

SYLLABUS

University of Florida | School of Music

MUE 4422 Teaching Instrumental Music

Tuesdays, Period 3, 10:40-11:30 & Thursdays, Periods 3-4, 9:35-11:30

Music Building, Room 146

Fall 2024

Instructor

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Office hours by appointment – I **love** helping students! Stop by my lavish NEW OFFICE 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. Individual skills emphasized include singing, rhythmic movement, secondary instrument performance, and rehearsal planning. 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.
- 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.

What to expect from this course

- Expect your own personal musicianship to be challenged.
- Expect to learn teaching methods that are different from what you experienced as a student.
- Expect to practice enough to play your secondary at a middle school Honor Band level.
- Expect to be present every day and to participate actively without distractions from digital devices.

Required Textbook

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

Dyches, T. T., Carter, N. J., & Prater, M. A. (2012). *A teacher's guide to communicating with parents: Practical strategies for developing successful relationships*. Pearson.

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
Reading Quizzes & Reflections (9)	10	90	32%
Fingering Tests (3)	10	30	11%
In-Class Teaching	10	30	11%
Playing Tests (2)	10	20	7%
Materials Analyses (2)	10	20	7%
Fieldwork		65	24%
Philosophical Presentation	10	10	4%
Digital Binder	10	10	4%

Grading Scale

93-100	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 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 written reflections responding to prompts related to assigned readings.

In-Class Teaching

During the first experience, students will demonstrate the ability to lead a class in performing tonic and dominant tonal patterns. The second experience involves teaching a unison etude while demonstrating the ability to execute complete

instructional cycles. The final experience involves rehearsing a full middle school wind ensemble.

Fieldwork

Students will complete six (6) hours of fieldwork in cooperation with a local instrumental ensemble director. This experience will involve an initial observation followed by conducting a series of four sectional rehearsals and conducting an individual playing assessment. Students will complete an additional four (4) hours of independent fieldwork experiences by participating in local rehearsals or performances.

Playing Tests

Students will complete playing tests on a secondary instrument.

Materials Analysis

Students will complete an analysis of one beginning method book and one MS/HS fundamentals book.

Philosophical Issues Presentation

Students will work in small groups to present information on a philosophical issue related to teaching instrumental music.

Digital Binder

Students will compile a digital folder of all course materials.

[Class Attendance](#)

Attendance at all course meetings is expected and required as a part of your enrollment in this class. Active participation in class activities is critical to the achievement of the learning objectives for this course, and many class activities cannot be effectively replicated for make-up work outside of class interactions. In addition, attendance at professional commitments (such as class meetings) is a critical dispositional skill for music teachers.

The University of Florida recognizes the following acceptable reasons for absence from class: illness; Title IX-related situations; serious accidents or emergencies affecting the student, their roommates, or their family; special curricular requirements (e.g., judging trips, field trips, professional conferences); military obligation; severe weather conditions that prevent class participation; religious holidays; participation in official university activities (e.g., music performances, athletic competition, debate); and court-imposed legal obligations (e.g., jury duty or subpoena). The University also recognizes the right of instructors to require documentation for absences other than religious holidays.

The music education faculty recognize that it is occasionally necessary for students to

be absent from class for reasons other than those listed above. Personal commitments, self-care, and balancing workload are necessities for all people, including students and teachers. As developing teachers, however, it is important that students develop the ability to navigate these challenges while still fulfilling their professional obligations. Therefore, the faculty have adopted the following attendance policies:

- Absences for reasons recognized by the University of Florida (listed above) are always excused with proper documentation. Documentation must be provided to the instructor no later than two weeks after the student returns to class. This includes absences for illness. Note: A Verification of Visit form from the Student Health Care Center is not considered a medical excuse note. See the SHCC's policy on excuse notes [here](#).
- Students will be excused for two (2) absences per semester that are undocumented or occur for reasons other than those listed above ("personal absence"). Students are responsible for maintaining an awareness of how many times they have been absent and whether those absences have been excused or unexcused.
- Each undocumented or personal absence beyond the 2-absence limit will incur a 5% deduction from the final course grade.
- If a student is late to a class meeting without a documented and approved reason, they will be considered tardy. Three tardies will result in a 5% deduction from 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. Submission windows in Canvas will remain open for one week beyond the due date and assignments will be accepted during that time without penalty. Students may request extensions beyond the initial one-week grace period for maximum of three (3) assignments during the semester. No assignments will be accepted for any reason after midnight on **FRI, DEC 8**. 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.

MUE 4422 Fall 2023 Course Calendar

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

	Assignments
<p>WK 1 / THR, AUG 22 Sound-to-Symbol Immersion</p> <p>Class Discussion</p> <ul style="list-style-type: none"> • What would YOU do on the first day with beginners? <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> • Steady Beat (stop & start) • Counting Beats in 4 and 3 • Rhythms A & B in feet and hands • Rhythms A-E switching w/count notation • Discuss applying connection, silence, and division to pulse. <p>Fingering & Singing</p> <ul style="list-style-type: none"> • 3-Note Patterns, Skills, & Songs • Hot Crossed Buns, Pierrot, Fais Dodo & Allison's Camel <p>Instrument Try-Out Mini-Lessons</p> <p>Fingerings</p> <ul style="list-style-type: none"> • 5 notes w/letter names (FL, CL, SX, TP, TB, EU/TU) <p>Housekeeping</p> <ul style="list-style-type: none"> • Background check • FTCE test registration • Assignments • Expectations 	<p>WK 1 Assignments</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>read Hartz (2021) Rhythm Exercises</p> <p>read F&C (CH. 1) Sound to Symbol</p> <p>read Yardsticks (11-year-olds)</p> <p>complete Online Quiz by WED, AUG 28.</p> <p>practice 5-Note Fingerings. Fingering Test in class THR, SEP 5.</p> <p>submit proof of registration for FTCE Music Test by SUN, OCT 6.</p>

WK 2 / TUE, AUG 27
Level 1 – First Sounds

- Finger & Sing Review
- 3-Note Zig-Zag Scale
 - 3-Note Jumps (M D M D / M D M— / D M D M / D M D—)
 - 3-Note Tonal Patterns – echo, label, translate, improvise
 - 3-Note Songs – Hot Crossed Buns, Pierrot, Fais Dodo, Allison’s Camel
- Playing
- Hold MI for 6 seconds
 - TU-TU-TU in one breath on MI-RE-DO-TI-DO
 - Long & Strong
 - On the Move (FL)
 - 3-note zig-zag scale & songs

THR, AUG 29
Sound-to-Symbol Pedagogy

- Leading Tonal Patterns
- Major Tonic & Dominant
- Teaching Rote Songs
- Segments – Ode to Joy
 - Build as You Go – Jingle Bells
 - Plug & Play – Mary Ann + bass line
- Rhythm Pedagogy
- 3 Types of Canon (beat + connection)
- Fingerings
- FL (low D to high G)
- Individual Assessment
- 5 notes with letter names (FL, CL, SX, TP, TB, EU/TU)

WK 2 Assignments

- [read](#) Hartz CH. 3 Tonal Competency
- [read](#) F&C (CH. 17) Recruiting
- [read](#) Higdon (2016) Recruiting
- [submit](#) Recruiting Reflection in Canvas by **WED, SEP 4.**
- [prepare](#) Recruiting Questions for Class Discussion
- [practice](#) leading tonal patterns (echoing & labeling) in familiar order and teaching rote song – Test in class **THR, SEP 5.**
- [practice](#) FL fingerings (low D to high G). WW fingering test in class **THR, OCT 10.**
- [submit](#) proof of registration for FTCE Music Test by **SUN, OCT 6.**

WK 3 / TUE, SEP 3
Level 2 – 5-Note Skills

- FL fingerings
- 5-Note Zig-Zag Scale

THR, SEP 5
Recruiting

- Lecture/Demonstration
- Students teach tonal patterns
 - Recruiting Discussion

WK 3 Assignments

- [submit](#) Recruiting Reflection in Canvas by **WED, SEP 4.**

<ul style="list-style-type: none"> • 5-Note Thirds & Arpeggios • Tonic & Dominant Patterns (Echo, Label, Translate) • Rote Songs: Saints, Lightly Row, Cuckoo, Jingle Bells 	<p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> • Progressive counting in 3 and 4 • Beats + Division (Aural Immersion) + playing on scale <p>Fingerings</p> <ul style="list-style-type: none"> • FL (low D to high G) <p>Individual Assessment</p> <ul style="list-style-type: none"> • 5-Note Fingerings (FL, CL, SX, TP, TB) <p>Housekeeping</p> <ul style="list-style-type: none"> • Assign Method Book Analysis groups and distribute materials. 	<p>practice leading tonal patterns (echoing & labeling) in familiar order and teaching rote song – Test in class THR, SEP 5.</p> <p>read Hartz CH. 5 Introducing Notation</p> <p>read Grifa (2020) The Process (pp. 81-93)</p> <p>complete Online Quiz on notation readings by WED, SEP 11.</p> <p>begin Method Book analysis (due SUN, SEP 29).</p> <p>practice flute fingerings (low D – high G). WW fingering test WK 8 by appointment. See WK 6 for details.</p> <p>submit proof of registration for FTCE Music Test by SUN, OCT 6.</p>
<p>WK 4 / TUE, SEP 10</p> <p>Up to LA / down to TI</p> <ul style="list-style-type: none"> • CL fingerings • Review 5-note skills 	<p>THR, SEP 12</p> <p>Introducing Notation</p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> • Introducing Notation • Learning New Music <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> • 8th Notes in 3/4 & 4/4 – Reading Development 	<p>WK 4 Assignments</p> <p>read Rush (CH. 12) MS students</p> <p>read Sweet (2015) MS students</p>

<ul style="list-style-type: none"> • 7-note skills (scale, thirds, I-IV-V7 arpeggios) I: D M S M / D M S IV: D F L F / D F L V7: T R F S / F R T I: S M D M / S M D • Tonic-Dominant Patterns Patterns (Label & Translate) • Mexican Hat Dance, Whole World • Mary Ann – Melody, Bass, Harmony 	<p>Fingerings</p> <ul style="list-style-type: none"> • CL (low E to high C) <p>Housekeeping</p> <ul style="list-style-type: none"> • Assign students to rehearse notation • Fieldwork Introduction 	<p>submit MS student reading reflection in Canvas by WED, SEP 18.</p> <p>practice for WW fingering test WK 8 by appointment. See WK 6 for details.</p> <p>submit Method Book Analysis and Culturally Relevant Tune by SUN, SEP 29</p> <p>submit proof of registration for FTCE Music Test by SUN, OCT 6.</p>
<p>WK 5 / TUE, SEP 17</p> <p>UP to LA / DOWN to TI</p> <ul style="list-style-type: none"> • CL fingerings • 7-Note Scale (solfege & letter names) • 7-Note Thirds & Arpeggios • Tonic Patterns (Improvise) • America • Mary Ann – one-note solos on bass line and harmony parts 	<p>THR, SEP 19</p> <p>Beyond the Method Book</p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> • Supplementing Method Book • Culturally Relevant Tunes • Assessment & Classroom Management • Students rehearse notation <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> • Connecting 8th notes • Step & Pat Rhythm C • Rhythms C, D, & E on pitch ladder • Reading (Ping Pong w/counts) <p>Fingerings</p> <ul style="list-style-type: none"> • CL (low E to high C) 	<p>WK 5 Assignments</p> <p>read Hartz CH. 7</p> <p>submit Hartz CH. 7 Mini-Reflection by WED, SEP 27.</p> <p>fieldwork – Email cooperating teacher to schedule initial visit (copy Dr. Hartz).</p> <p>submit Method Book Analysis and Culturally Relevant Tune by SUN, SEP 29.</p> <p>practice for WW fingering test WK 8</p>

		<p>by appointment. See WK 6 for details.</p> <p>submit proof of registration for FTCE Music Test by SUN, OCT 6.</p>
<p>WK 6 / TUE, SEP 24</p> <p>Concert Eb Major up to FA</p> <ul style="list-style-type: none"> • CL fingerings • Concert Eb Major Scale & Tonic Arpeggio • Tonal Patterns in Eb <p>D <u>S</u> D / T R T D M D / R T F F R T / D M <u>S</u> T R F / M <u>S</u> D (D M / R F / M D R <u>S</u> T R / F R / T F M D)</p> <ul style="list-style-type: none"> • Rote Song: Bingo • Mary Ann – Walking half notes and quarter notes 	<p>THR, SEP 26</p> <p>Student-Centered Score Study</p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> • Lead Sheet Development • Score & Parts Preparation <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> • 8th Notes + Silence & Division • Finger Power • Aural Immersion & Reading • Composition <p>Fingerings</p> <ul style="list-style-type: none"> • CL (low E – high C) <p>Woodwind Fingering Test</p> <ul style="list-style-type: none"> • FL (low D to high G) • CL (low E to high C) • SX (low D to high D) 	<p>WK 6 Assignments</p> <p>fieldwork – Initial Visit</p> <ul style="list-style-type: none"> • Get score or parts. • Observe assigned section (Remember that you must work with one section for all visits.) • Take notes on strengths & needs. • Schedule planning appointment with Dr. Hartz. <p>read Grifa pp. 97-105.</p> <p>submit Grifa Mini-Reflection by WED, OCT 2.</p> <p>practice fo WW fingering test WK 8 by appointment. See WK 6 for details.</p> <p>submit proof of registration for FTCE</p>

		Music Test by SUN, OCT 6.
<p>WK 7 / TUE, OCT 1</p> <p>Level 4 – More Concert Eb Major up to FA</p> <ul style="list-style-type: none"> • Concert Eb major scale, arpeggios, and thirds • Tonal Patterns in Eb • Rote Song: Mulberry Bush w/bass • Mary Ann – half notes, 2-note solos, 	<p>THR, OCT 3</p> <p>Rehearsal Planning</p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> • Planning across preparation cycle (Hilliard & Grifa) • Planning rehearsals (in-class practice & assignment) <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> • Teaching 8th-Note-Based Rhythms <p>Fingerings</p> <ul style="list-style-type: none"> • SX (low D – high D) <p>Playing Test #1</p> <ul style="list-style-type: none"> • 7-note scale, thirds, and arpeggios in Concert Bb major • Mary Ann (3 choruses): bass line, walking half notes, 2-note solo. 	<p>WK 7 Assignments</p> <p>fieldwork – Complete planning appt. with Dr. Hartz. Submit fieldwork lead sheet by SUN, OCT 6.</p> <p>Submit fieldwork lead sheet prior to first rehearsal.</p> <p>practice for WW fingering test WK 8 by appointment. See WK 6 for details.</p> <p>submit proof of registration for FTCE Music Test by SUN, OCT 6.</p>
<p>WK 8 / TUE, OCT 8</p> <p>Concert F major 1-Octave Chromatic (Bb)</p> <ul style="list-style-type: none"> • 1-Octave Chromatic • Tonic Tonal Patterns (F) 	<p>THR, OCT 10</p> <p>Rehearsal Techniques</p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> • Rehearsal Techniques Demonstration • Introduce Instructional Cycles • Prep for Howard Bishop Rehearsal • Rubric Design 	<p>WK 8 Assignments</p> <p>fieldwork</p> <ul style="list-style-type: none"> • Submit lead sheet prior to first rehearsal. • Submit Lesson Plan 1 • Conduct rehearsal 1.

<ul style="list-style-type: none"> • Scale and Tonic Arpeggio (F) • Ensemble Development: A1-3 • Rote Songs: Bingo and This Little Light 	<p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> • Syncopation I – Ending on and, ties & rests <p>Fingerings</p> <ul style="list-style-type: none"> • Trumpet (low G to high C) <p>Individual Assessment</p> <ul style="list-style-type: none"> • WW fingering test (by appointment w/Dr. Hartz) 	<p>submit Instructional Cycles lesson plan by WED, OCT 16 + bring two (2) copies to class on THR, OCT 17.</p> <p>practice for Brass Fingering Test during WK 14 by appt. (see WK 11 for details).</p>
<p>WK 9 / TUE, OCT 15</p> <p>More Concert F Major</p> <ul style="list-style-type: none"> • Concert F, Bb, Eb major scales up to Bb / down to G • Thirds & Arpeggios in Eb & F • Ensemble Development: B1-4 • 1-Octave Chromatic Scale (Bb) • Happy Birthday in concert Eb and F 	<p>THR, OCT 17</p> <p>Instructional Cycles Peer Teaching</p> <p>In-class Peer Teaching</p> <p>Prep for Howard Bishop Rehearsal.</p> <p>Fingerings</p> <ul style="list-style-type: none"> • HN (low F to high C) 	<p>WK 9 Assignments</p> <p>fieldwork</p> <ul style="list-style-type: none"> • Submit Lesson Plan 2 • Conduct rehearsal 2. <p>practice for Brass Fingering Test during WK 14 by appt. (see WK 11 for details).</p> <p>submit Instructional Cycles reflection by SUN, OCT 20.</p>
<p>WK 10 / TUE, OCT 22</p> <p>Concert Ab major</p> <p>Ensemble Development: B5-6</p> <p>Concert Ab Major</p> <ul style="list-style-type: none"> • major scale • 1-oct chromatic • tonic & dominant patterns • Over the River 	<p>THR, OCT 24</p> <p>Rehearsing an Ensemble (w/special guests Kanapaha MS Wind Symphony, Mr. Mike Loffredo, Director)</p>	<p>WK 10 Assignments</p> <p>fieldwork</p> <ul style="list-style-type: none"> • Submit lesson plan 3. • Conduct rehearsal 3. <p>read Hartz CH. 10 Refining Ensemble Sound.</p>

		<p>submit Hartz CH. 10 Mini-Reflection by WED, OCT 30.</p> <p>practice for Brass Fingering Test during WK 14 by appt. (see WK 11 for details).</p>
<p>WK 11 / TUE, OCT 29</p> <p>More Concert Ab major</p> <p>Ensemble Development: Unisons & 5ths around circle and by half step</p> <p>Concert Ab Major</p> <ul style="list-style-type: none"> • major scale • 1-oct chromatic • tonic & dominant patterns • Over the River 	<p>THR, OCT 31</p> <p>Developing Ensemble Sound</p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> • Intonation Presentation • Introduce Instructional Cycles <p>Rhythm Pedagogy</p> <ul style="list-style-type: none"> • Syncopation II: Series of ands & Groups of 3 <p>Fingerings</p> <ul style="list-style-type: none"> • TP (low G to high C) • HN (low F to high C) <p>Brass Fingering Test</p> <ul style="list-style-type: none"> • Trumpet (low G to high C) • HN (low F to high C) • TB (low F to high Bb) • EU/TU (low F to high Bb) <p>Housekeeping</p> <ul style="list-style-type: none"> • assign fundamentals materials for review 	<p>WK 11 Assignments</p> <p>fieldwork</p> <ul style="list-style-type: none"> • Submit lesson plan 4. • Conduct rehearsal 4. • Create assessment rubric <p>read Hartz Musical Expression Handout.</p> <p>submit Musical Expression Mini-Reflection by WED, NOV 6.</p> <p>practice for Brass Fingering Test during WK 14 by appt. (see WK 11 for details).</p> <p>complete fundamentals material review (due SUN, NOV 17).</p>
<p>WK 12 / TUE, NOV 5</p> <p>Teaching Relative and Parallel Minor Scales</p>	<p>THR, NOV 7</p> <p>Principles of Musical Expression</p> <p>Lecture/Demonstration</p>	<p>WK 12 Assignments</p> <p>fieldwork</p>

<p>Ensemble Development: Major & Minor Triads around circle and by half step</p> <p>Teaching Minor Scales</p> <p>Relative Minor Tonal Patterns – Concert D minor</p> <p>LA DO LA / TI SI TI LA DO MI / MI RE TI SI TI MI / DO MI LA TI SI MI / MI DO LA</p> <p>Rote Song: Snake Dance</p>	<ul style="list-style-type: none"> • Musical expression <p>Rhythm</p> <ul style="list-style-type: none"> • Shifting gears (alla breve and 3/4 in one) <p>Fingerings</p> <ul style="list-style-type: none"> • EU/TU (low F to high Bb) 	<ul style="list-style-type: none"> • conduct performance assessment. <p>read Knoster, CH. 3-6 (pp. 13-58) Classroom Management.</p> <p>read Jackson, pp. 119-143 Procedures</p> <p>submit Classroom Management reflection in Canvas by WED, NOV 13.</p> <p>practice for Brass Fingering Test during WK 14 by appt. (see WK 11 for details).</p> <p>complete fundamentals material review (due SUN, NOV 17).</p>
<p>WK 13 / TUE, NOV 12</p> <p>Concert C Major</p> <p>Ensemble Development: Expanding Intervals w/leader-group</p> <p>Concert C major</p> <ul style="list-style-type: none"> • scale • thirds & arpeggios • Tonic & Dom patterns • Over the River 	<p>THR, NOV 14</p> <p>Classroom Management & Practice Skills</p> <p>Lecture/Demonstration</p> <ul style="list-style-type: none"> • Classroom Management • Practice Skills <p>Rhythm</p> <ul style="list-style-type: none"> • Compound meter <p>Positions</p> <ul style="list-style-type: none"> • TB (low F to high Bb) <p>Housekeeping</p> <ul style="list-style-type: none"> • Introduce Philosophical Issues Project 	<p>WK 13 Assignments</p> <p>fieldwork</p> <ul style="list-style-type: none"> • Submit fieldwork reflection by SUN, NOV 17. <p>complete fundamentals material review (due SUN, NOV 17).</p> <p>prepare Philosophical Issues Presentation (due in class THR, NOV 21.)</p>

		<p>practice for Brass Fingering Test during WK 14 by appt. (see WK 11 for details).</p> <p>compile digital binder (due in class TUE, DEC 3).</p>
<p>WK 14 / TUE, NOV 19</p> <p>Concert Db major</p> <p>Ensemble Development: Target & Partner (unis, octave, 5th, 3rd)</p> <p>DO RE DO TI / DO DO RE MI TI / DO DO TI RE TI / DO DO MI SO MI / DO DO FA MI RE / DO SO FA RE TI / DO DO FA RE TI / DO SO LA SO FA / MI RE DO SO LA SO FA / RE TI DO</p> <p>Concert Db major</p> <ul style="list-style-type: none"> • scale • tonic & dominant tonal patterns • Deck the Hall 	<p>THR, NOV 21</p> <p>Addressing Philosophical Issues</p> <p>Student Presentations</p> <ul style="list-style-type: none"> • Philosophical Issues <p>Rhythm – Asymmetrical Meters</p>	<p>WK 14 Assignments</p> <p>compile digital binder (due in class TUE, DEC 3).</p>
Thanksgiving Break		
<p>WK 15 / TUE, DEC 3</p> <p>Level 13 – Scale & Tune Roundup</p> <p>Individual Assessment: Show Digital Binder</p>	<p>THR, DEC 5</p> <p>READING DAY (no class)</p>	<p>WK 15 Assignments</p> <p>Show Digital Binder in class TUE, DEC 3.</p>

<p>Major Scales: C-F-Bb-Eb-Ab-Db</p> <p>Chromatic: G-Ab-Bb-C</p> <p>Tunes:</p> <p>Hot Crossed Buns</p> <p>Pierrot</p> <p>Allison's Camel</p> <p>Saints</p> <p>Lightly Row</p> <p>Cuckoo</p> <p>Jingle Bells</p> <p>Mary Ann</p> <p>He's Got the Whole World</p> <p>Mexican Hat Dance</p> <p>America</p> <p>Bingo</p> <p>Mulberry Bush</p> <p>This Little Light of Mine</p> <p>Happy Birthday</p> <p>Over the River</p> <p>Snake Dance</p> <p>Deck the Hall</p>		
<p>FINAL EXAM / TUE, DEC 10 3:00-5:00 PM</p>	<p>FEAPS Preparation</p> <p>First Job Challenges</p>	