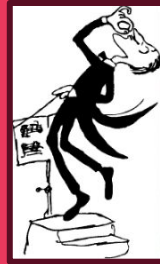


***SATISFYING AND EFFECTIVE
REHEARSAL PLANNING FOR THE
PUBLIC SCHOOL MUSIC EDUCATOR***



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IF YOU'LL OBLIGE ME

I recall a time during my undergraduate training where we were taught that ensemble rehearsal approaches are universal whether you are leading an elementary band or the New York Philharmonic. This always sounded unreasonably idealistic to me...approaching pedagogical recklessness!



LET'S CHAT



**What are your
planning
priorities?**

**What does your
planning process
look like?**

**Do you have a
curriculum?**

**How do you
keep organized?**

**Does your
process work?**

**Do you feel
artistically
stimulated?**

IS THERE A CURRICULUM FOR THE INSTRUMENTAL MUSIC CLASS?

- Well...YES! There most definitely is!
- Not as “cut and dry” as other academic subjects - not “chronological”
- Spiral Curriculum (Jerome Bruner)
 - *Sequential aspects of the curriculum which explores basic concepts at varying levels and then revisits them in increasing complexity in a spiral manner.* (Jagow)
 - We teach addition and subtraction once...but we don't teach rhythm once!
 - Curricular categories remain consistent but students grow/are able to engage at increasingly advanced levels
- Scope: the range/extent of the musical content that we intend to teach (curriculum)
- Sequence: the logical progression of teaching activities (scaffolding)
- Guided by the National Standards
- Process AND product!
- Guiding students toward musical independence

Possible Curricular Categories:

- Tone
- Pitch
- Rhythm
- Notational literacy
- Musicality/interpretation
- Deep listening
- Sight reading
- Cultural/historical connections
- Theory



HOW DO WE APPROACH CURRICULUM DESIGN?

...WITH QUESTIONS!!!

- What must I do to cultivate a deep love of music in every student I teach? (Battisti)
- What is developmentally appropriate for the age of my students?
- How do I rank PROCESS and PRODUCT?
- How will I cultivate musical literacy?
 - Technical/skill development (manipulating an instrument, motor skills, reading notation...)
 - Expression/comprehension (interpreting music, drawing conclusions about music, performing, creating, responding, connecting)
- How do I guide my students toward independence?
- Is it accessible to all constituents?
- What does alignment look like?
 - Unified priorities/language across all grade levels/buildings
 - Common document design (all can interpret)
 - Guided by the National/State Standards for Music Education & district priorities
- How do I organize it?
 - Mapping?
 - Listing by category?
 - ...to be user friendly!



UNDERSTANDING BY DESIGN...

Wiggins and McTighe (2005) described Understanding by Design through three stages:

a) identify desired results

b) determine acceptable evidence

c) plan learning experiences and instruction

***Backward design!**

***Focus on the end goal!**

***The National Standards are “*the end!*”**



ONE APPROACH TO GLOBAL PLANNING FOR YOUR ENSEMBLE...

1. Develop a list of musical concept/curricular categories for study
 - **Example:** rhythm, musicality, promoting social change, etc.
2. Craft developmentally appropriate learning objectives for each category
 - **Example:** rhythm > SWBAT perform syncopated rhythms on the “+ of beat 1”
3. Earmark national standards (essential questions) for each learning objective
 - Use these to guide the design of learning tasks
 - **Example:** How does understanding the structure and context of the music influence a response?
4. Select a year's worth of repertoire that supports each of your objectives!

...can you think of a different order for the above operations?



BEGIN WITH THE END IN MIND

(Dare I say...) If your ensemble cannot learn the dots on the page in the first $\frac{1}{3}$ of the cycle...*the music is too hard!*

- This rule applies to the bulk of your repertoire (“reach” pieces are a slight exception)
- This rule applies when the goal is music making, not note performance
- They must listen to great ensembles at every possible opportunity
 - *The marinade theory...developing an ear for:*
 - *Form*
 - *Foreground - midground - background relationships*
 - *Characteristic ensemble sound/balance/blend*
 - *Steady time and tempo modulations*
- They must have access to (and be guided through) the score (even beginners)

...a \$7 bottle of wine in a plastic cup tastes great until you've had a \$50 bottle from a fine crystal balloon!

PLANNING CATEGORIES



End goal

What are the desired results?

What does developmentally appropriate engagement look like?

Articulated in a “global” sense in your curriculum

Aligned with the National Standards

Fundamentals

What musical perspectives must I cultivate?

What techniques must I cultivate?

How do I assess what students can do and then react appropriately?

Building blocks of art!

Repertoire

SYNTHESIS!!!

reCREATING art!

Starts with NUTRITIOUS and diverse repertoire for study

Independent application with teacher mentorship when needed

Before & After: Ensemble Yearly Skill Inventory & Goals

Ensemble:

Conductor:

Year:

Skill/Knowledge	Incoming abilities	End of Year Goals
Musical: Rhythm		
Musical: Tone		
Musical: Technique		
Musical: Keys		
Musical: Musical concepts		
Musical: Theoretical concepts		
Musical: Vocabulary		



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 Conducting
Artistry

**Global level
planning!**

Additional Categories:

- Ensemble
- Human (communication)
- Behavior
- Life skills

**Feel free to add your own or
modify one of the above!**

Sequence: Yearly Repertoire & Skills Planner

Ensemble:

Conductor:

Year:

Skill Development	Term/Quarter, Goals, Related work(s)	Term/Quarter, Goals, Related work(s)	Term/Quarter, Goals, Related work(s)	Term/Quarter, Goals, Related work(s)
Musical: Rhythm				
Musical: Tone				
Musical: Technique				
Musical: Keys				
Musical: Musical concepts				
Musical: Theoretical concepts				
Musical: Vocabulary				
Musical: Dynamics				



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 Conducting
Artistry

**SLO's by
concert
cycle**

Additional Categories:

- Ensemble
- Human (communication)
- Behavior
- Life skills

Feel free to add your own or
modify one of the above!

Yearly Ensemble Performance & Repertoire Planner

Ensemble:

Conductor:

Year:

Performances	Term/ No. of rehearsals/ missed rehearsals Additional rehearsals & events
Example Performance: ANZAC Assembly Date: Friday April 26, 10am Venue: School Gym Audience: Students/School Minutes of music: 2 pieces	Term: 1 Total rehearsals: 7 x 60min Rehearsal Dates: Feb 14, 21, March 7, 14, 21, 28 NB. No rehearsal April 25 - Public Holiday Additional rehearsals/camps etc: TUESDAY April 24 (Term 2) Repertoire: New Anzacs - Brian Hogg National Anthem Destined to Fly - William Owens
Performance 1 Date: Venue: Audience: Minutes of music:	Term: Total rehearsals: Rehearsal Dates: Additional rehearsals/camps etc: Repertoire:
Performance 2 Date: Venue: Audience: Minutes of music:	Term: Total rehearsals: Rehearsal Dates: Additional rehearsals/camps etc: Repertoire:
Performance 3 Date: Venue: Audience: Minutes of music:	Term: Total rehearsals: Rehearsal Dates: Additional rehearsals/camps etc: Repertoire:
Performance 4 Date: Venue: Audience: Minutes of music:	Term: Total rehearsals: Rehearsal Dates: Additional rehearsals/camps etc: Repertoire:

Pay particular attention here!

Select
repertoire that
correlates to
your SLO's



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PLANNING FOR EACH CYCLE


- Make an initial pass at planning learning activities and rehearsals
- Plot out a reasonable rotation of fundamentals exercises
- Include exercises that support your SLO's
- Anticipate the amount of time needed to prepare each piece
 - Technical elements ($\frac{1}{3}$)
 - Music making ($\frac{2}{3}$)
- Leave space for reacting/rehearsing in the moment. (about $\frac{1}{3}$ total reh.)

Rehearsal Cycle Plan

Rehearsal Date & Number	Pieces & Activities	Duration (Minutes)	Notes (Goals/ Logistics/ Equipment/ Personnel)
Rehearsal 1 of 10 Date: Time: MACRO	Warm Up		
	Repertoire Order		
	Non-Repertoire Activities		
	Reminders/Announcements		
	Stuff I need to prepare/bring		
Rehearsal 2 of 10 Date: Time: MACRO	Warm Up		
	Repertoire Order		
	Non-Repertoire Activities		
	Reminders/Announcements		
	Stuff I need to prepare/bring		
Rehearsal 3 of 10 Date: Time:	Warm Up		
	Repertoire Order		
	Non-Repertoire Activities		
	Reminders/Announcements		
	Stuff I need to prepare/bring		
Rehearsal 4 of 10 Date: Time: MICRO	Warm Up		
	Repertoire Order		
	Non-Repertoire Activities		
	Reminders/Announcements		
	Stuff I need to prepare/bring		
Rehearsal 5 of 10	Warm Up		
	Repertoire Order		



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Ensemble: _____ Date: _____		
OBJECTIVES/NAME STANDARDS		
MATERIALS		
PROCEDURE/LESSON	ASSESSMENT	NOTES
<div style="text-align: center;">  <p>Checklist format</p> </div>		
ASSIGNMENT		DUE: _____

AB's template

**Ingrid Martin
template**



Single Rehearsal Plan Template

Ensemble: _____

Conductor: _____

Year/Term: _____

Rehearsal Date Rehearsal Number		
Piece / Activity	Learning Intention(s) / Objective(s)	Success Criteria <i>Students will be able to...</i>

Rehearsal Planning

IT ALL BEGINS WITH A PRE-TEST!

Start each year/cycle with a sight-reading!

- *Yes...even if you already know your students!*
- *Particularly important if you are in a new setting*
- *Innocent until proven guilty!!!*
- *Focus on beautiful sounds*
- *Listen with the ideal*** sounds in your mind's ear*
 - This is “end goal” stuff!
 - My ideal sound is “the Marine Band”
- *Now work them on the piece and take copious notes*





ADJUST REPERTOIRE IF NEEDED
ADJUST YOUR SLO'S IF NEEDED
ADJUST GLOBAL PLANS IF NEEDED
PRIORITY LIST OF FUNDAMENTALS
ESTABLISH SIGHT-READING BASELINE

COMPREHENSIVE DEVELOPMENT OF FUNDAMENTAL MUSICAL/ENSEMBLE SKILLS

You don't need to hear the ensemble to plan a comprehensive fundamentals regimen...

Adjust based on observations from initial reading/rehearsal

We are cultivating:

- Technique
- Literacy (notation, tonal, and rhythmic)
- Ears & Awareness (use drones!!!)
- Anticipation and patience
- Musical leadership
- Communication
- The ability to calibrate (self and with others)
- An appreciation for the nuance required
- The tools for accurate and expressive performance
- Independence

Non-Negotiables

- Musician breathing and principles of sustain
- Characteristic tone
- Characteristic balance/blend
- Stability of pulse and pitch
- Facility/flexibility/technique
- Sight reading
- Tonal literacy (scales/modes/etc.)
- Rubato
- Dynamic compass (only when tone is consistently characteristic)

SYNTHESIS: THE REPERTOIRE

Select superb repertoire that YOU are passionate about

Spend 80% of your prep time studying your scores

- Focus on the art first
- What can be taught through gesture alone?
- Create list of new concepts that require introductions (vary approach)

Transfer your favorite practice strategies to your ensemble

Skill-building requires healthy repetition...which means???

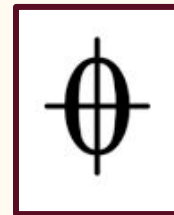
Write your plan and remove one item...perfect!

A comprehensive fundamentals regiment will result in comprehensive literacy

If it's a white-knuckled ride to the concert, the repertoire is too difficult (for now)



Coda:



- Dream big for your students but how do we eat an elephant???
- Doctors recommend 20ish minutes of robust exercise 5 days per week!
- Fast food is satisfying and fills your stomach but isn't nourishing!
- Anticipate in every way but leave space for spontaneity
- If we expect them to practice, so too must we practice
- Musical problems require technical solutions, and technical problems require musical solutions
- Never forsake the art for the technique - let technique unlock the art!
- The work we do is universal - be it a 5th grade band or the NY Phil!

Thoughts?

Questions?



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