# Pre-AP Music Instructional Planning Guide Teacher Sample

The goal of the instructional planning guide is to help you create a roadmap of the key instructional activities and assessments
you will use to build a curriculum that aligns to the Pre-AP course framework. This sample illustrates one way in which you might
use the guide. Pre-AP National Faculty and educators with experience teaching Pre-AP provided ideas for additional activities and
resources that they might use alongside Pre-AP model lessons and formative assessment to build their full course.

**Using and Customizing Your Own Instructional Planning Guide:**

* When planning additional lessons, consider how they support the Pre-AP Arts framework, areas of focus,
and shared principles. These three elements represent the key ingredients of aligning to Pre-AP.
* Take time to capture your reflections as you move through the course.

## Course Implementation Models

The Pre-AP instructional modules have been designed with an emphasis on flexibility. They can be taught consecutively, or you can thread your own units and lessons in between the five-week modules or the learning cycles, depending on your instructional preferences and your rehearsal and performance schedules. When teaching your own units, we encourage you to infuse the Pre-AP shared principles and areas of focus throughout the remaining weeks of the course.

A few options for instructional sequencing are illustrated below:

Full Year Course ModelsSemester Course Models

## Module 1: Sources

| **Pacing in Minutes** | **Date(s)** | **Materials/Resources/Tasks***Pre-AP Model Lessons, Additional Lessons, Anchor Works, Prompts, Formative Assessments, Performance Assessments* | **Essential Knowledge** | **NCAS** | **Reflections on Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 45 min. |  | **Learning Cycle 1: What is Programmatic Music**Pre-AP Model Lesson 1.1: Introduction to Programmatic MusicPart 1: Analyzing the Anchor WorkPart 2: Defining Programmatic MusicPart 3: Making Musical Choices and Programmatic Intent | 1.1A–M1.1B–M1.2B–M2.2A–M3.2A–M3.2B–M | 1, 6, 7, 8, 9, 11 |  |
| 45 min. |  | Pre-AP Model Lesson 1.2: Expressive Choices in Programmatic MusicPart 1: Rehearsing the Anchor WorkPart 2: Guided ExplorationPart 3: Discussing Expressive ChoicesAssess and Reflect | 1.1A–M1.1B–M1.2B–M2.2A–M3.2A–M3.2B–M | 1, 4, 5, 6, 7, 8, 9 |  |
| 135+ min. |  | **Learning Cycle 2: Analyzing and Performing Programmatic Music**Pre-AP Model Lesson 1.3: How Composers BorrowPart 1: Parallel WorksPart 2: Researching ComposersPart 3: Describing and Discussing Research | 1.1A–M1.1B–M2.2A–M3.1A–M3.2A–M3.2B–M4.1B–M4.2A–M5.1A–M | 1, 2, 4, 6, 7, 8, 11 |  |
| 90 min. |  | Pre-AP Model Lesson 1.4: Analyzing “Erlkönig” Part 1: Reviewing Musical TermsPart 2: Group Analysis of “Erlkönig” Part 3: Evaluating Expressive Choices | 1.1A–M1.1B–M2.2A–M3.1A–M3.2A–M3.2B–M4.1B–M4.2A–M5.1A–M | 1, 2, 4, 6, 7, 8, 11 |  |
| 135 min. |  | Pre-AP Model Lesson 1.5: Collaborative Expressive ChoicesPart 1: Analyzing the Anchor WorkPart2: Making Collaborative ChoicesPart 3: Presenting IdeasAssess and Reflect | 1.1A–M1.1B–M2.2A–M3.1A–M3.2A–M3.2B–M4.1B–M4.2A–M5.1A–M | 1, 2, 3, 4, 5, 6, 7, 8, 10, 11 |  |
| 90 min. |  | Pre-AP Model Lesson 1.6: Composing Programmatic MusicPart 1: Identifying a SourcePart 2: Analysis Exercise—Considering MelodyPart 3: Pre-composition Planning | 1.1B–M2.2B–M3.2A–M3.2B–M4.1B–M5.1A–M | 1, 2, 3, 4, 5, 6, 8, 10, 11 |  |
| 135 min. |  | Pre-AP Model Lesson 1.7: Composing and Sharing a Melodic IdeaPart 1: Composing a MelodyPart 2: Peer-to-Peer DialoguePart 3: Selecting an Idea | 1.1B–M2.2B–M3.2A–M3.2B–M4.1B–M5.1A–M | 1, 2, 3, 4, 5, 6, 8, 10, 11 |  |
|  |  | **Performance Assessment**Part 1: Written Program NotesPart 2: Musicianship |  |  |  |
| 450 min. |  | **Learning Cycle 3: Application of Programmatic Music** Lesson 1.8: Introduction and memorization of source music for fall marching showPart 1: Music listening and show conceptPart 2: Sectional rehearsal and memorization processPart 3: Full ensemble rehearsal with memorization and count structure  | 2.1A–M2.1B–M3.2B–M4.1B–M5.1A–M5.2A–M | 1, 3, 5, 6, 7, 8, 9 |  |
| 225 min. |  | Lesson 1.9: Analysis of theoretical elements of source musicPart 1: Evaluate musical phrasing and apply to visual phrasingPart 2: Evaluate dynamic shaping and apply to musical phrasing | 1.1A–M1.2A–M2.1A–M2.1B–M3.1A–M4.1A–M5.1A–M | 3, 5, 7, 8 |  |
| 450 min. |  | Lesson 1.10: Introduction of visual framework and application to source musicPart 1: Introduction of visual elements including count structure, coordinates, and choreographyPart 2: Application of visual elements to musical structure | 2.1A–M2.1B–M2.2A–M3.1A–M5.1A–M5.2A–M | 1, 2, 3, 4, 5, 6, 8, 10 |  |
| 225 min. |  | Lesson 1.11: Analysis, rehearsal, and performance of programmatic elements of show design Part 1: Analyze show title and visual design to enhance performancePart 2: Performances within the community and competitive venues for feedback and self-evaluation | 1.2B–M2.2A–M3.2B–M4.1A–M4.2A–M5.2A–M | 1, 3, 4, 5, 6, 7, 8, 9, 10, 11 |  |
|  |  | **Performance Assessment**Part 1: Written reflection of contest performancePart 2: Critiques from professional adjudicators at competitive performance  |  |  |  |

[add or remove rows as needed]

### Reflections

What went well in this unit?

When were students most engaged during this unit?

How have students grown? What opportunities for growth stand out at this time?

What needs modification or differentiation next time?

## Module 2: Structures

| **Pacing in Minutes** | **Date(s)** | **Materials/Resources/Tasks***Pre–AP Model Lessons, Additional Lessons, Anchor Works, Prompts, Formative Assessments, Performance Assessments* | **Essential Knowledge** | **NCAS** | **Reflections on Areas of Focus & Shared Principles** |
| --- | --- | --- | --- | --- | --- |
| 45 min. |  | **Learning Cycle 1: Foundations**Pre-AP Model Lesson 2.1: Introduction to Major and Minor ScalesPart 1: The Major ScalePart 2: The Minor ScalePart 3: Analyzing Musical Examples | 1.1B–M1.2B–M2.2A–M2.2B–M3.1A–M | 1, 2, 3, 4, 7 |  |
| 45 min. |  | Pre-AP Model Lesson 2.2: Understanding Interval, Scale Degree, and TonicPart 1: IntervalPart 2: Half Step and Whole StepPart 3: Scale Degree and Tonic | 1.1B–M1.2B–M2.2A–M2.2B–M3.1A–M | 1, 2, 5 |  |
| 45 min. |  | Pre-AP Model Lesson 2.3: Major and Minor KeyPart 1: Analysis of a Major–Key WorkPart 2: Analysis of a Minor–Key WorkPart 3: Experimentation—Reimagining the Use of Major and Minor | 1.1B–M1.2B–M2.2A–M2.2B–M3.1A–M | 1, 2, 3, 4, 7, 9 |  |
| 90 min. |  | Pre-AP Model Lesson 2.4: Exploring and Constructing Major and Minor ScalesPart 1: Comparing Major and Minor ScalesPart 2: The Structure of Major and Natural Minor ScalesPart 3: Constructing Major and Minor ScalesAssess and Reflect | 1.1B–M1.2B–M2.2A–M2.2B–M3.1A–M | 1, 2, 5, 9 |  |
| 135 min. |  | **Learning Cycle 2: Exploring Scales and Modes**Pre-AP Model Lesson 2.5: The Pentatonic ScalePart 1: Introducing the Pentatonic ScalePart 2: Transposing the Pentatonic ScalePart 3: Group Compositions | 1.1B–M1.2A–M1.2B–M2.2B–M3.1A–M4.1A–M4.1B–M | 1, 2, 3, 4, 7, 9, 10 |  |
| 135 min. |  | Pre-AP Model Lesson 2.6: ModesPart 1: *The Simpsons* Theme—Introducing the Lydian ModePart 2: Mixolydian and Dorian ModesPart 3: Arranging Activity | 1.1B–M1.2A–M1.2B–M2.2B–M3.1A–M4.1A–M4.1B–M | 1, 2, 3, 4, 7, 9, 10 |  |
| 90 min. |  | Pre-AP Model Lesson 2.7: The Blues ScalePart 1: “Fine and Mellow”—Introducing the Blues ScalePart 2: The Structure of the Blues ScalePart 3: Improvisation Within the Blues ScaleAssess and Reflect | 1.1B–M1.2A–M1.2B–M2.2B–M3.1A–M4.1A–M4.1B–M | 1, 2, 3, 4, 7, 9, 10, 11 |  |
| 90 min. |  | **Learning Cycle 3: Analyzing and Creating Scales**Pre-AP Model Lesson 2.8: Chromatic and Whole-Tone ScalesPart 1: Introducing the Chromatic ScalePart 2: Analyzing Examples of the Chromatic ScalePart 3: The Whole-Tone Scale | 1.1A–M1.1B–M1.2B–M2.2B–M3.2A–M4.1A–M4.2A–M5.1A–M | 1, 2, 5, 9 |  |
| 180 min. |  | Pre-AP Model Lesson 2.9: Composition, Performance, and ReflectionPart 1: Constructing New ScalesPart 2: Collaborative CompositionPart 3: In-Class Performance | 1.1A–M1.1B–M1.2B–M2.2B–M3.2A–M4.1A–M4.2A–M5.1A–M | 1, 2, 3, 4, 6, 9, 10, 11 |  |
|  |  | **Performance Assessment**Part 1: Student Composition and PerformancePart 2: Written Reflection |  |  |  |
| 45 min. |  | **Learning Cycle 4: Application of scales to large ensemble literature**Lesson 2.10: Introduction to large ensemble source music Part 1: Music listening of large ensemble source musicPart 2: Sight reading of source music | 2.1A–M2.1B–M3.2B–M4.1B–M5.1A–M5.2A–M | 1, 6, 7, 8, 9 |  |
| 405 min. |  | Lesson 2.11: Rehearsal and analysis of source musicPart 1: Sectional rehearsals covering style, intonation, articulation, rhythm, etc.Part 2: Fundamental and ensemble skill building | 2.1A–M2.1B–M3.1A–M3.2A–M3.2B–M5.1A–M | 1, 2, 3, 4, 5, 6, 7, 8, 9 |  |
| 225 min. |  | Lesson 2.12: Analysis of theoretical elements of source musicPart 1: Evaluate musical phrasing Part 2: Evaluate dynamic shaping Part 3: Application of major and minor scale structures and their impact on intonation within the source music  | 1.1A–M2.1A–M2.1B–M3.1A–M3.2A–M4.1B–M5.1A–M | 1, 2, 3, 4, 5, 6, 7, 8, 9 |  |
| 450 min. |  | Lesson 2.13: Analysis of rubrics and guided rehearsalsPart 1: Analysis of competition rubric for concert and sight-reading performancesPart 2: Full ensemble rehearsals applying dynamics, articulation, intonation, form, style, phrasing and balance. Evaluation with rubric individually, with peers, and from director.Part 3: Individual, small ensemble, and section, rehearsals of rubric–driven performance expectations | 2.1A–M2.2A–M3.1A–M3.2B–M5.1A–M5.2A–M | 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 |  |
|  |  | **Performance Assessment**Part 1: Weekly feedback of goals and standards that are metPart 2: Weekly peer–to–peer feedback and teacher feedbackPart 3: Community performances to be evaluated based on rubric |  |  |  |
| 225 min. |  | Lesson 2.14: Analysis and performance of large ensemble repertoire and sight–reading Part 1: Rubric–driven goal setting and detailed analysis of ensemble performances Part 2: Rubric–driven goal setting and detailed analysis of sight–reading performances Part 3: Competitive performances of source music and sight–reading skills | 2.1B–M3.2B–M4.1A–M4.1B–M4.2A–M5.1A–M5.2A–M | 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 |  |
|  |  | **Performance Assessment**Part 1: Written reflection of contest performancePart 2: Critiques from professional adjudicators at competitive performance  |  |  |  |

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