath*

Very nice, thank you very much, class.

Commented [32]: I could have a more compelling conclusion. Perhaps I could reinforce the vocabulary and accompanying instrument adjustments