

SYLLABUS

University of Florida | School of Music

MUE 4422 Materials and Methods of Teaching Winds and Percussion

MUE 3343 String Class Teaching

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

Online

Fall 2020

Instructor

Barry Hartz, Ph.D.

barry.hartz@ufl.edu

(216) 509-9331

Office: Rm 331

Office hours by appointment –

I **love** helping students! Stop by anytime.

Graduate Teaching Assistant

David Tyson

davidtyson@ufl.edu

Julia Weinstein

juliaweinstein@ufl.edu

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	Percentage of Final Grade
Online Reading Quizzes (4)	8%
Reading Reflections (7)	14%
Fingerings Check (8)	16%
Teaching Tonal Patterns	5%
Teaching Rote Songs	5%
Method Book Analysis	8%
Rhythmic Movement	4%
Sectional Lead Sheet	8%
Instructional Cycles Teaching	8%
Full Score Lead Sheet Worksheet	5%
Literature Analysis & Concert Program	8%
Insights & Questions	5%
Digital Binder	6%

Grading Scale

93-99	A	73-76	C
90-92	A-	70-72	C-
87-89	B+	67-69	D+
83-86	B	63-66	D
80-82	B-	60-62	D-
77-79	C+	0-59	F

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 four 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 seven written reflections responding to prompts related to assigned readings.

Fingering Checks

Students will demonstrate fingerings for woodwind, string, and brass instruments.

Teaching Tonal Patterns

Students will lead the class in performing tonic and dominant tonal patterns in Bb major using proper gestures, group and individual responses, teacher and assessment modes.

Method Book Analysis

Students will work in small groups to complete a comprehensive template describing the content and sequencing of one commonly used method book.

Rhythmic Movement

Students will demonstrate the ability to articulate specified rhythms and the underlying beat in hands and feet and to move in continuous canon to a familiar order of rhythms.

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.

Instructional Cycles In-Class Teaching

Students will complete a lesson plan template and lead a 10-minute in-class rehearsal focused on delivering complete instructional cycles.

Full Score Lead Sheet Worksheet

Students will analyze a full score and complete an analysis template identifying the aural, rhythmic, tonal, and technical demands of the piece.

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. These evaluations will serve as the basis for creating a concert program.

Insights & Questions

Students will submit three insights and two questions to prepare for a group discussion of the content of the entire class during the final class meeting.

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 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. Students may experience one absence without penalty. Additional absences will result in a 3% penalty applied to the final grade for the course. 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 (3% 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. Students will be afforded a 1-week grace period for assignments due on or before November 29. No assignments will be accepted after the last day of classes, December 9. 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.

Course Calendar

<p>WK 1 / SEP 3</p> <p>Sound-to-Symbol Immersion</p> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none">• Steady Beat stop & start• Quick Response: Quarter / Half / Whole on “hip” and “hop”• Stepping & Tapping rhythms A & B <p>Tonal Pattern Delivery</p> <ul style="list-style-type: none">• Major Tonic & Dominant <p>Fingering Review</p> <ul style="list-style-type: none">• FL, CL, SX – concert Bb major up to LA / down to TI. <p>Playing</p> <ul style="list-style-type: none">• 5-note exercises• Mary Ann w/bass & harmony <p>assignments:</p> <ul style="list-style-type: none">• read F&C (CH 1) Sound-to-Symbol• read Yardsticks, 11-yr-olds• complete online quiz by SUN, SEP 6• memorize major tonic-dominant tonal pattern familiar order (echoing & labeling)• review fingerings for FL, CL, SX (concert Bb major up to LA/down to TI) – Test in class SEP 10.	<p>WK 2 / SEP 10</p> <p>Exploring Sound-to-Symbol Pedagogy</p> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none">• Rhythm A & B – switching feet & hands, simplified canon• Introducing 8th notes in 3/4 & 4/4• Composing and Improvising with 8th notes <p>Playing</p> <ul style="list-style-type: none">• 7-note exercises (up to LA/down to TI)• Rote Song Procedure Demo: He’s Got the Whole World in His Hands <p>Discussion</p> <ul style="list-style-type: none">• Sound to Symbol insights & questions <p>Fingering Review</p> <ul style="list-style-type: none">• TP, TB, HN, BT-TU – concert Bb major up to LA / down to TI. <p>Testing</p> <ul style="list-style-type: none">• FL, CL, SX fingerings <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 13• practice leading tonal patterns (echoing & labeling)• practice brass fingerings for in-class test SEP 17• practice rhythms A & B switching hands & feet + simplified canon
--	--

WK 3 / SEP 17

Recruiting Students

Rhythm Pedagogy

- Rhythms A&B broken, simplified, and continuous canon
- Aural Immersion in macrobeat/microbeat combinations in 3/4 (echoing, labeling, translating, & improvising)

In-Class Teaching

- Students lead major tonic and dominant tonal patterns

Discussion

- Recruiting
- Introduce Method Book Review

Fingerings

- Test TP, HN, TB, BT-TU fingerings in concert Bb major up to LA / down to TI
- Review VLN & VLA 1-octave scales in G & D major

assignments:

- **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 20
- **begin** work on Method Book Analysis (due SUN, SEP 27)
- **practice** simplified and continuous canons & Rhythms A-B switching hands & feet (test in class OCT 1)
- **practice** VLN & VLA scales – test in class SEP 24

WK 4 / SEP 24

Introducing Notation

Rhythm Pedagogy

- Reading development (counts through enrhythmic notation)
- Shifting gears in 4/4 and 3/4

In-Class Teaching

- Students teach rote songs

Lecture Demonstration

- Introducing Notation
- Elementary classroom management & assessment

Fingerings

- Test VLN & VLA fingerings

assignments:

- **read** Rush (CH 12) MS students
- **read** Sweet (2015) MS students
- **read** Hartz (2013) Pitch Ladders
- **read** Grifa (2020) The Process (pp. 1-34)
- **MS student reflection** due in Canvas SUN, SEP 27
- **Method Book Analysis** due SUN, SEP 27

WK 5 / OCT 1

Working with Middle School Students

Rhythm Pedagogy

- Connecting microbeats
- Step rhythm C + microbeats
- Rhythms C, D & E on pitch ladder
- Aural Immersion & Reading Development
- Test Rhythms A-B switching hands & feet + Continuous Canon

Playing

- Pitch Ladder Demonstration
- up to concert Ab / down to G
- concert F-Bb-Eb major
- Learning New Music – Teaching Process

Discussion

- Understanding MS Students

Fingerings

- Cello/Bass – C, G, D major 1-octave scales

assignments:

- **read** F&C (CH 14) Intonation
- **read** Garofalo (CH 1) Intonation
- **read** Hartz (2015) Blend, Balance, & Intonation
- **complete online quiz** by SUN, OCT 4

WK 6 / OCT 8

Tone, Blend, Balance, and Intonation

Rhythm Pedagogy

- Microbeats + silence & division in 3/4
- Finger Power
- Aural Immersion > Reading Development & Composition

Playing

- Pitch Ladders – Concert F-Bb-Eb-Ab major up to Bb / down to G
- Blend, Balance, Intonation Demonstration

Discussion

- Introduction to Lead Sheets

Fingerings

- Test Cello/Bass – C, G, D major 1-octave scales

assignments:

- **read** McBeth (1972) Balance & Intonation
- **read** Lisk (2010) Ensemble Tone
- **Tone/Balance/Intonation** reflection due in Canvas SUN, OCT 11
- **begin work** on sectional lead sheet (due SUN, OCT 25)

WK 7 / OCT 15

Rehearsal Techniques and Classroom Management

Rhythm Pedagogy

- Breaking down microbeat-based rhythms

Playing

- Concert F-Bb-Eb-Ab major up to Bb / down to G
- Chromatic Scale

Demonstration Lecture

- Rehearsal Techniques
- Classroom Management

Fingerings

- FL – F major scale up to high C / down to low C (3 Bbs)
- Chromatic 2-octaves D-D

assignments:

- **read** Wiggins & McTighe (2011) Modules A-B - Understanding By Design
- **read** Grifa (2020) pp. 34-50
- **complete online quiz** on W&McT reading by SUN, OCT 18
- **continue work** on sectional lead sheet (due SUN, OCT 18)

WK 8 / OCT 22

Planning Rehearsals

Rhythm Pedagogy

- Syncopation I: ending on the and, ties & rests, don't count next beat

Demonstration Lecture

- Instructional Cycles
- Legal Pad Shorthand

Group Activity

- Build lesson plan in class
- Getting Started

Fingerings

- FL – 3rd octave C-G

assignments:

- **read** F&C (CH 12) Rehearsals
- **reflection** due SUN, OCT 25
- **practice** FL fingerings – 3 Bbs, 2-octave chromatic (D-D, ascending & descending), 3rd octave C-G. Test in class OCT 29.
- **prepare** Instructional Cycles in-class teaching

WK 9 / OCT 29

Completing Instructional Cycles I

Rhythm Pedagogy

- Syncopation II: Series of ands, Groups of 3

In-Class Teaching

- Instructional Cycles (8 students)

Fingerings

- Test FL fingerings (3 Bbs, 2-oct chromatic on D, 3rd octave C-G)
- Demo CL – F & G major up to high C

assignments:

- **read** F&C (CH 7) Classroom Management
- **classroom management reflection** due in Canvas SUN, NOV 1

WK 10 / NOV 5

Completing Instructional Cycles II

Rhythm Pedagogy

- Breaking down syncopated rhythms

In-Class Teaching

- Instructional Cycles (5 students)

Fingerings

- CL – Cross-fingerings (E-F#/B-C#, F-Ab/C-Eb), Name each thumb key, chromatic low E-high C

assignments:

- **read** Miksza et al (2018) *Developing Self-Regulated Musicians*
- **Reflection** on Miksza et al due SUN, NOV 5
- **practice** CL fingerings. Test in class NOV 12 (F & G scales up to high C, cross-fingering combinations, chromatic E-C)

WK 11 / NOV 12

Evaluating Literature

Rhythm Pedagogy

- Reading in 3/4 & 3/8 (A1-A2, etc.)

Lecture/Discussion

- Evaluating Literature
- Self-Regulation
- Introduce Literature Analysis & Concert Program project

Fingerings

- Test CL (F & G scales up to high C, cross-fingering combinations, chromatic E-C)
- Learn SX – bis Bb, fork F#, RT hand down, G# down

assignments:

- **read** F&C (CH 9) Repertoire
- **reflection** on F&C CH. 9 due SUN, NOV 8
- **complete** Lead Sheet Worksheet – due in class NOV 19
- **work on** Literature analyses & Concert Program due SUN, DEC 6

WK 12 / NOV 19

Rehearsal Preparation

Rhythm Pedagogy

- Mixed meter swings & finger power

Class Activity

- Build Lead Sheet in class
- Student-centered score study and editing parts

Fingerings

- Test SX fingerings (bis Bb, fork F#, RT hand down, G# down)
- HN – harmonic series and fingerings (write out harmonic series for F and Bb horn, 3-octave C scale)

assignments:

- Literature Analyses & Concert Program due SUN, DEC 6
- **practice** horn harmonic series and fingerings
- **prepare** three most important insights and two questions for DEC 3 class discussion – submit in Canvas by SUN, NOV 22
- **collect materials** for Digital Binder due during exam time WED, DEC 16.

<p>WK 13 / DEC 3</p> <p>Consolidating Learning</p> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> • Asymmetric Meter II – adding vocabulary and reading <p>Fingerings</p> <ul style="list-style-type: none"> • Test HN harmonic series and 3-octave C scale • Discuss TB triggers and BT/TU 4th valves <p>Discussion</p> <ul style="list-style-type: none"> • Three insights and two questions <p>assignments</p> <ul style="list-style-type: none"> • Literature Analyses & Concert Program due SUN, DEC 6 • Digital Binder due in class WED, DEC 16 	<p>FINAL EXAM / WED, DEC 16 5:30-7:30 PM</p> <p>Looking Forward</p> <p>First Job Challenges</p> <p>Addressing FEAPS as a Student Teacher</p> <p>Digital Binder check</p>
--	---

* The information in this calendar is subject to change in response to the pace of the class.