

SYLLABUS

University of Florida | School of Music

MUE 4422/3343 Materials and Methods of Teaching Winds and Percussion and Teaching String Class

Thursdays, Periods 3-4, 9:35-11:30

Music Building, Room 146

Fall 2019

Instructor

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Office hours by appointment – I **love** helping students! Stop by anytime.

Graduate Teaching Assistant

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Course Description

This course is designed to engage students in developing the musical and pedagogical knowledge, skills, and understanding required to teach elementary, middle school, and high school instrumental music. Skills emphasized include transposition, singing, rhythmic movement, and secondary instrument performance. Topics for study and discussion include principles and practices of Music Learning Theory, Constructivist concepts such as scaffolding and differentiation, curriculum design, score analysis, rehearsal techniques, assessment, and classroom management.

Course Objectives

Throughout this course students will practice, perform, read, discuss, and teach in individual and group settings in order to achieve the following objectives:

Personal Musicianship and Lesson Planning

- Develop functional competency on at least one secondary instruments.
- Demonstrate fluency and accuracy in transposing between concert pitch and written pitch for Bb, Eb, and F instruments.
- Develop an awareness of available repertoire and instructional materials and the ability to select high quality music to match students' musicianship and learning objectives.
- Demonstrate the ability to analyze individual parts and full scores for aural, technical, rhythmic, harmonic, ensemble, and expressive content and challenges and to create materials and apply instructional approaches to help students understand the content and master the challenges.

Delivering Instruction and Assessing Learning

- Demonstrate the ability to employ sound pedagogical techniques for developing the **aural skills** of beginning, intermediate, and accomplished instrumentalists.
- Demonstrate the ability to employ sound pedagogical techniques for developing the **technical skills** of beginning, intermediate, and accomplished instrumentalists.
- Demonstrate the ability to employ sound pedagogical techniques for developing the ability of beginning, intermediate, and accomplished instrumentalists to **read music notation** with accuracy, fluency, and understanding.
- Demonstrate effective strategies for **differentiating** content, instruction, and assessments to enable students with diverse interests, aptitudes, and experience to engage in learning and demonstrate their musical accomplishments.
- Demonstrate the ability to design, implement, and interpret effective assessments of musical achievement and to provide feedback to help students achieve musical objectives.

Required Textbook

Feldman, E. and Contzius, A. (2015). *Instrumental music education: Teaching with the musical and practical in harmony (2nd Ed.)*. New York: Routledge.

Supplemental Resources

The following is a list of recommended additional resources that address many aspects of instrumental music performance and pedagogy. Required readings for this course from sources other than the Feldman and Contzius text will be available on Canvas.

Abramo, J. (2012). Disability in the classroom: Current trends and impacts on music education. *Music Educators Journal*, 99(1), 39-45.

ASBDA (1973). *The ASBDA curriculum guide: A reference book for school band directors*. Pittsburgh, PA: Volkwein Bros.

Bauer, W. I. (2002). Teaching music reading in the instrumental music classroom. *Triad*, May-June, 35-39.

Conway, C. M. & Hodgman, T. M. (2006). *Handbook for the beginning music teacher*. Chicago: GIA.

- Conway, C., Marshall, H., & Hartz, B. (2014). Movement instruction to facilitate beat competency in instrumental music. *Music Educators Journal*, 100(3), 61-66.
- Corporon, E. (1998). Whole brain listening. In R. Miles (Ed.), *Teaching music through performance in band: Vol. 2* (pp. 69-91). Chicago, IL: GIA.
- Crum, C. (2001). Are they listening? In *Spotlight on teaching band: Selected articles from state MEA journals*. Reston, VA: MENC.
- Dalby, B. (2005). Toward an effective pedagogy for teaching rhythm: Gordon and beyond. *Music Educators Journal*, 92(1), 54-60.
- Ely, M. C., & Van Deuren, A. E. (2009). *Wind talk for brass*. New York, NY: Oxford.
- Ely, M. C., & Van Deuren, A. E. (2009). *Wind talk for woodwinds*. New York, NY: Oxford.
- Feldman, E. and Contzius, A. (2011). *Instrumental music education: Teaching with the musical and practical in harmony*. New York: Routledge.
- Garofalo, R. (1976). *Blueprint for band*. Ft. Lauderdale, FL: Meredith.
- Garofalo, R. (1996). *Improving intonation in band and orchestra performance*. Ft. Lauderdale, FL: Meredith.
- Gorder, W. D. (1991). Intonation and sonority. *BD Guide*, 5(4), 6-8.
- Green, S. K., & Hale, C. L. (2011). Fostering a lifelong love of music: Instruction and assessment practices that make a difference. *Music Educators Journal*, 98(1), 45-50.
- Grunow, R. F., Gordon, E. E., & Azzara, C. D. (2001). *Jump right in: The instrumental series, teacher's guide book one and two*. Chicago: GIA.
- Hale, C. L., & Green, S. K. (2009). Six key principles for music assessment. *Music Educators Journal*, 95(4), 27-31.
- Haugland, S. L. (2013). *Crowd control* (2nd ed.). Lanham, MD: Rowan and Littlefield.
- Hoffman, R., Pelto, W., & White, J. W. (1996). Takadimi: A beat-oriented system of rhythm pedagogy. *Journal of Music Theory Pedagogy*, 10, 7-30.
- Hoffman, R. (2009). *The rhythm book* (2nd ed.). Franklin, TN: Harpeth River.

- Hourigan, R. M. (2015). Understanding music and Universal Design for Learning: Strategies for students with learning differences in the 21st century. In C. Conway (Ed.), *Musicianship-focused curriculum and assessment* (89-112). Chicago, IL: GIA.
- Hourigan, R. M., & Hourigan, A. (2009). Teaching children with autism: Understandings and perspectives. *Music Educators Journal*, 96(1), 40-45.
- Kohn, A. (2006). *Beyond discipline: From compliance to community*. Alexandria, VA: ASCD.
- Kohut, D. L. (1973). *Instrumental music pedagogy: Teaching techniques for school band and orchestra directors*. Englewood Cliffs, NJ: Prentice-Hall.
- Lisk, E. (1987). *The creative director: Alternative rehearsal techniques*. Ft. Lauderdale, FL: Meredith.
- Lisk, E. (1996). *The creative director: Intangibles of musical performance*. Ft. Lauderdale, FL: Meredith.
- Lisk, E. (2006). *The creative director: Conductor, teacher, leader*. Galesville, MD: Meredith.
- Lisk, E. (2010). *The musical mind of the creative director*. Galesville, MD: Meredith.
- McBeth, W. F. (1972). *Effective performance of band music*. San Antonio, TX: Southern.
- Melillo, S. (1980). Solutions in tuning & intonation: An introduction to Function Chorales. Unpublished manuscript. Retrieved September 9, 2015 from <http://stormworld.com/tools/fcart.pdf>
- Miles, R., & Dvorak, T. (Eds.). (2001). *Teaching music through performance in beginning band: Grade 1*. Chicago: GIA.
- Miles, R. (Ed.). (2008). *Teaching music through performance in beginning band, vol. 2*. Chicago: GIA.
- Mlxon, K. (2011). *Reaching and teaching all instrumental music students* (2nd ed.). Lanham, MD: Rowman and Littlefield.
- Millican, S. I. (2012). *Starting out right*. Lanham, MD: Scarecrow Press.
- Newell, D. (2012). *Classroom management in the music room: "Pin-drop quiet" classes and rehearsals*. San Diego, CA: Kjos.

- Northeast Foundation for Children. (2007). *Responsive classroom, level I resource book (rev. ed.)*. Turners Falls, MD: Northeast Foundation for Children.
- Northeast Foundation for Children. (2009). *Responsive classroom, level II resource book (rev. ed.)*. Turners Falls, MD: Northeast Foundation for Children.
- Pilafian, S., & Sheridan, P. (2001). *The breathing gym*. Mesa, AZ: Focus On Music.
- Rush, S., Scott, J., & Wilkinson, E. (2014). *Habits of successful middle school band director*. Chicago: GIA.
- Schleuter, S. L. (1997). *A sound approach to teaching instrumentalists (2nd ed.)*. Belmont, CA: Schirmer.
- Stith, G. (2011). *Score and rehearsal preparation: A realistic approach for instrumental conductors*. Galesville, MD: Meredith.
- Sweet, B. (2016). *Growing musicians: Teaching music in middle school & beyond*. New York, NY: Oxford University Press.
- Thurmond, J. M. (1982). *Note grouping: A method for achieving expression and style in musical performance*. Galesville, MD: Meredith.
- Walters, D. (2010). *A concise guide to assessing skill and knowledge with music achievement as a model*. Chicago, IL: GIA.
- Wiggins, G., & McTighe, J. (2006). *Understanding by design (2nd ed.)*. Upper Saddle River, NJ: Pearson.
- Wood, C. (2007). *Yardsticks: Children in the classroom ages 4-14*. Turner Falls, MA: Northeast Foundation for Children.

Assessment

Assignment	Points per Assignment	Total Points	Percent of Grade
Online Reading Quizzes (5)	10	50	≈ 14%
Reading Reflections (5)	10	50	≈ 14%
Transposition Worksheet (4)	10	40	≈ 12%
Sectional Lead Sheet	20	20	≈ 6%
Sectional Lesson Plan	20	20	≈ 6%
Sectional Peer Teaching	20	20	≈ 6%
Fieldwork	20	20	≈ 6%
Repertoire Project	20	20	≈ 6%
Flow Chart Analysis	20	20	≈ 6%
Full Band Lead Sheet	20	20	≈ 6%
Full Band Lesson Plan	20	20	≈ 6%
Full Band Teaching Final	20	20	≈ 6%
Digital Binder	20	20	≈ 6%

Grading Scale

100	A+	73-76	C
93-99	A	70-72	C-
90-92	A-	67-69	D+
87-89	B+	63-66	D
83-86	B	60-62	D-
80-82	B-	57-59	F
77-79	C+		

Additional information on grades and grading policies is available here:
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Assignments

Online Quizzes

Students will complete five timed quizzes in Canvas covering assigned readings. While you may consult the readings and your notes, quizzes must be completed individually without collaboration with classmates. Each quiz may be taken a total of two times with the highest score being recorded as the final grade for the quiz.

Reading Reflections

Students will submit five written reflections responding to prompts related to assigned readings.

Transposition Assignments

Students will complete four written worksheets to develop the ability to transpose both from concert pitch into the written keys for Bb, Eb, and F instruments, and from written parts into concert pitch. Because fluency with transposition is essential to effective score study, these assignments will be completed early in the semester to prepare for the score analysis projects later in the term.

Sectional Lead Sheet

Analyzing music to identify the aural, harmonic, rhythmic, technical, expressive, and ensemble skills students need to develop to perform a piece effectively is an essential aspect of conducting an ensemble. Equally important is making the content of the music accessible to students. The term “*lead sheet*” is borrowed from jazz and popular music to refer to creating a collection of exercises and excerpts that students can use to develop the skills needed to perform a piece effectively. Students will analyze the parts for a single section of an ensemble and prepare a lead sheet that could be used in sectional rehearsals to prepare students to perform the given piece.

Sectional Lesson Plan

Students will be provided a lesson plan template and will submit a written plan identifying the essential questions, objectives, materials, evidence of understanding, assessment techniques, and procedures for a sectional rehearsal to be conducted during class.

In-Class Sectional Teaching

Each student will conduct a 10-minute segment of a sectional rehearsal utilizing the lead sheet and lesson plan.

Fieldwork

Students will complete five hours of fieldwork in cooperation with a local instrumental ensemble director. This experience will involve an initial observation followed by conducting a series of three sectional rehearsals and conducting an individual playing assessment.

Repertoire Project

Students will consult a variety of online resources to identify high-quality repertoire for middle school and high school bands and complete a repertoire evaluation template for six middle school and six high school pieces. Completed evaluation forms will be shared with the class.

Flow Chart Analysis

Students will create an analysis of the formal, melodic, harmonic, rhythmic, structural, thematic, stylistic, and expressive aspects of a given piece in preparation for creating a lead sheet to introduce students to the concepts presented in the piece and for conducting a rehearsal of the piece.

Full Band Lesson Plan

Students will be provided a lesson plan template and will submit a written plan identifying the essential questions, objectives, materials, evidence of understanding, assessment techniques, and procedures for a full ensemble rehearsal to be conducted during the final exam time for this course.

Full Band Lead Sheet

Students will utilize their understanding of the content of a piece of repertoire developed through the creation of the flow chart analysis to create a lead sheet to help students understand the musical content of the piece and prepare them to execute the musical demands of the piece.

Teaching Final

Students will conduct a 10-minute rehearsal utilizing their lesson plan and lead sheet.

Digital Binder

Students will compile a digital folder of all course materials.

Class Attendance

Prompt and consistent attendance is a fundamental aspect of professionalism and essential to the success of both students and teachers. University policies regarding excused absences in cases of illness, serious family emergency, military obligation, severe weather, religious obligation, official University activities, and court-imposed obligations will be followed in this course. Anticipated absences must be documented and approved by the instructor in advance. Students are responsible for contacting Dr. Hartz prior to the start of class in the event of an unanticipated emergency. **Any unexcused absence will result in a 5% penalty applied to the final course grade.** In accordance with University policy, students will be afforded a reasonable amount of time to make up work missed due to an excused absence. It is each student's responsibility to make arrangements to complete missed work. Additional information regarding University attendance policies is available at:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Musicians understand that arriving prior to the beginning of a rehearsal is essential to being prepared to begin on time. Class will begin every day promptly at 7:25 am. Being on time will be defined as being in place with instrument and music ready at 7:25. This will require arriving prior to the start of class. **Three late arrivals will result in the**

same final grade penalty as an unexcused absence (5% penalty applied to the final course grade).

Assignment Completion and Submission

Completing work thoroughly and on time is another fundamental aspect of professionalism essential to success as a student or teacher. Assignments are due on the announced due date. Late work will not be accepted without the prior approval of the instructor. Since students do not master skills at the same pace, students are encouraged to ask for additional time, help, and modifications as needed to complete playing assignments. Please make arrangements with Dr. Hartz if you experience extenuating circumstances that you feel necessitate any modification to an assignment or due date. Due dates published in this syllabus are subject to change based on the progress of the class.

Communication

Students are expected to check their UF email account daily for course announcements. All communication is expected to be professional and courteous. When contacting a professor, TA, or classmate, begin your email with a greeting and sign your name at the conclusion of the message. If you send an email to Dr. Hartz or Ms. Kastner during the week (M-F), you can expect a reply within 24 hours (barring extenuating circumstances). We will reply on weekends as we are able.

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Additional Support

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Course Evaluation

Your feedback is essential to assuring that this course prepares you for the rigors of the music teaching profession and provides the support you need to thrive. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Class Demeanor

This class involves continuous active participation. You will be too busy listening, singing, moving, thinking, and playing to eat breakfast, drink coffee, or consult your phone. As professionals, we will be open to and respectful of diverse opinions expressed by students and instructors.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TA in this class.

* The dates indicated in this calendar are subject to change.

<p>WK 1 / AUG 22</p> <p>Sound-to-Symbol Immersion</p> <p>Major Tonic/Dominant Tonal Patterns Rhythm Patterns A & B familiar order Rhythms A-E + Connection, Silence, Division Learn Lightly Row with bass & harmony Eurhythmics: - HIP & HOP (quarter, half, whole, 8ths) - A & B & switch</p> <p>assignments:</p> <ul style="list-style-type: none"> • read F&C (CH 1) Sound-to-Symbol • read Yardsticks, 10-yr-olds (pp). • complete online quiz by SUN, SEP 2 • memorize major tonic-dominant tonal pattern familiar order (A/O, VA) • memorize rhythm pattern familiar order in simple and compound meter (A/O, VA) 	<p>WK 2 / AUG 29</p> <p>Introduction to Sound-to-Symbol</p> <p>Sound-to-Symbol Discussion Rote Song Demo: He's Got the Whole World Rhythm: beat + division & silence in 3 & 4 w/composing & improvisation Playing: 5-note skills in Bb (scale, 3rds, ton-dom arp) Present Rote Song Procedure Practice tonal & rhythm patterns</p> <p>assignments:</p> <ul style="list-style-type: none"> • read Hartz (2017) Rote Song Procedure • read F&C (CH 17) Recruiting • read Higdon (2016) Recruiting • recruiting reflection due in Canvas SUN, SEP 9 • practice leading tonal patterns and teaching your portion of the rote songs
<p>WK 3 / SEP 5</p> <p>Rote Song Teaching & Recruiting</p> <p>Students teach Tonal Patterns (A/O, VA) Saints, Jingle Bells, and This Old Man Rhythm: breakdown rhythms w/beats + connection, silence & division in 3 & 4 Shifting gears in 3 & 4 Playing: Concert F-Bb-Eb up to Ab Recruiting Discussion</p> <p>assignments:</p> <ul style="list-style-type: none"> • read Hartz (2016) Introducing Notation • read Millican (CH 5) Notation • read Rush (CH 11) Method Bks & Rep • complete online quiz on notation readings by SUN, SEP 16 	<p>WK 4 / SEP 12 (SMTE)</p> <p>Introducing Notation</p> <p>Rhythm: connecting 8ths in 4/4 Rhythms A-E in 4/4 & 2/2 Playing: Concert F-Bb-Eb (1 octave Bb-Bb) Introducing Notation and Rehearsing Notation Demonstration Elementary Assessment & Classroom Management Discussion</p> <p>assignments:</p> <ul style="list-style-type: none"> • read Rush (CH 12) MS students • read Sweet (2015) MS students • read Hartz (2013) Pitch Ladders • MS student reflection due in Canvas SUN, SEP 23

<ul style="list-style-type: none"> • begin work on Method Book Review (due SUN, SEP 23) 	
<p>WK 5 / SEP 19</p> <p>Building Fundamentals: Technique</p> <p>Rhythm: 8ths + silence & division in 4/4 & 2/2</p> <p>Playing:</p> <p>Pitch Ladder Demonstration</p> <p>assignments:</p> <ul style="list-style-type: none"> • read F&C (CH 14) Intonation • complete online quiz on CH 14 by SUN, SEP 30 	<p>WK 6 / SEP 26</p> <p>Building Fundamentals: Tone, Blend, Balance, and Intonation</p> <p>Rhythm: 8ths + connection in 3/4 & 3/8 in 3 & 1</p> <p>(rhythms A1/A2-E1/E2)</p> <p>Using Pitch Ladders, Chromatic Circle, Moving Chords to build Ensemble Sound</p> <p>Lead Sheet Design Presentation</p> <p>assignments:</p> <ul style="list-style-type: none"> • read McBeth (1972) Balance & Intonation • read Lisk (2010) Ensemble Tone • Tone/Balance/Intonation reflection due in Canvas SUN, OCT 7 • begin work on sectional lead sheet (due SUN, OCT 15)
<p>WK 7 / OCT 3</p> <p>Building Fundamentals: Rhythmic Independence & Precision</p> <p>Rhythm: breaking down 8th rhythms</p> <p>Sectional Rehearsal Techniques</p> <p>Demonstrate Rhythmic Independence & Precision Exercises</p> <p>Rehearsal Techniques Demonstration</p> <p>assignments:</p> <ul style="list-style-type: none"> • read Wiggins & McTighe (2011) Modules A-B - Understanding By Design • complete online quiz on W&McT reading by SUN, OCT 14 • continue work on sectional lead sheet (due SUN, OCT 15) 	<p>WK 8 / OCT 10</p> <p>Lesson Planning</p> <p>Rhythm: syncopation – end on and, coming out of ties & rests, don't count one</p> <p>Build a Sectional Lesson Plan in Class</p> <p>assignments:</p> <ul style="list-style-type: none"> • sectional lead sheet due in Canvas SUN, OCT 15 • sectional lesson plan due in class THR, OCT 25 • practice your sectional rehearsal

<p>WK 9 / OCT 17</p> <p>Conducting a Sectional Rehearsal</p> <p>Rhythm: syncopation II – series of ands, groups of 3, breaking down</p> <p>Students conduct sectional rehearsal</p> <p>assignments:</p> <ul style="list-style-type: none"> • read F&C (CH 7) Classroom Management • classroom management reflection due in Canvas SUN, NOV 4 	<p>WK 10 / OCT 24</p> <p>Locating and Evaluating Literature</p> <p>Rhythm: swings I – grouping beats, simple & compound divisions</p> <p>Locating and Evaluating Literature Demo & Discussion</p> <p>Live Program Notes Demo</p> <p>assignments:</p> <ul style="list-style-type: none"> • read Stith (2011), pp. 1-51 Score Analysis • repertoire review due SUN, NOV 11
<p>WK 11 / OCT 31</p> <p>Flow Chart Analysis</p> <p>Rhythm: swings II – review wk 10, steady beat + “borrowed” divisions, steady microbeat + shifting macrobeats.</p> <p>Full Band Lead Sheet Presentation & Demonstration</p> <p>assignments:</p> <ul style="list-style-type: none"> • read Crum (2001) Are They Listening • read Corporon (1998) Whole Brain Listening • guided listening reflection due in Canvas SUN, NOV 11 • read Miksza et al (2018) <i>Developing Self-Regulated Musicians</i> <p>reminder: guided listening reflection and repertoire review due SUN, NOV 11</p>	<p>WK 12 / NOV 7</p> <p>Guest Presenter: Dr. Peter Miksza, Indiana University</p> <p>Developing Self-Regulated Musicians</p> <p>Rhythm: swings III – review, add vocabulary, read in mixed meter</p> <p>Designing a Full Band Lead Sheet & Preparing Score and Parts</p> <p>Build a Lead Sheet in Class Preparing Score & Parts Presentation</p> <p>assignments:</p> <ul style="list-style-type: none"> • flow chart due in Canvas SUN, NOV 25 • lesson plan & lead sheet due in class THR, NOV 29 • repertoire review due in Canvas SUN, DEC 2
<p>WK 13 / NOV 14 (Isbell)</p> <p>Rehearsal Planning</p>	<p>WK 14 / NOV 21</p> <p>Assessment</p>

<p>Rhythm: 16th syncopation I – end on A, coming out of ties & rests, don't count one</p> <p>assignment:</p> <ul style="list-style-type: none"> • practice your full band rehearsal • read Hale & Green (2009) Assessment • read Walters (CH 1) Assessment • complete online quiz by SUN, NOV 25 	<p>Rhythm: 16th syncopation II – series of Es & As, groups of 3, breaking down 16th note syncopated rhythms.</p> <p>Assessment concepts and vocabulary</p> <p>Fieldwork Discussion</p> <p>Final Teaching Preparation</p>
<p>FINAL EXAM FRI, DEC 14 12:30-2:30</p> <p>Students teach lead sheet and repertoire excerpt</p>	