

Note: Delete or replace all text in red. All text in finished product should be black.

Music Ensemble Teaching Plan Template

Your name

**Title (incl. catalog information such as opus, if applicable)**

**Composer name, birth/death years**

**Arranger or Editor (precede with “arr.” or “ed.” as appropriate)**

Publisher and Publisher Number

Scoring (e.g., “Mixed chorus (SSATB non divisi), SAB soli, chamber orchestra”). You may make special note of instrument substitution, such as “…or piano reduction”, “The lute part may be played by guitar,” or “1101-0230-str-org”.

* Date of composition: (or, alternately, date of premiere or first publication)
* Text source:
* Language:
* Sacred/Secular?
* Ranges (present on staff; notate using engraving software such as NoteFlight)
* Form: (e.g., “through-composed”, “strophic,”, “theme and variations”, or “AABA”)
* Tempo: (e.g., “tactus=62”)
* Meter:
* Key: Key + tonality (e.g., “E Dorian”). If the key was changed from the original, be sure to note this.
* Programming considerations: (Could refer to performing acoustic, holiday, ensemble size, orchestrations, etc. E.g., “Best in a cathedral-like acoustic”, “Veteran’s Day”, “chamber choir”, “alto trombone”)
* Performance time:

|  |
| --- |
| The Learning Process (Checklist) Copy and paste checked boxes to appropriate locations. |
| **National Music Standards (1994)**[x]  NS1. Singing…[ ]  NS2. Performing on instruments…[ ]  NS3. Improvising…[ ]  NS4. Composing…[x]  NS5. Reading & notating...[x]  NS6. Listening, analyzing, describing…[x]  NS7. Evaluating…[x]  NS8. …music [and other disciplines][x]  NS9. …history & culture | **National Music Standards (2014)** *“Common Core”*[ ]  CC1. Creating* *Imagine*
* *Plan & Make*
* *Evaluate & Refine*
* *Present*

[x]  CC2. Performing* *Select*
* *Analyze*
* *Interpret*
* *Rehearse, Evaluate & Refine*
* *Present*

[x]  CC3. Responding* *Select*
* *Analyze*
* *Interpret*
* *Evaluate*
 | **Learning Domains***Bloom's Taxonomy*LD1. Cognitive Domain[ ]  Knowledge[ ]  Analysis[ ]  Comprehension[x]  Synthesis[x]  Application[ ]  EvaluationLD2. Affective Domain[ ]  Receiving Phenomena[x]  Responding to Phen…[x]  Valuing[ ]  Organization[ ]  Internalizing valuesLD3. Psychomotor Domain[ ]  Perception[ ]  Mindset[x]  Guided Response[x]  Mechanism[x]  Cmplx Ovrt Rspnse[x]  Adaptation[ ]  Origination | **Differentiated Learning***Gardner’s Theory of Multiple Intelligences*[x]  DL1. Auditory[x]  DL2. Visual/Spatial[x]  DL3. Kinesthetic[ ]  DL4. Logical/Math[x]  DL5. Verbal/Linguistic[x]  DL6. Musical[ ]  DL7. Intrapersonal[ ]  DL8. Interpersonal[ ]  DL9. Naturalistic |

**.Selection .**

What does the composition teach?

CMP music teachers will look at the educational value of the music selection. Look for pieces of music that are rich and will provide a powerful teaching and learning experience. After a thorough analysis, significant musical elements will stand out as being worthy of teaching. If there are many elements that stand out, you have selected a quality piece.

What do your students need?

Whether it is related to skill, cognitive, or affective needs, your students have specific needs. You must determine if the music addresses the needs of your students.

Will the knowledge they gain from the composition be transferable?

Outcomes gained from quality literature should have lasting value that can be applied to future musical experiences.

Does the piece have aesthetic value?

Will students be positively affected by performing this music? The trained music teacher is the best judge of evaluating music that is “feelingful” and contains artistic beauty.

Level of Difficulty

Does your choir have the musical and emotional maturity required to perform the piece well? Can the piece be rehearsed in the rehearsal time available?

Personnel

Is the voicing appropriate for your choir? Is the tessitura reasonable for your choir? Is the instrumentation and solos required for the piece available to you (including “safeties”)?

Musical Elements

Do the musical elements (rhythm, melody, harmony, form, style, texture, timbre) and expressive elements (contrast, variety, mood) stand up to rigorous analysis?

Personal satisfaction (teacher, students)

Perhaps self-explanatory.

Other criteria

historical connections, related arts, cultural connections, cost

Text

Poet, foreign language, meaning, tone painting, sounds for their own sake/onomatopoeia. Limit commentary on this to the quality of the text.

Accompaniment

characteristics, difficulty, relationship of voices/instruments

Good vocal development

What vocal skills are introduced or strengthened?

**.Analysis .**

Broad Description/Genre/Type

E.g., “16th century Italian Madrigal”

Composer mini-bio

Limit to 150 words. Include anything relevant to this piece.

Musical/Cultural Traditions and Historical Connections

Stylistic Guidelines for this genre, historical period, composer, etc. (esp., articulation, ornaments, handling of dotted notes, cadences, size of choir)

Context

where, when, and why it was written, for what acoustic, etc.

Background Information

Any relevant information about this specific piece of music. Why was it written? For what acoustic? Was it originally part of a collection?

Text

Source, background, full text.

Text scansion (only when the text is a poem).

For translations, both literal translation, poetic translation…please format translations using the “Jeffers style”.

Thoughts on meaning of the text.

Elements of Music

* *Form: E.*g., “through-composed”, “strophic,”, “theme and variations”, or “AABA”. You will get more detailed below.
* *Rhythm:*
* *Melody:*
* *Harmony:*
* *Timbre:*
* *Texture: E.g., “homophonic”, “monophonic”, “polyphonic”. You’ll get more detailed below.*
* *Dynamics: E.g., “A sections are loud, B section is soft”. You’ll get more detailed below.*
* *Style: Applies mostly to articulation (e.g., “generally marcato throughout”), but could include other elements of historical style, such as the treatment of dotted rhythms.*
* *Growth: The overall contour of the piece*
* *Expression:*

Form

Measure-by-measure. Discussion of any unifying devices.

Texture map (use MS Excel and import as a graphic)

Dynamic map (use MS Excel and import as a graphic)

“Heart”

A statement about what makes this piece interesting/engaging/attractive. How would you describe this to someone who was unfamiliar with it? Start with what is most important: melody, harmony, or rhythm?

Edition Evaluation

Is it historically accurate? Can you check it against a more authentic version of the piece in a collected edition?

Introducing the piece to the choir:

Three parts:

1. First, write an introduction to the piece that could be spoken aloud to the choir. Put this in quotation marks. This will likely include title, composer/arranger/editor/source, whether it is from a larger work, text source, historical period/style, form. It should be interesting; include a “hook”.
2. Second, write a list of questions about musical basics that you could ask your choir, such as “What key is this in?” and “What is the meter?”
3. Third, a strategy for introducing the piece: Hand out the poem? Play a recording? Run through it “warts and all”? Speak through on rhythm? Count-speak the meter? Road map? Depends on the piece.

Suggested Introduction for Concert

To be spoken either by you or one of your students. Put in quotation marks. May be the same as what you would say to the choir.

Attach marked score to back. Instructions below.

**.Challenges .**

…for the choir:

May include musical challenges (e.g., intervals, dissonances, crossed voices), formation changes during the performance, where it “falls” in the program (order effect), etc.

Sing through each part unaccompanied. Circle any errors you make.

…for the conductor:

Three sub-categories:

Rehearsal:

Gesture: right hand and/or left hand

Logistical: e.g., rehearsing with the oboe obbligato will be tricky, as there is no instrumental ensemble that rehearses in that timeblock.

…for other performers:

accompanist, orchestra, soloist, narrator, obbligato, etc.

…for the audience

Is the piece dissonant? Unusual? Esoteric? Abstract? Emotional? Offensive?

 **Outcomes, Strategies, and Assessment .**

Have at least one outcome for each: Skill, Knowledge, Affective. You may have more than one outcome for each category.

Skill Outcome (Psychomotor)

*Outcome:*

*Strategies:*

1.
2.

*Assessment:*

Knowledge Outcome (Cognitive)

*Outcome:*

*Strategies:*

*Assessment:*

Affective Outcome

*Outcome:*

*Strategies:*

1.

*Assessment:*

*.***Teaching Plan .**

**Master Plan**

**Lesson 1 (X minutes)**

**Lesson 2 (X minutes)**

**Lesson 3 (X minutes)**

**Lesson 4 (X minutes)**

**Lesson 5 (X minutes)**

**Lesson 6 (X minutes)**

**Lesson 7 (X minutes)**

**Lesson 8 (X minutes)**

**Lesson 9 (X minutes)**

**Lesson 10 (X minutes)**

**Lesson 11 (X minutes)**

**Lesson 12 (X minutes)**

Marked Score

Indicate the following in the score itself. Use excellent penmanship and presentation. Use a ruler to ensure straight lines. Ink, colored pencil, colored ink, and highlighter only; no graphite pencil.

* Number each measure (above top staff, below bottom staff, or both)
* On the first page of music:
	+ Metronome marking (a range is fine)
	+ Performance time (a range is fine)
	+ Form (e.g., “ABA”, “strophic”).
	+ Notate range of each part between clef and key signature
* Indicate form delineations throughout the score esp. important material (“melody,” “theme,” “countersubject,” etc.).
* Harmonic analysis (use roman numerals or pop symbols)
* Mark important dissonances and their functions (e.g., “sus”)
* For each vertical sonority, mark roots & fifths of each chord, as well as P1/P8
* Tonality changes
* Translate all non-English tempo/expression markings
* Box/highlight tempo changes. Extend all ritarde/accelerandi with a wavy line.
* Circle all dynamics (mp and softer in one color, mf and louder in another)
* Rhythmicize breaths whenever possible
* IPA pronunciation here and there as needed
* Underline stressed syllables/words

**Primer:**

**Outcomes, Strategies, and Assessments**

**Tips on writing outcomes**

* Outcomes are the same as objectives or goals.
* What do you plan to focus on? That is, what will your students learn or be better at as a result of this piece (and your teaching)?
* Start with a prompt such as “The student will be able to…”
* Write one or more outcomes for each: Skill, Knowledge, Affect
* Use observable verbs. (Examples of observable verbs: Analyze, Arrange, Articulate, Balance, Blend, Bow, Breathe, Classify, Compose, Conduct, Describe, Discuss, Evaluate, Identify, Improvise, Label, Move, Name, Notate, Operate, Orchestrate, Play, Read, Rescore, Reflect, Research, Sight-read, Sing, Transcribe, Verbalize, Write)
* Do not use verbs that cannot be observed. (Examples of non-observable verbs: Consider, Feel, Learn, Listen, Think about)
* Include a “point of achievement”, such as “80% accuracy” or “in tune” or “without a conductor”.

**Suggestions for strategies:**

Skill

Teaching techniques associated with established music education methodologies

* E.g., Kodaly, Curwen hand signs, Dalcroze Eurhythmics, rhythm syllables

Standard choral rehearsal techniques

* E.g., Robert Shaw’s count-singing, etc.

Warmups related to this piece

* Vocal warm-ups either drawn from the music itself, or an existing exercise which addresses a skill necessary to the successful performance of the piece. Notate using Finale (or similar) and import as graphics into your plan.

Musicianship Skills for Singers Handout

* Determine the most difficult musical moment(s) or issue(s) for each voice part, or for the choir as a whole. This may include rhythmic, melodic, harmonic, textural, or other issues. Create musicianship exercises that address each.

Knowledge

Scansion (for a poem)

Affective

Writing in journals

* Note: Journaling is a two-fer! The act of writing is a strategy. When they turn it in to you, it’s an assessment.

Listening Lessons

* Include listening lessons specific to this piece. It may be a recording of this piece, or other music by the same composer or from the same time period. You might be able to find a recording of the composer conducting the piece! Even though it’s called a “listening lesson,” the medium may be audio or video.

**Examples of assessment methods:**

Skill

* Demonstrate vocal technique (e.g., flexibility) by singing their part into a recording, in quartets, etc.

Knowledge

* Exam, Quiz, Musical scavenger hunt

Affective

* Class discussion, Teacher observation, Written reflection (journals)