

## SYLLABUS

University of Florida | School of Music

### **MUE 4422 Teaching Instrumental Music**

Tuesdays, Period 3, 9:35-10:25 & Thursdays, Periods 3-4, 9:35-11:30

Music Building, Room 146

Fall 2022

#### Instructor

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

#### 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 (2<sup>nd</sup> Ed.)*. New York: Routledge.

\* You **do not** need to purchase this text. Selected readings from this and other sources will be posted in Canvas.

### 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* (2<sup>nd</sup> 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/](http://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.

# MUE 4422 Fall 2022 Course Calendar

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

		<b>Assignments</b>
<p><b>WK 1 / THR, AUG 25</b>  <b>Sound-to-Symbol Immersion</b></p> <p>Class Discussion</p> <ul style="list-style-type: none"> <li>• What would YOU do on the first day with beginners?</li> </ul> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> <li>• Steady Beat (stop &amp; start)</li> <li>• Augmentation &amp; Diminution</li> <li>• Rhythms A &amp; B in feet and hands</li> <li>• Rhythms A-E switching w/count notation</li> </ul> <p>Fingering &amp; Singing</p> <ul style="list-style-type: none"> <li>• 3-Note Patterns, Skills, &amp; Songs</li> <li>• Hot Crossed Buns, Pierrot, Fais Dodo &amp; Allison’s Camel</li> </ul> <p>Instrument Try-Out Mini-Lessons</p> <p>Fingerings</p> <ul style="list-style-type: none"> <li>• 5 notes w/letter names (FL, CL, SX, TP, TB, EU/TU)</li> </ul> <p>Housekeeping</p> <ul style="list-style-type: none"> <li>• Background check</li> <li>• FTCE test registration</li> <li>• Assignments</li> </ul>	<p><b>WK 1 / THR, AUG 25</b>  <b>Sound-to-Symbol Immersion</b></p> <p>Class Discussion</p> <ul style="list-style-type: none"> <li>• What would YOU do on the first day with beginners?</li> </ul> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> <li>• Steady Beat (stop &amp; start)</li> <li>• Augmentation &amp; Diminution</li> <li>• Rhythms A &amp; B in feet and hands</li> <li>• Rhythms A-E switching w/count notation</li> </ul> <p>Fingering &amp; Singing</p> <ul style="list-style-type: none"> <li>• 3-Note Patterns, Skills, &amp; Songs</li> <li>• Hot Crossed Buns, Pierrot, Fais Dodo &amp; Allison’s Camel</li> </ul> <p>Instrument Try-Out Mini-Lessons</p> <p>Fingerings</p> <ul style="list-style-type: none"> <li>• 5 notes w/letter names (FL, CL, SX, TP, TB, EU/TU)</li> </ul> <p>Housekeeping</p> <ul style="list-style-type: none"> <li>• Background check</li> <li>• FTCE test registration</li> <li>• Assignments</li> </ul>	<p><b>Assignments</b></p> <p><b>WK 1 Assignments</b></p> <p>* All assignments will be made in class and may be adjusted according to the progress of the class. Any assignments not discussed in class do not need to be completed.</p> <p><a href="#">read</a> Hartz (2021) Rhythm Exercises</p> <p><a href="#">read</a> F&amp;C (CH. 1) Sound to Symbol</p> <p><a href="#">read</a> Yardsticks (11-year-olds)</p> <p><a href="#">complete</a> Online Quiz by <b>WED, AUG 31</b>.</p> <p><a href="#">practice</a> 5-Note Fingerings. Fingering Test in class <b>THR, SEP 1</b>.</p> <p><a href="#">submit</a> proof of registration for FTCE Music Test by <b>SUN, OCT 2</b>.</p>
<p><b>WK 2 / TUE, AUG 30</b>  <b>Level 1 – First Sounds</b></p>	<p><b>THR, SEP 1</b>  <b>Sound-to-Symbol Pedagogy</b></p>	<p><b>WK 2 Assignments</b></p>

<p>Finger &amp; Sing Review</p> <ul style="list-style-type: none"> <li>• 3-Note Zig-Zag Scale</li> <li>• 3-Note Jumps (M D M D / M D M— / D M D M / D M D—)</li> <li>• 3-Note Tonal Patterns – echo, label, translate, improvise</li> <li>• 3-Note Songs – Hot Crossed Buns, Pierrot, Fais Dodo, Allison’s Camel</li> </ul> <p>Playing</p> <ul style="list-style-type: none"> <li>• Hold MI for 6 seconds</li> <li>• TU-TU-TU in one breath on MI-RE-DO-TI-DO</li> <li>• 3-note zig-zag scale &amp; songs</li> </ul>	<p>Leading Tonal Patterns</p> <ul style="list-style-type: none"> <li>• Major Tonic &amp; Dominant</li> </ul> <p>Teaching Rote Songs</p> <ul style="list-style-type: none"> <li>• Segments – Ode to Joy</li> <li>• Build as You Go – Jingle Bells</li> <li>• Plug &amp; Play – Mary Ann + bass line</li> </ul> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> <li>• Rhythms A-E switching w/count notation out of order</li> <li>• 3 Types of Canon (multiples of beat)</li> </ul> <p>Fingerings</p> <ul style="list-style-type: none"> <li>• FL (low D to high G)</li> </ul> <p>Individual Assessment</p> <ul style="list-style-type: none"> <li>• 5 notes with letter names (FL, CL, SX, TP, TB, EU/TU)</li> </ul>	<p><a href="#">read</a> Hartz (2017) Rote Song Procedure</p> <p><a href="#">read</a> F&amp;C (CH. 17) Recruiting</p> <p><a href="#">read</a> Higdon (2016) Recruiting</p> <p><a href="#">submit</a> Recruiting Reflection in Canvas by <b>WED, SEP 7.</b></p> <p><a href="#">prepare</a> Recruiting Questions for Class Discussion</p> <p><a href="#">practice</a> leading tonal patterns (echoing &amp; labeling) in familiar order and teaching rote song – Test in class <b>THR, SEP 9.</b></p> <p><a href="#">practice</a> FL fingerings (low D to high G). WW fingering test in class <b>THR, SEP 29.</b></p> <p><a href="#">practice</a> 3-Note Songs &amp; Exercises. Playing Test #1 in class <b>THR, SEP 22</b></p> <p><a href="#">submit</a> proof of registration for FTCE Music Test by <b>SUN, OCT 2.</b></p>
<p><b>WK 3 / TUE, SEP 6</b></p> <p><b>Level 2 – 5-Note Skills</b></p>	<p><b>THR, SEP 8</b></p> <p><b>Recruiting</b></p> <p>Lecture/Demonstration</p>	<p><b>WK 3 Assignments</b></p>

<ul style="list-style-type: none"> <li>• Lips of Steel: 3, 5, 4</li> <li>• 5-Note Scales</li> <li>• Tonic &amp; Dominant Patterns (Echo, Label, Translate)</li> <li>• 5-Note Thirds &amp; Arpeggios</li> <li>• Rote Songs: Saints, Lightly Row, Cuckoo, Jingle Bells</li> </ul>	<ul style="list-style-type: none"> <li>• Students teach tonal patterns</li> <li>• Recruiting Discussion</li> </ul> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> <li>• 8th Notes in 3/4 &amp; 4/4 – Aural Immersion</li> <li>• Playing on 7-note scale</li> </ul> <p>Fingerings</p> <ul style="list-style-type: none"> <li>• CL (low E to high C)</li> </ul> <p>Improvisation</p> <ul style="list-style-type: none"> <li>• Mary Ann improvise rhythm on bass &amp; harmonies</li> </ul> <p>Individual Assessment</p> <ul style="list-style-type: none"> <li>• 5-Note Fingerings (FL, CL, SX, TP, TB)</li> </ul> <p>Housekeeping</p> <ul style="list-style-type: none"> <li>• Assign Method Book Analysis groups and distribute materials</li> </ul>	<p><a href="#">read</a> Hartz (2016) Introducing Notation</p> <p><a href="#">read</a> Millican (CH. 5) Notation</p> <p><a href="#">read</a> Grifa (2020) The Process (pp. 81-93)</p> <p><a href="#">complete</a> Online Quiz on notation readings by <b>WED, SEP 14.</b></p> <p><a href="#">begin</a> Method Book analysis (DUE <b>SUN, SEP 25</b>).</p> <p><a href="#">practice</a> flute fingerings (low D – high G). WW fingering test in class <b>THR, SEP 29.</b></p> <p><a href="#">practice</a> for Playing Test #1 in class <b>THR, SEP 22</b> (see WK 5 for details).</p> <p><a href="#">submit</a> proof of registration for FTCE Music Test by <b>SUN, OCT 2.</b></p>
<p><b>WK 4 / TUE, SEP 13</b></p> <p><b>Level 3 - 7-Note Skills</b></p> <ul style="list-style-type: none"> <li>• Lips of Steel: 7, 9, 10</li> <li>• 7-Note Scale (solfege &amp; letter names)</li> <li>• Tonic &amp; Dominant Patterns (Label, Translate, Improvise)</li> </ul>	<p><b>THR, SEP 15</b></p> <p><b>Introducing Notation</b></p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> <li>• Introducing Notation</li> <li>• Learning New Music</li> </ul> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> <li>• 8th Notes in 3/4 &amp; 4/4 – Reading Development</li> </ul>	<p><b>WK 4 Assignments</b></p> <p><a href="#">read</a> Rush (CH. 12) MS students</p> <p><a href="#">read</a> Sweet (2015) MS students</p>

<ul style="list-style-type: none"> <li>• 7-Note Thirds &amp; Arpeggios</li> <li>• Rote Songs: This Old Man, Sea Chantey, He's Got the Whole World, America</li> </ul>	<p>Fingerings</p> <ul style="list-style-type: none"> <li>• SX (low D to high D)</li> </ul> <p>Improvisation</p> <ul style="list-style-type: none"> <li>• Mary Ann – 2 notes per chord in half notes then w/rhythm</li> </ul> <p>Housekeeping</p> <ul style="list-style-type: none"> <li>• Assign students to rehearse notation</li> <li>• Fieldwork Introduction</li> </ul>	<p><a href="#">submit</a> MS student reading reflection in Canvas by <b>WED, SEP 21</b>.</p> <p><a href="#">practice</a> for Playing Test #1 in class <b>THR, SEP 22</b> (see WK 5 for details).</p> <p><a href="#">submit</a> Method Book Analysis by <b>SUN, SEP 25</b>.</p> <p><a href="#">submit</a> proof of registration for FTCE Music Test by <b>SUN, OCT 2</b>.</p>
<p><b>WK 5 / TUE, SEP 20</b></p> <p><b>Level 4 – Concert Eb Major up to FA</b></p> <ul style="list-style-type: none"> <li>• Lips of Steel: 13, 15, 17</li> <li>• Concert Eb Major Scale, Thirds &amp; Arpeggios</li> <li>• Rote Songs: Bingo, This Little Light, If You're Happy</li> </ul>	<p><b>THR, SEP 22</b></p> <p><b>Beyond the Method Book</b></p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> <li>• Supplementing Method Book</li> <li>• Assessment &amp; Classroom Management</li> <li>• Students rehearse notation</li> </ul> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> <li>• Connecting 8th notes</li> <li>• Step &amp; Pat Rhythm C</li> <li>• Rhythms C, D, &amp; E on pitch ladder</li> <li>• Reading (Ping Pong w/counts)</li> </ul> <p>Fingerings</p> <ul style="list-style-type: none"> <li>• Trumpet (low G to high C)</li> </ul> <p>Improvisation</p> <ul style="list-style-type: none"> <li>• Mary Ann – walking half notes</li> </ul>	<p><b>WK 5 Assignments</b></p> <p><a href="#">fieldwork</a> – Email cooperating teacher to schedule initial visit (copy Dr. Hartz).</p> <p><a href="#">submit</a> Method Book Analysis and Culturally Relevant Tune by <b>SUN, SEP 25</b>.</p> <p><a href="#">practice</a> for WW Fingering Test in class <b>THR, SEP 29</b> (see WK 6 for details).</p> <p><a href="#">practice</a> for Playing Test #2 in class on <b>THR, OCT 27</b> (see WK 10 for details).</p>

	<p>Playing Test #1</p> <ul style="list-style-type: none"> <li>• 7-Note Scale, Thirds &amp; Arpeggios</li> <li>• Tonic &amp; Dominant Patterns (Translate &amp; Improvise)</li> <li>• Rote Songs: Saints, Lightly Row, Cuckoo, Jingle Bells, Mary Ann, This Old Man, Sea Chantey, He's Got the Whole World, America</li> </ul>	<p>submit proof of registration for FTCE Music Test by <b>SUN, OCT 2.</b></p> <p>Student-focused analysis handout</p>
<p><b>WK 6 / TUE, SEP 27</b></p> <p><b>Level 5 – Concert F, Bb &amp; Eb up to concert Bb</b></p> <ul style="list-style-type: none"> <li>• Lips of Steel 13, 15, 26, 30</li> <li>• F, Bb, Eb major scales, thirds, and arpeggios</li> <li>• Tonic &amp; Dominant patterns in concert Eb major</li> <li>• Rote Songs: Bingo, This Little Light, If You're Happy in concert Eb and F major</li> </ul>	<p><b>THR, SEP 29</b></p> <p><b>Student-Centered Score Study</b></p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> <li>• Lead Sheet Development</li> <li>• Score &amp; Parts Preparation</li> </ul> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> <li>• 8th Notes + Silence &amp; Division</li> <li>• Finger Power</li> <li>• Aural Immersion &amp; Reading</li> <li>• Composition</li> </ul> <p>Fingerings</p> <ul style="list-style-type: none"> <li>• HN (low F to high C)</li> </ul> <p>Improvisation</p> <ul style="list-style-type: none"> <li>• Mary Ann – walking half notes + full solo</li> </ul> <p>Woodwind Fingering Test</p> <ul style="list-style-type: none"> <li>• FL (low D to high G)</li> <li>• CL (low E to high C)</li> <li>• SX (low D to high D)</li> </ul>	<p><b>WK 6 Assignments</b></p> <p>fieldwork – Initial Visit</p> <ul style="list-style-type: none"> <li>• Get score or parts.</li> <li>• Observe assigned section (Remember that you must work with <b>one</b> section for all visits.)</li> <li>• Take notes on strengths &amp; needs.</li> <li>• Schedule planning appointment with Dr. Hartz.</li> </ul> <p>read Grifa pp. 97-105.</p> <p>Insert Rehearsal Planning Reading (F&amp;C CH. 12?)</p> <p>submit rehearsal planning reflection</p>

		<p><a href="#">practice</a> for Playing Test #2 in class on <b>THR, OCT 27</b> (see WK 10 for details).</p> <p><a href="#">submit</a> proof of registration for FTCE Music Test by <b>SUN, OCT 2</b>.</p>
<p><b>WK 7 / TUE, OCT 4</b></p> <p><b>Level 6 – Concert F, Bb, Eb up to concert C</b></p> <ul style="list-style-type: none"> <li>• Lips of Steel 22, 29, 32</li> <li>• Concert F, Bb, Eb major scales (up to C, down to D)</li> <li>• Tonic &amp; Dominant Patterns in concert Eb and F major (echo, label, translate)</li> <li>• Rote Songs: Mulberry Bush and Simple Gifts in concert Eb and F major</li> </ul>	<p><b>THR, OCT 6</b></p> <p><b>Rehearsal Planning</b></p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> <li>• Planning across preparation cycle (Hilliard &amp; Grifa)</li> <li>• Planning rehearsals (<b>in-class practice &amp; assignment</b>)</li> </ul> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> <li>• Teaching 8th-Note-Based Rhythms</li> </ul> <p>Positions</p> <ul style="list-style-type: none"> <li>• TB (low F to high Bb)</li> </ul> <p>Improvisation</p> <ul style="list-style-type: none"> <li>• Mary Ann melody, bass, harmony in Concert Eb</li> </ul>	<p><b>WK 7 Assignments</b></p> <p><a href="#">fieldwork</a> – Complete planning appt. with Dr. Hartz.</p> <p><a href="#">Submit</a> fieldwork lead sheet prior to first rehearsal.</p> <p><a href="#">read</a> Knoster, CH. 3-6 (pp. 13-58) Classroom Management.</p> <p><a href="#">read</a> Jackson, pp. 119-143 Procedures</p> <p><a href="#">submit</a> Classroom Management reflection in Canvas by <b>WED, OCT 12</b>.</p> <p><a href="#">practice</a> for Brass Fingering Test on <b>THR, NOV 3</b> (see WK 11 for details).</p> <p><a href="#">practice</a> for Playing Test #2 in class on <b>THR, OCT 27</b> (see WK 10 for details).</p>



<p><b>WK 8 / TUE, OCT 11</b></p> <p><b>Level 7 – Concert F, Bb, Eb + 1-Octave Chromatic</b></p> <ul style="list-style-type: none"> <li>• Lips of Steel 34, 38, 35</li> <li>• 1-Octave Chromatic</li> <li>• Tonic &amp; Dominant Patterns in concert Eb &amp; F (label, translate, improvise)</li> <li>• Rote Songs: Amazing Grace and Happy Birthday in concert Eb and F major</li> </ul>	<p><b>THR, OCT 13</b></p> <p><b>Classroom Management and Rehearsal Techniques</b></p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> <li>• Classroom Management Presentation</li> <li>• Rehearsal Techniques Demo</li> <li>• Rubric Design</li> </ul> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> <li>• Syncopation I – Ending on and, ties &amp; rests</li> </ul> <p>Fingerings</p> <ul style="list-style-type: none"> <li>• EU/TU (low F to high Bb)</li> </ul> <p>Improvisation</p> <ul style="list-style-type: none"> <li>• Mary Ann solos in concert Eb</li> </ul>	<p><b>WK 8 Assignments</b></p> <p>fieldwork</p> <ul style="list-style-type: none"> <li>• Submit lead sheet prior to first rehearsal.</li> <li>• Conduct first rehearsal.</li> </ul> <p>practice for Brass Fingering Test on <b>THR, NOV 3</b> (see WK 11 for details).</p> <p>practice for Playing Test #2 in class on <b>THR, OCT 27</b> (see WK 10 for details).</p>
<p><b>WK 9 / TUE, OCT 18</b></p> <p><b>Playing Test #2 Review</b></p> <ul style="list-style-type: none"> <li>• Concert F, Bb, Eb major scales up to C</li> <li>• Level 5 Thirds or Arpeggios</li> <li>• 1-Octave Chromatic Scale</li> <li>• Mulberry Bush, Simple Gifts, Amazing Grace, Happy Birthday in concert Eb and F</li> <li>• Improvise on Mary Ann in concert Bb major</li> </ul>	<p><b>THR, OCT 20</b></p> <p><b>Developing Musicianship Through Improvisation</b></p> <p><b>Chris Azzara, Guest Instructor</b></p>	<p><b>WK 9 Assignments</b></p> <p>fieldwork – Conduct second rehearsal</p> <p>read Garofalo (CH 1) Intonation</p> <p>read Hartz (2015) Blend, Balance &amp; Intonation</p> <p>read Lisk (2010) Ensemble Tone</p> <p>complete Online Quiz by <b>WED, OCT 26</b> (include 3 insights &amp; 3 questions in quiz)</p>

		<p><a href="#">practice</a> for Playing Test #2 in class on <b>THR, OCT 27</b> (see WK 10 for details).</p> <p><a href="#">practice</a> for Brass Fingering Test on <b>THR, NOV 3</b> (see WK 11 for details).</p>
<p><b>WK 10 / TUE, OCT 25</b></p> <p><b>Level 8 – Concert Ab major</b></p> <p>Tone &amp; Tuning</p> <ul style="list-style-type: none"> <li>• Lips of Steel 13, 37</li> <li>• Unison around circle</li> <li>• Chromatic Expanding Intervals from concert F</li> </ul> <p>Concert Ab</p> <ul style="list-style-type: none"> <li>• major scale</li> <li>• 1-oct chromatic</li> <li>• tonic &amp; dominant patterns</li> <li>• Over the River</li> </ul>	<p><b>THR, OCT 27</b></p> <p><b>Tone, Blend, Balance &amp; Intonation</b></p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> <li>• Tone, Blend, Balance &amp; Intonation</li> <li>• Creating Performance Rubric</li> </ul> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> <li>• Syncopation II – series of ands, groups of 3</li> </ul> <p>Transposition</p> <ul style="list-style-type: none"> <li>• Level 1</li> </ul> <p>Calling Parents – Group 1</p> <p><b>Playing Test #2</b></p> <ul style="list-style-type: none"> <li>• Concert F, Bb, Eb major scales up to C</li> <li>• Level 5 Thirds or Arpeggios</li> <li>• 1-Octave Chromatic Scale</li> <li>• Mulberry Bush, Simple Gifts, Amazing Grace, Happy Birthday in concert Eb and F</li> <li>• Improvise on Mary Ann in concert Bb major</li> </ul>	<p><b>WK 10 Assignments</b></p> <p><a href="#">fieldwork</a></p> <ul style="list-style-type: none"> <li>• Conduct third rehearsal.</li> <li>• Create performance rubric.</li> </ul> <p><a href="#">read</a> Grifa (pp. 67-80 &amp; 93-97)</p> <p><a href="#">read</a> Hartz Practice Skills handout.</p> <p><b>Musical Expression Readings – Note Grouping &amp; Lisk</b></p> <p><b>Miles CH. 5 – Strategies for Teaching Music in Rehearsal (check other TMTTP books)</b></p> <p><b>Reading accountability – submit insights &amp; questions?</b></p> <p><a href="#">practice</a> for Brass Fingering Test on</p>

		<b>THR, NOV 3</b> (see WK 11 for details).
<p><b>WK 11 / TUE, NOV 1</b> <b>Level 9 – Concert D minor</b></p> <p>Tone &amp; Tuning</p> <ul style="list-style-type: none"> <li>Lips of Steel 22, 24</li> <li>DO-RE-DO-TI-DO + unison &amp; octave</li> </ul> <p>Minor Scales: Dm-Gm-Cm Chromatic on D Tonic &amp; Dom Patterns in concert D minor Joshua – melody, bass, harmony</p>	<p><b>THR, NOV 3</b> <b>Teaching Musical Expression and Practice Skills</b></p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> <li>Musical Expression</li> <li>Practice Skills</li> <li>Introduce Instructional Cycles</li> </ul> <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> <li>Syncopation III: Teaching syncopated rhythms</li> </ul> <p>Transposition</p> <ul style="list-style-type: none"> <li>Level 2</li> </ul> <p>Improvisation</p> <ul style="list-style-type: none"> <li>Joshua melody &amp; bass in D minor</li> </ul> <p>Calling Parents – Group 2</p> <p>Brass Fingering Test</p> <ul style="list-style-type: none"> <li>Trumpet (low G to high C)</li> <li>HN (low F to high C)</li> <li>TB (low F to high Bb)</li> <li>EU/TU (low F to high Bb)</li> </ul> <p>Housekeeping</p> <ul style="list-style-type: none"> <li>assign fundamentals materials for review</li> </ul>	<p><b>WK 11 Assignments</b></p> <p>fieldwork</p> <ul style="list-style-type: none"> <li>Administer performance assessment.</li> </ul> <p>prepare for Instructional Cycles in-class teaching on <b>THR, NOV 10</b>. Remember to bring 4 copies of lesson plan and recording device.</p> <p>practice for Playing Test #3 on <b>THR, DEC 1</b> (see WK 15 for details).</p> <p>complete fundamentals material review (due <b>SUN, NOV 20</b>).</p> <p>Communicating w/parents reading</p>
<p><b>WK 12 / TUE, NOV 8</b> <b>Level 10 – More Minor</b></p> <p>Tone &amp; Tuning</p> <ul style="list-style-type: none"> <li>Lips 15, 29, 30</li> <li>Unis around circle</li> </ul>	<p><b>THR, NOV 10</b> <b>In-Class Teaching</b></p>	<p><b>WK 12 Assignments</b></p> <p>fieldwork</p> <ul style="list-style-type: none"> <li>Submit fieldwork reflection by <b>WED, NOV 16</b>.</li> </ul>

<ul style="list-style-type: none"> <li>• 5ths around circle (B/A on DO, T/S on SO)</li> <li>• 5ths by half step (B/A on DO, T/S on SO)</li> <li>• I-V7-I (version A) around circle</li> </ul> <p>Major Scales: F-Bb-Eb-Ab  Minor Scales: Dm-Gm-Cm-Fm  Chromatic Scales: G-Ab-Bb-C-D  Tonic &amp; Dom Patterns in D minor  Joshua: solos (1-note, 2-note, walking half notes, embellished)</p>		<p><a href="#">submit</a> Instructional Cycles reflection by <b>WED, NOV 16</b>.</p> <p><a href="#">practice</a> for Playing Test #3 on <b>THR, DEC 1</b> (see WK 15 for details).</p> <p><a href="#">complete</a> fundamentals material review (due <b>SUN, NOV 20</b>).</p>
<p><b>WK 13 / TUE, NOV 15</b>  <b>Level 11 – Concert C Major</b></p> <p>Tone &amp; Tuning</p> <ul style="list-style-type: none"> <li>• Lips 37 &amp; 40</li> <li>• Expanding Intervals from concert Eb major triad (Eb (B), Bb (T), Eb (A), G (S))</li> </ul> <p>Concert C major</p> <ul style="list-style-type: none"> <li>• scale</li> <li>• Tonic &amp; Dom patterns</li> <li>• Over the River</li> </ul> <p>Sorenson: concert Bb major 7<sup>th</sup> chord (major scale)</p>	<p><b>THR, NOV 17</b>  <b>Jazz Module</b></p> <p>Housekeeping</p> <ul style="list-style-type: none"> <li>• Introduce Philosophical Issues Project</li> </ul>	<p><b>WK 13 Assignments</b></p> <p><a href="#">complete</a> fundamentals material review (due <b>SUN, NOV 20</b>).</p> <p><a href="#">prepare</a> Philosophical Issues Presentation (due in class <b>THR, DEC 1</b>).</p> <p><a href="#">practice</a> for Playing Test #3 on <b>THR, DEC 1</b> (see WK 15 for details).</p>
<p><b>WK 14 / TUE, NOV 22</b>  <b>Level 12 – Concert Db major</b></p>	<p>Thanksgiving</p>	<p><b>WK 14 Assignments</b></p>

<p>Tone &amp; Tuning</p> <ul style="list-style-type: none"> <li>• Lips 36 &amp; 39</li> <li>• I-IV-V7-I (versions A &amp; B) around circle</li> </ul> <p>Concert Db major</p> <ul style="list-style-type: none"> <li>• scale</li> <li>• tonic &amp; dominant tonal patterns</li> </ul> <p>Concert Bb minor</p> <ul style="list-style-type: none"> <li>• scale</li> <li>• tonic &amp; dominant tonal patterns</li> </ul> <p>Sorenson: Concert Bb Dorian</p>		<p>prepare Philosophical Issues Presentation (due in class <b>THR, DEC 1</b>).</p> <p>practice for Playing Test #3 on <b>THR, DEC 1</b> (see WK 15 for details).</p>
<p><b>WK 15 / TUE, NOV 29</b> <b>Level 13 – Scale Roundup</b></p> <p>Tone &amp; Tuning</p> <ul style="list-style-type: none"> <li>• Expanding Intervals from concert F, then move alto to C, then move tenor to A</li> <li>• Unis, 5ths (B/S on DO, T/A on SO), triads (B/S on DO, T on SO, A on MI) around circle</li> </ul> <p>Major Scales: C-F-Bb-Eb-Ab-Db Minor Scales: Dm-Gm-Cm-Fm-Bbm Chromatic Scales: G-Ab-Bb-C-D</p> <p>Sorenson: Concert Bb blues scale</p>	<p><b>THR, DEC 1</b> <b>Addressing Philosophical Issues</b></p> <p>Student Presentations</p> <ul style="list-style-type: none"> <li>• Philosophical Issues</li> </ul> <p>Rhythm – Asymmetrical Meters</p> <p><b>Playing Test #3</b></p> <ul style="list-style-type: none"> <li>• Concert C-F-Bb-Eb-Ab-Db major scales</li> <li>• Concert Dm-Gm-Cm-Fm-Bbm minor scales</li> <li>• Chromatic scales on concert G-Ab-Bb-C-D</li> <li>• Improvise on Joshua</li> </ul>	<p><b>WK 15 Assignments</b></p> <p>compile digital binder (due in class <b>WED, DEC 14</b>).</p>

<b>WK 16 / TUE, DEC 6</b> <b>Course Review</b> <b>Discussion / Course</b> <b>Evaluation Completion</b>	Reading Day	
<b>FINAL EXAM / WED,</b> <b>DEC 14 5:30-7:30 PM</b>	Check Digital Binders FEAPS Preparation First Job Challenges	