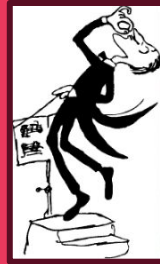


***SATISFYING AND EFFECTIVE  
REHEARSAL PLANNING FOR THE  
PUBLIC SCHOOL MUSIC EDUCATOR***



*Aaron Burgess, assistant professor of instrumental music education  
Ithaca College - School of Music, Theatre, and Dance*

# 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!*



# IF YOU'LL OBLIGE ME

*I never knew how to meaningfully engage in curriculum work on those dreaded superintendent's conference days...*



# IF YOU'LL OBLIGE ME

*Try as I might, I always felt like the bulk of my efforts were in the act of preparing notes to be performed at a concert...I was never fully convinced that this resulted in the development of fully engaged, independent musicians. Was I actually making musical headway with my students?*



# 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
- Rooted the National Standards
- Process over product! (both are important though!)
- 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 BROAD QUESTIONS!!!

- What must I do to cultivate a deep love of music in every student I teach? (Battisti)
- How do I guide my students toward independence?
- What is developmentally appropriate for 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, historical/cultural perspectives, CPRC...)
  - Executive function (the multitasking element of being a musician)
- How do I cultivate a sense of genuine belonging in the music classroom for 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? (how do I make my spiral curriculum play nice with the district sequential template?)
  - Listing by curricular category?
  - ...to be user friendly!



# NATIONALCORE ARTSSTANDARDS

Dance, Media Arts, Music, Theatre And Visual Arts

Utilize  
pull-out  
lessons!

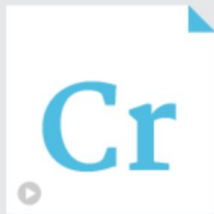


## What Are The Standards?

*A process that guides educators in providing a unified quality arts education for students in Pre-K through high school*

[New Model Cornerstone Assessments>>](#)

[The Status of State Arts Standards Revision>>](#)



## Creating

- Anchor Standard #1. Generate and conceptualize artistic ideas and work.
- Anchor Standard #2. Organize and develop artistic ideas and work.
- Anchor Standard #3. Refine and complete artistic work.



## Performing/ Presenting/ Producing

- Anchor Standard #4. Select, analyze and interpret artistic work for presentation.
- Anchor Standard #5. Develop and refine artistic techniques and work for presentation.
- Anchor Standard #6. Convey meaning through the presentation of artistic work.



## Responding

- Anchor Standard #7. Perceive and analyze artistic work.
- Anchor Standard #8. Interpret intent and meaning in artistic work.
- Anchor Standard #9. Apply criteria to evaluate artistic work.



## Connecting

- Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.



# ARMED WITH CONTEXT FOR CURRICULUM, BEGIN WITH THE END IN MIND...

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

## *a) Identify desired results (be specific...be realistic)*

- *Aligned with National Standards*

## *b) Determine acceptable evidence*

- *How do I assess what students can do and then react appropriately?*
- *Assessment means...every student...individually...whenever possible*

## *c) Plan learning experiences and instruction*

- *What musical perspectives and ensemble skills must I cultivate?*
- *What techniques must I cultivate?*
- *Independent application of skills with teacher mentorship when needed*
- *Synthesis*
- *Nutritious repertoire*



# WITH THE END IN MIND, WE THEN...

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?*



# OUR REPERTOIRE IS NOT THE CURRICULUM...

REPERTOIRE IS USED TO BRING THE CURRICULUM TO LIFE

REPERTOIRE IS A TOOL USED TO HELP STUDENTS FALL IN LOVE WITH MUSIC

SCHOOL ENSEMBLES DO NOT EXIST TO “GIVE CONCERTS” AND “ENTERTAIN”

IF WE WANT TO BE TAKEN SERIOUSLY, WE MUST TAKE OUR WORK SERIOUSLY

***I USED TO FEEL UNSATISFIED WITH MY “PLANNING” BECAUSE I  
WAS JUST REHEARSING PIECES FOR A CONCERT...***

# REPERTOIRE

Select superb repertoire that YOU are passionate about

A five-course meal! (select repertoire around curricular aims)

Spend 75% of your prep time studying your scores

- Focus on the art first - why, not just how.
- What must be taught? Coached?

(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!*

- “Reach” pieces are a slight exception
- This rule applies when the goal is music making, not note performance

Develop a comprehensive FUNDAMENTALS regimen to develop core skills

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



# COMPREHENSIVE DEVELOPMENT OF FUNDAMENTAL MUSICAL/ENSEMBLE SKILLS

Develop core skills required for literacy!

Adjust regimen 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)

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

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
  - Fundamentals ( $\frac{1}{3}$ )
  - Application - Repertoire ( $\frac{2}{3}$ )
- 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: _____		
<u>OBJECTIVES/NAME STANDARDS</u>		
<u>MATERIALS</u>		
<div style="position: relative; height: 300px;"> <div style="position: absolute; top: 50%; left: 50%; transform: translate(-50%, -50%); font-size: 2em; font-weight: bold; color: white; background-color: #8B4513; padding: 20px; border-radius: 50%;"> Checklist format </div> </div>	<u>ASSESSMENT</u>	<u>NOTES</u>
<u>ASSIGNMENT</u> <span style="float: right;"><u>DUE:</u> _____</span>		

**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

## Coda:



- Ensembles have a curriculum!
- Are we cultivating independent musicians or preparing concerts?
- Engage fully with curriculum work! (satisfaction from being thorough)
- Find security in the **National Standards** (we love to hate them!)
- Facilitate a robust fundamentals regimen
- Study your scores (you're teaching will have depth)
- React to the needs of the humans in front of you (living documents)
- Stay organized (do the legwork one time and then make adjustments)

# Thoughts?

# Questions?



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