
Oklahoma 12 Music / Band / Choir / Orchestra

FREE PREVIEW

Full-Year Teacher Planner, Blank Editable Planner & School-Submission Binder

This preview shows the real structure and a genuine sample of the completed planner. The full product contains 9 units, 36 weekly plans and 180 daily plans, plus blank editable versions of every form.

State	Oklahoma
Grade	12 (High)
Subject	Music / Band / Choir / Orchestra
Course category	Fine Arts
Standards family	Fine Arts
Framework	Oklahoma Academic Standards for Fine Arts: Ensemble and/or Secondary Music (2023)
Issuing agency	Oklahoma State Department of Education
Scope	36 instructional weeks · 180 instructional days · 9 units

This is a statewide standards index, not a local course catalog. Course names, grade placement, electives, and graduation sequences vary by district.

What you get

Folder	Contents
01 START HERE	Read-me, contents, printing and digital instructions, standards verification guide, this preview
02 FILLED FULL YEAR	Completed planner in colour and ink-friendly PDF, plus editable DOCX
03 BLANK EDITABLE	Blank planner in colour, ink-friendly and fillable PDF, plus editable DOCX
04 ASSESSMENTS AND DATA	Baseline observation, quarterly rubrics, anecdotal forms, portfolio checklist
05 SCHOOL SUBMISSION	Submission covers, alignment summary, evidence checklist, observation, reflection, signature page
06 LICENSE AND CREDITS	Terms of use, credits and licences, copyright notice

The pages that follow are reproduced **exactly** as they appear in the full completed planner.

Week 9 — Changing One Element At A Time

Unit 3: Testing Interpretations · Month 3 · Quarter 1 · Semester 1 · Instructional Days 41–45

Essential question	What happens to the message if you change one thing?
Standards	Performing / Analyze -> AC.M.PR.1, AC.M.PR.2, AC.M.PR.3 — 3 standards; full text in the standards table
Learning target	"I can test how changing an element changes the message."
Local dates	_____ (enter your school dates)

Measurable objectives

- Students will test how changing musical elements affect the artistic message, and predict how changes inform audience response.

Success criteria (student-friendly)

- "I change one element at a time."
- "I describe the effect precisely."
- "I predict an audience response and check it."

Academic vocabulary

tempo, dynamic, articulation, timbre, balance, phrasing, artistic message

Materials and technology

- The ensemble's current repertoire
- Notebooks

Differentiation and supports

Support area	This week's plan
Special education / IEP	Reduce group size; pair visual cue cards with all verbal directions; allow gesture or picture response in place of speech; pre-teach the week's target in a 1:1 warm-up.
Section 504	Provide the child's documented accommodations throughout; permit movement breaks and alternative seating at any point in the sequence.
Multilingual learners	Introduce each vocabulary word with an object or image; accept home-language responses; send the vocabulary list home where a translation is available; pair with a peer who shares the home language.
Advanced / extension	Ask the learner to teach the skill to a peer, extend the task, or record a demonstration for the class reference wall.
Intervention / reteach	Reteach the target in a short small group using the same materials; split the day's check for understanding into two smaller steps.
Enrichment	Extend into an open-ended centre or project connected to the essential question.

Assessment and evidence

An element varied and its effect on the message described.

Family communication

Ask your child what changes when a piece is played slower.

Day 41 — One Element At A Time

Week 9, Day 1 · Unit 3 · Standards: AC.M.PR.1, AC.M.PR.2, AC.M.PR.3

Focus	The method.
Learning target	"I can test how changing an element changes the message."
Vocabulary in use	tempo, dynamic, articulation, timbre, balance, phrasing, artistic message
Local date	_____

Learning sequence

Teach: that testing means varying ONE element and holding the rest -- tempo, dynamic shape, articulation, balance, timbre, rubato -- because changing several tells you nothing about which did what, and that this is the same discipline as any experiment. Try: shared demonstration on a short passage. Apply: the ensemble runs a passage twice with one element changed. Reflect: what exactly changed in the effect?

Check for understanding

Student varies a single element and isolates its effect.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 42 — Describing The Effect Precisely

Week 9, Day 2 · Unit 3 · Standards: AC.M.PR.1, AC.M.PR.2, AC.M.PR.3

Focus	Language.
Learning target	"I can test how changing an element changes the message."
Vocabulary in use	tempo, dynamic, articulation, timbre, balance, phrasing, artistic message
Local date	_____

Learning sequence

Connect: 'better' and 'nicer' are useless. Teach: the vocabulary that actually distinguishes -- urgent, settled, hesitant, driving, spacious, brittle, warm -- and that the discipline is to name the effect and then say what in the sound produced it. Try: shared description of two supplied renderings. Apply: students describe the effect of their variation and its cause. Reflect: could somebody else reproduce the effect from your description?

Check for understanding

Student describes an effect and identifies its cause in the sound.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 43 — The Artistic Message

Week 9, Day 3 · Unit 3 · Standards: AC.M.PR.1, AC.M.PR.2, AC.M.PR.3

Focus	The standard's own term.
Learning target	"I can test how changing an element changes the message."
Vocabulary in use	tempo, dynamic, articulation, timbre, balance, phrasing, artistic message
Local date	_____

Learning sequence

TEACHER NOTE: 'MESSAGE' HERE MEANS WHAT THE PERFORMANCE COMMUNICATES MUSICALLY. No political, religious or ideological reading is required of anybody, and no student is asked what a piece means to them personally. Teach: that the message is what the performance is trying to do to a listener -- and that the same notes carry very different messages under different interpretive choices, which is precisely why the choices matter. Try: shared identification. Apply: students state the message of two renderings. Reflect: which rendering matched your Week 2 intent?

Check for understanding

Student states how a rendering's artistic message differs from another's.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 44 — Predicting Audience Response

Week 9, Day 4 • Unit 3 • Standards: AC.M.PR.1, AC.M.PR.2, AC.M.PR.3

Focus	The standard's second half.
Learning target	"I can test how changing an element changes the message."
Vocabulary in use	tempo, dynamic, articulation, timbre, balance, phrasing, artistic message
Local date	_____

Learning sequence

Teach: that this is a prediction and therefore checkable, that predicting before playing and then asking a listener is the whole exercise, and that being wrong is informative rather than embarrassing. Try: shared prediction. Apply: students predict, then test on a listener who has not heard the prediction. Reflect: were you right?

Check for understanding

Student predicts an audience response and tests it.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Day 45 — When The Prediction Fails

Week 9, Day 5 · Unit 3 · Standards: AC.M.PR.1, AC.M.PR.2, AC.M.PR.3

Focus	Honesty.
Learning target	"I can test how changing an element changes the message."
Vocabulary in use	tempo, dynamic, articulation, timbre, balance, phrasing, artistic message
Local date	_____

Learning sequence

Connect: predictions fail. Teach: the reasons -- the change was too small to hear, the listener attended to something else, the effect depends on context you removed, or the prediction was simply wrong -- and that diagnosing which is more useful than trying again louder. Try: shared diagnosis. Apply: students diagnose a failed prediction. Reflect: what would you test next?

Check for understanding

Student diagnoses why a prediction about listener response failed.

Differentiation in the moment

If the learner...	Then...
needs more support	Model the step again with guided support, then fade to a gesture cue.
is ready for more	Invite the learner to demonstrate for a peer or add a second example.
is dysregulated	Pause instruction, move to co-regulation, and return to the target later.

Closure and reflection

Gather the group. Restate the learning target. Ask one learner to demonstrate. Name one specific thing the group did well, then preview tomorrow.

Teacher reflection (fictional example)

Fictional Example — Customize and Verify Before School Submission.

Most learners met the target. Two needed the visual cue repeated during guided practice; I will pre-teach with them tomorrow. The extension held attention longer than planned, so I shortened closure.

Important before you buy

- This is a **digital download**. Nothing is shipped.
- The planner is **calendar-neutral**: Month 1–9, Week 1–36, Day 1–180, so it fits any school calendar. You add your own dates.
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Source citation

Oklahoma State Department of Education. Oklahoma Academic Standards for Fine Arts: Ensemble and/or Secondary Music (2023). Oklahoma's elementary music standards stop at grade six by design; secondary music is written on a five-step proficiency ladder instead of by grade - Novice (N), Intermediate (I), Proficient (P), Advanced (AD) and Accomplished (AC). That ladder is what a band, choir or orchestra course actually sits on, and the level cited here is the one such a course would realistically be working in at this grade. Scope: Ensemble/Secondary Music Advanced/Accomplished. Retrieved 2026-07-27 from <https://oklahoma.gov/education/services/standards-learning/fine-arts.html>