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MUED 345: Instrumental Music Methods

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UNL PEER REVIEW OF TEACHING
COURSE PORTFOLIO

UNIVERSITY OF NEBRASKA –LINCOLN
MUSIC EDUCATION DEPARTMENT

INSTRUMENTAL METHODS MUED 345
Spring Semester 2012-13

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Description of the Course

Introduction to the Course

The course Instrumental Music Methods (MUED 345) is designed to provide a curricular foundation for future music educators to teach orchestra and band to adolescents in schools. The description in the UNL Schedule of Classes describes this course as dealing with “administrative approaches, rehearsal techniques, and modern comprehensive teaching styles for the secondary instrumental teacher.” The approximately 20-30 students each year taking this course in a given academic year are juniors in the Music Teacher Education Program (MTEP). Prior to the course, they have completed *Introduction and Foundations of Music Education* with co-requisite practicum (i.e., field experience in schools), *Music Learning and Development*, *Composition Methods*, and *General Music Methods* with co-requisite general music practicum. Students have also completed *Basic* and *Advanced Conducting*, and most instrument skills classes (which should include String Skills, Brass Skills, Double Reeds and Saxophone Skills, *Flute and Clarinet Skills*, *Percussions Skills*, *Vocal Skills*, and *Keyboard Skills*). Finally, they will have completed several semesters of music theory, aural skills, applied music lessons, and performance within ensembles. All students are admitted to the School of Music after showing evidence of advanced music performance skills and should have grown as musicians over the, at least, 2.5 years prior to taking this course.

Assumptions About the Students

Assumptions of my course design are that students do possess the following:

- basic training, knowledge, and skills in conducting and musical score analysis
- instruction in lesson planning, including during several weeks of teaching experience in schools at differing levels/disciplines, and several opportunities to peer-teach/microteaching during other music education classes
- experience playing almost all orchestral and band instruments beyond the “beginner” level (i.e., students will be in their final skills class concurrently)
- have been provided in advance of this course with materials and resources for teaching orchestral and band instruments, conducting ensembles, and planning individual lessons or presentations
- advanced musical performance skills both as musical soloists and as large ensembles performers

- are dedicated musicians and committed to the teaching of music in schools, but not necessarily instrumental music education as they are licenses K-12 Music.

Assumptions of my course design are that students do not possess the following:

- awareness and perspective of current developments and trends in instrumental music education
- experience introducing students to instruments, while possessing minimal resources and strategies
- strategies for, and knowledge of, recruiting strategies and instrument selection processes
- strategies for designing instrumental music lessons around the National Standards for Music Education and principles of comprehensive musicianship
- experience and training for semester long instrumental curriculum design as opposed to individual classes or portions thereof
- more than superficial knowledge of instrumental repertoire and method books
- knowledge, resources, and skills for administrating the instrumental music program (i.e., budget, legal issues, fundraising, trips and travel, scheduling, business management, time management, stress management, etc.)
- knowledge and resources for assessing instrumental music students
- advanced awareness of instrumental rehearsal strategies for various instrumental music ensembles (jazz band, orchestra, concert band, marching band, chamber ensembles)
- resources and strategies for motivating students to practice independently or for developing independent musicianship
- knowledge, resources, and skills for inspiring creativity, self-expression, knowledge of music, and other skills or concepts derived from a rehearsal model not reliant upon drill and practice of repertoire prepared solely for musical performance

Aside from the above, this course is typically the final course-based opportunity in the MTEP to fill “gaps of knowledge” and required skills for future instrumental music educators (i.e., depending on senior level electives and as opposed to practicum/student teaching experiences).

Teaching Environment

Instrumental Methods is taught in a large multi-purpose room where the UNL instrumental ensembles rehearse. The students are used to lining up chairs in semi-circle rows for classes taught in this room. The room is conducive to breaking students up into groups for group discussion or peer-teaching. Several groups can function at once with large areas of space between them to facilitate discussion. A student-based ensemble can perform without any issues or “sound bleeding” into other classrooms. A presentation station (audio/visual equipment, multimedia projector and screen) is available for connecting a laptop computer to present PowerPoints or audio-visual materials; a mobile blackboard and blackboards at the front of the room are also available.

Course Goals and Objectives

The goals of this course are to:

- prepare future instrumental music educators for success (success = developing/teaching in a stable, musical, large instrumental program where public school students are engaged and become more interested in music, creative, and independent in their music making).
- prepare all future music educators for administrating their music programs
- provide opportunities for students to refine their instrumental music teaching, build awareness of instrumental repertoire, and knowledge of a variety of rehearsal strategies
- provide students with opportunities to practice and develop musical and student-directed instructional design.

At the end of the course, students will be able to:

- articulate their philosophy toward the instrumental music education of students and detail a rationale for instrumental music education in schools
- discuss the many current issues and trends related to teaching instrumental music
- demonstrate and improve basic teaching and presentation skills
- demonstrate research and resource gathering skills
- design curriculum with consideration to instructional design procedures, comprehensive musicianship, and national music standards
- detail and plan for the developmental abilities of instrumentalists at different levels (beginner, intermediate, advanced)

- analyze and plan for administrative practices as they relate to teaching instrumental courses in schools
- demonstrate music lesson and rehearsal strategies
- demonstrate the professionalism expected of practicing instrumental music educators.

Rationale for Peer-Review Course Portfolio

I chose this course for my peer-review because preparing future instrumental music teachers is one of my primary responsibilities as the instrumental music education specialist at UNL, and this course is the primary course to prepare students for this outcome. Depending on the adequacy of my preparing future instrumental music educators who complete this course, the education of a significant proportion of all 5th-12th grade instrumental music teachers in Nebraska (and neighboring areas) will be directly affected. It is, therefore, vital that both the objectives of this course and the overall design of this course be thoroughly attended to. Further, while I did complete a similar benchmark portfolio in 2009, several changes have occurred since that time. These changes have included a newly adopted textbook, an advanced peer-review inquiry project in 2010 investigating reading reflection assignments, and program changes to the UNL BME degree.

Objectives of the Course Portfolio

I have three main objectives for this course portfolio: (a) review, and if necessary refine, the course with special attention to connections between course objectives and course teaching/learning strategies or assignments; (b) document and analyze student learning within this course; and (c) document the efficacy of my teaching and the course as a whole.

Refining the Course

I have taught this course at UNL for five prior semesters (beginning in Spring 07/08). During my first year at UNL, I used as a model the curriculum and content used in the Instrumental Methods and Materials courses I assisted in during graduate studies, combining them with syllabi from this course as taught by prior instructors at UNL. I supplemented those models with resources and ideas from my own ten years of teaching band, research studies I have conducted, observations of instrumental music programs as I evaluate practicum and student teachers in local schools, ideas from my own undergraduate program, and ideas based on conversations with instructors of similar courses from other institutions.

While early course evaluations were mostly favorable in my past offerings, there were a variety of strengths and weaknesses identified by students. Secondly, the UNL Music Education Faculty held a retreat in May 2008 to analyze our various music methods courses and both eliminate any overlap and identify the foci of our courses. Briefly, the “holes” along the way have been (a) a lack of practical ideas for rehearsing ensembles, (b) over-emphasis on philosophy of music education, (c) a lack of peer-teaching or peer-rehearsal, (d) the multitude of topics with few studied in depth, and (e) a bias towards concert band teaching as opposed to other instrumental ensembles including jazz bands and orchestra. Further, Music Education Faculty during the 2008 retreat articulated objectives to (a) have all assignments contained to a course rather than to be completed during other practicum, (b) make this course more of a “catch-all” for deficiencies in the various skills and conducting classes as they relate to teaching in schools (as opposed to conducting or score analysis skills, or simply experience playing on various instruments), and, (c) provide peer-teaching opportunities (as opposed to simply presentations) in all methods courses.

Based on the five prior years of teaching this course, course evaluations, discussions with teaching assistants, discussion with other colleagues at UNL, and my own reflections I have determined further development of this course could be useful. Students have plenty of peer teaching opportunities, most amounting to 10 minute snippets of classes. To have 25 students peer-teach ten minutes each, plenty of class time is apportioned. While peer-teaching is valuable as a learning activity, by spring of the junior year, it seems students begin understanding the limitations of peer teaching. First, the amount of teaching they do does not add up to a realistic planning experience, it does not focus on a more long-term approach to teaching, and it does not fully represent the realities of teaching in a classroom. Instead strategies for ensembles students have minimal experience with, enhanced awareness of instrumental repertoire, long-term instructional design, and how to assess students seem to demand more attention.

Documenting and Analyzing Student Learning

Considering the projects from the last iteration of this course, I am content with student evidence of learning. Group resource projects, and comprehensive musicianship (curricular) units were all completed thoroughly by most students and are excellent examples of artifacts students could put in their teaching portfolios to provide evidence of their (a) ability to gather resources and find answers, (b) plan a comprehensive music unit centering on a classic instrumental work (i.e., a 6-week unit including all 9 National Standards, and incorporating history, theory, creativity, and other curricular aspects in addition to solely musical performance), (c) ability to

use student assessment to guide their teaching, (d) integration of readings to their base of teaching knowledge and in refining their philosophy and approach to instrumental music education. There was abundant opportunity for collaborative learning and analysis of resources and music.

These positives aside I collected little to no evidence of students' abilities to teach in instrumental settings, rehearse an ensemble, or otherwise administrate a music program. For the current version of this course I continued with group resource gathering projects, independent comprehensive curriculum units, and implement opportunities for students to peer-teach lessons of their units and introductory instrument lessons. Due to objectives of the MTEP, I no longer required "teacher work samples" during this course, but continued to train students for the process of using assessment to guide instructional design. I continued to use class discussion and collaborative learning as the primary learning activity, supplemented with lectures emphasizing practical advice and ensemble rehearsals.

Documenting Teaching

Evidence of student learning and meeting of course objectives will inform my self-reflection and peer review of my course. Continued revision should be expected and contribute to the influence this course has on the preparation of future instrumental music educators. By carefully organizing student learning and activities, and carefully selecting materials to facilitate student learning, it is possible that an instrumental music methods textbook could be "outlined" during the teaching of this course. This would be a noteworthy contribution as there is a widely-noted deficiency of a "good" instrumental music methods textbook (i.e., as identified by several noted teachers of instrumental methods at various major institutions).

Instructional Practices

Teaching Methods

As much as possible I attempt to vary my instructional activities for variety and to stimulate cognitive processing, reflection, and discussion. While I do intersperse PowerPoint and multimedia enhanced presentations and lecturing, music education students are used to discussion, reflection, and input into their classes. Collaborative learning processes such as small group discussion and group problem solving activities are favored activities in my courses. Inviting student input, valuing student background, and building upon prior knowledge are valuable to student learning. While my research and study has led me to certain expertise, students require frequent opportunity to present their points of view. There is an old adage "you teach as you were taught." Modern day school-aged students, however,

require contemporary teachers and I need to remain aware of where my students are coming from before I can prepare them to meet current demands in music education.

The first class begins with each student detailing their background in instrumental music education and noting their philosophy (how they think it should be taught). I also have them complete a KW worksheet (a table where they list what they **k**now and what they **w**ant to know). Further, I provide them with a Instrumental Music Education Preparedness Survey (IMEPS), featuring Likert-type scales focusing on students' confidence levels and dispositions towards various aspects of instrumental music education. Combined, these exercises provide me with data to adapt content slightly to meet the backgrounds and desires of students. Moreover, data provide feedback on course efficacy beyond course evaluations from all students.

Readings are central to my courses. In the past, I have asked students to create a list of five points they found interesting in their readings or ideas they would like to discuss in class. Classes typically begin with approximately 30 minutes of discussion related to the readings. In my 2010 advanced peer-review project I examined two other types of reading activities including quizzes and structured reflection forms. While reflection forms were found to be the most beneficial, quizzes were most invited. Such activities are designed for both accountability (to motivate student preparation for classes) and to assess student learning. I feel that some accountability for certain students is important, and for all students coming with something to contribute to class discussion -- rather than simply go off the top of their heads -- helps the flow of the class.

I try to remain hands-off as a facilitator leading students to topics of discussion by questioning or sometimes playing "devil's advocate." I do remain alert to teachable moments and offer pertinent knowledge or anecdotes, but attempt to not be vociferous or long-winded. If students read assigned content, more informed student discussion and debate occurs during class. The rest of the class -- which are 100 minutes on Tuesday and Thursday (after breaks) and 50 minutes on Friday -- incorporate lectures, small group discussions, presentations, and other student-directed strategies.

Course Materials

The primary textbook for the course was recently published:

Feldman, E., & Contzius, A. (2011). *Instrumental music education: Teaching with the musical and practical in harmony*. New York: Routledge. Some articles were also be posted as pdfs in Blackboard. The order of chapters will require jumping around the textbook, but will follow this topic structure:

1. Foundations, Philosophy & Goals
2. Curriculum & Repertoire
3. Recruiting & Retention
4. Rehearsal Strategies
5. Teaching Various Ensembles

Instructional Activities

Class discussion, collaborative learning/group projects, small group discussions, independent analytic projects, readings, resource gathering, presentations, peer-teaching, and lectures comprised the majority of activities with related assignments. These activities provided ample opportunity for me to provide feedback and my expertise to students while involving them in their own instruction and providing a great variety of activities throughout the course.

Student Evaluation

Students were evaluated on a point system, with a maximum of 100 points available. Total points accumulated equate to a percentage on the music education grading scale:

- 99 - 100% A+
- 95 - 98% A
- 93 - 94% A-
- 91 - 92% B+
- 87 - 90% B
- 85 - 86% B-
- 83 - 84% C+
- 79 - 82% C
- 77 - 78% C-
- 75 - 76% D+
- 71 - 74% D
- 69 - 70% D-

Assignments students completed during the course were presented as follows:

Readings. There will be numerous readings in the text and supplemental materials. You must demonstrate knowledge of these readings during class. For each class you will submit a one paragraph (4-5 sentences) discussion post to the class discussion board in Blackboard. You need only one reflection form covering all assigned readings for the class, not one for each chapter if there are multiple readings for a course meeting. In addition you will respond to one peer's posting,

either agreeing, disagreeing, or expanding upon their thought. [15 points; .5 point for all required readings on a particular day and .5 for a response to a peer.]

Repertoire List. Selection of repertoire and instrumental class materials may be one of the most crucial areas of teaching band or orchestra. Motivation, classroom management, learning outcomes, attitude, and ensemble performance can be driven—or undermined—by repertoire. Students will examine resources on reserve in the library, literature websites, and State music lists to locate one orchestra and one band piece for each of Level 1 through Level 6 ensembles. For each, provide a paragraph explaining why it is an appropriate piece for the level, what learning outcomes you anticipate from the piece, and any special notes about the selection. Prepare this in a Word or RTF document and upload to Blackboard. Submit this assignment in the Assignments section of Blackboard and also upload to the respective discussion post thread so that it is available to peers. The assignment will not be graded until submitted properly to both places. [10 points]

Repertoire Presentation. Based on readings and discussion in class locate a recording of a band or orchestra piece acceptable for performance by middle school or average high school ensembles (Grade 2-4). Complete a summary form and locate a recording that you will share with the class. During your brief 5-10 minute presentation summarize the background of the selection, your notes, and why you feel the piece is appropriate for instrumental music educating. This selection may be one of those from your repertoire list assignment in item #2. Submit the assignment by uploading the summary form to the appropriate assignment in the Assignments section of Blackboard. [5 points for presentation and submitted summary form]

Method Book Analysis. Go to a music store or the music library and compare/contrast two different method book series using an evaluation form. Upload the evaluation form or scan it to upload it in the Assignments section of Blackboard. [5 points]

You Tube Video Analysis. For the assignment “You Tube Videos” find videos on color guard instruction or marching band technique totaling approximately 20 minutes (search keywords marching band techniques, color guard techniques, instruction, marching drill design, etc.) and respond with a one paragraph summary plus one paragraph evaluation of what you learned (total at least one page in a word document). Include the URLs of each video viewed. Submit your analysis in the Assignments section of Blackboard. [5 points]

Rehearsal Strategy Presentation. Choose an ensemble (jazz band, marching band, strings, concert band, or chamber ensemble) and locate a pedagogical article that suggests strategies for that particular ensemble. During the week those ensembles are discussed, you will carry out suggestions in the article with the class acting as a lab ensemble. Spots during each week are limited and you must sign up for a spot (first come, first serve). Students are responsible for organizing any

materials. For the lesson you must have a copy of the article submitted online to the appropriate discussion board posting with a lesson plan so peers have access to your resources. The entire rehearsal should be 10 minutes maximum. Your session will be videotaped. View your video and review your presentation using the reflection form available in documents. Submit your lesson plan, article, and reflection to the Assignments section of Blackboard and also upload your article and lesson plan to the respective discussion post thread so that they are available to peers. The assignment will not be graded until submitted properly to both places. [15 points - 5 points for lesson plan & article, 5 points for teaching, 5 points for video reflection]

First Lessons. The selection and introducing of instruments to young beginning students is a crucial time in the program. Students will each select an instrument (band, orchestra, and percussion; first come, first serve) that they do not have performing experience on and demonstrate how they would introduce it and get young students to the first note. Students will prepare a handout explaining the basic tone production, beginning practice strategies/exercises, and maintenance for students. Finally, using your handout, demonstrate your procedures with a peer acting as a beginning instrumentalist to the class. The presentation should take no more than 15 minutes. Submit your handout to the Assignments section of Blackboard and also upload to the respective discussion post thread so that it is available to peers. The assignment will not be graded until submitted properly to both places. [10 points; 5 points for teaching, 5 points for handout]

Curricular Unit. Using the instrumental score of a selected grade 2-4 band or orchestra piece approved by the instructor, you will create a unit plan based on a framework found in "Blueprint for Band" and other comprehensive musicianship textbooks. Submit this assignment in the Assignments section of Blackboard and also upload to the respective discussion post thread so that it is available to peers. The assignment will not be graded until submitted properly to both places. [10 points]

Secondary Ensemble Handbook Outline. You will outline a handbook that could be distributed to your students the first day of your class that details all aspects of your secondary music program. Much of the information may be blank because they are school/position dependent (e.g., uniform procedures, school policies, etc.). However, at the end of this course you should have a mission statement, philosophy of music education, list of benefits of instrumental/choral/general music education, and basic framework for what would be in a handbook in a word document. Having this file, which you could then tweak to your future position, will save you time and ensure you are not missing elements. Submit this assignment in the Assignments section of Blackboard. [5 points]

Group Resource Project. You will be gathering resources on a variety of instrumental related topics (advocacy, budget, scheduling, professional development, etc.), distributing these resources and/or a list of resources to your peers as well as teaching your peers about your subject. Submit your resources through the Assignments section of Blackboard. [5 points]

Professionalism. As teachers in schools students will be expected to attend all classes and meetings (barring emergencies) and collaborate/cooperate with peers and support your school. To develop this you will be expected to participate in class discussions, teaching demonstrations, peer evaluations, projects, and activities. You need to read assigned texts and participate in in-class writing activities including the Philosophical Debate and Mission Statement assignments (which will not receive points elsewhere as all work will be completed during class). You should exhibit appropriate professional behaviors in class and in the field. Please see the following Professionalism Statement for further information on how this grade is earned or lost. In relation to the CMENC item in the professionalism policy, 2 points per article review will be gained (i.e., 10 points for the policy). This assessment has been adopted by the music education faculty in all courses. [20 points]

Connections to the Broader Curriculum

The music education faculty has standardized certain aspects of all music education courses. These include: (a) a professionalism component, (b) opportunities for peer-teaching in all methods courses, and (c) elimination of certain crossover between classes. During May 2008 we convened in a “retreat” format where we scrutinized all methods course syllabi. One agenda was to remove redundancies from the courses and coordinate where and when certain aspects of teaching or musicianship were covered during the degree program. This specific course connects to music education initiatives by incorporating opportunities for developing instrumental rehearsal skills through students rehearsing a lab band, by further developing students’ instructional design and lesson planning specific to instrumental music, and by studying instrumental music specific developments, trends, curriculum, repertoire, and issues. Further this course enforces the music education faculty position on developing professionalism which includes (a) timely, professional communication, (b) attendance, (c) on-time submission of assignments, and (d) professional attitude towards teaching.

Documentation of Student Learning

General Reflection

I was pleased with the progress and outcomes of the course, especially evidence of student learning in several areas. Generally, class discussions were spirited, peer-teaching opportunities were met with enthusiasm, and students informally talked about activities they felt were fun (e.g., philosophical debate), yet which also resulted in learning. There were many opportunities to provide insight into the teaching and learning processes of instrumental music classrooms and specific, individualized feedback to students on their teaching and instructional design.

Because available time is an ongoing issue, however, it remains a weakness of the class that while many areas and topics are covered, few are developed in depth. Students feel that this course could delve deeper into instrument techniques and ensemble rehearsal techniques, even though these are covered in earlier courses in the degree in greater depth.

Course ratings from students, however, were the highest they have been for this course in at least 6 years. Any comments seemed to be more suggestive, or based on student background, as opposed to critical or negative. Therefore, I would deem the efforts of this peer review project successful.

Readings

For most class sessions a series of readings were offered in the textbook and students were expected to engage in Blackboard discussions. These discussions were surveyed by a GTA who subsequently pulled out several interesting points students made and sent me a word document containing these. On a few occasions I did consider my GTAs product, but looked at the students' reflections myself and pulled out my own "quotes." Students seemed to appreciate attention to their words, and their words (and sometimes resulting explanations or defenses) stimulated some debate or discussion for classes. While I did not see a progression of learning through these bullet points, I did see evidence that students were reflecting upon readings and assimilating, accommodating, or in some cases rejecting information and strategies.

Course objectives met through readings, reflective notes, and discussion included:

- describe and discuss a philosophy toward the instrumental music education of students
- discuss the many issues related to teaching instrumental music
- demonstrate research and presentation skills
- analyze and plan for administrative practices as they relate to teaching instrumental courses in schools (i.e., specifically the “analyze” portion of this objective)
- continue to develop a rationale for music teaching (i.e., in that many statements students made related to their understanding of how instrumental music education impacts children and what their own philosophy is)
- demonstrate the professionalism expected of practicing music educators (i.e., in that they are being reflective and active in professional development which includes reading professional journals)

Group Resource Project

Students were provided with one full class period and an additional week of time to prepare presentations on several key areas of instrumental music education. In schools, band and orchestra directors spend much time dealing with scheduling, budgets, fundraising, advocating their programs, and considering many legal issues. The stress these areas cause on instrumental music teachers has been noted in professional journals, research studies, and anecdotally. A major source of “teacher burnout” this area needs to be stressed in teacher preparation programs. To help support these areas, students prepared information packets for their peers and presented key concepts and strategies related to their areas.

Course objectives met through group resource projects included:

- discuss the many issues related to teaching instrumental music (i.e., in that these are major issues teachers deal with)
- demonstrate research and presentation skills
- analyze and plan for administrative practices as they relate to teaching instrumental courses in schools

First Lessons

In an ideal world students should come to this course understanding the many instruments, having experienced playing instruments, and, most importantly, knowing how to introduce instruments to beginning band and orchestra students. To check and reinforce this important this crucial area, students peer taught each other on secondary instruments in front of the class and prepared handouts that

could be handed out to their future students. These handouts were collected and distributed to the class, providing ready-to-go materials for most school instruments. A student exemplar handout is provided in the appendices. This example demonstrated what they would provide a student. It provides evidence the student could both locate sufficient resources and organize them in a concise and meaningful way to help their future students on an instrument that was not their major at UNL.

Course objectives met through first lessons included:

- demonstrate and improve basic planning and teaching skills related to specific to instrumental music education
- demonstrate research and presentation skills
- plan curriculum with consideration to instructional design
- detail and plan for the abilities of instrumentalists at different developmental levels (beginner, intermediate, advanced)
- demonstrate musicianship on instruments, rehearsal skills, and conducting skills

Curricular Units

I perceive this assignment as the major assignment of this class, providing evidence of the most crucial and forward-looking aspects of music education. Without expanding this into a position or policy paper, I believe instrumental music education needs to change, specifically by increased attention to relevance of content, focus on lasting/lifelong musical learning, and less reliance on solely drill-and-practice routines culminating in performance.

Students analyzed pieces of music, gleaned learning outcomes offered by their selection, integrated assessments with objectives and instruction, planned to meet national standards for music education, and planned an overall outline of how they would teach the music. Most students crafted well-planned, comprehensive units employing creative approaches to teaching and learning. A student sample is provided in the appendices showing representative detail. There were several other student assignments of comparable quality. It was impressive to me the depth of learning planned in this learning, the appropriateness and integrated nature of assessment tools, and attention to detail in this unit. Further, all curricular units were made available to the students providing a vast resource of ideas and immediately implementable units.

Course objectives met through curricular units included:

- demonstrate and improve basic planning and teaching skills related to specific to instrumental music education
- demonstrate research and presentation skills (i.e., in that they needed to research background on their musical sections and attend to how they would present this to students)
- plan curriculum with consideration to instructional design
- detail and plan for the abilities of instrumentalists at different developmental levels (beginner, intermediate, advanced)
- continue to develop a rationale for music teaching (i.e., in that as they attend to all that music instruction has to offer, beyond simply musical performance, their rationale expands)

Large Group Handbooks

The final assignment of the course was to put together items such as mission statements, philosophies of music education, classroom management approaches, goals of instrumental music education courses, and other items into a package to provide to their future students. In addition to providing my students with a file ready to handout to their future students (saving time during the preparation for their first teaching position), it provides an appropriate wrap-up assignment pulling together their perspective of instrumental music education.

Course objectives met through large group handbooks included:

- describe and discuss a philosophy toward the instrumental music education of students
- demonstrate and improve basic planning and teaching skills related to specific to instrumental music education
- plan curriculum with consideration to instructional design
- analyze and plan for administrative practices as they relate to teaching instrumental courses in schools
- detail and plan for the abilities of instrumentalists at different developmental levels (beginner, intermediate, advanced)
- continue to develop a rationale for music teaching

Peer Teaching Opportunities

In last year's iteration of this course, there was a great amount of peer teaching. Students criticized that there was simply too much. First lessons provided peer teaching opportunities this year. Rehearsal strategies selected from professional

journals were also peer taught to the group on instruments. Lesson plans were also constructed and submitted, to which I provided feedback.

Students enjoyed these experiences, in particular the curricular unit rehearsals. They also linked appropriately with their following practicum experiences and likely contributed to the noted increases in confidence shown in the pre- and post-test survey results (see [Appendices](#)). In particular, students and the profession see the rehearsing of ensembles towards performance as the primary activity of music education programs, although a variety of strategies should be explored so future instrumental teachers can explore beyond traditional techniques. Overall, however, if rehearsing bands and orchestras to performance is what my students will be primarily held responsible for, it is something I need to attend to.

Overall Conclusions

As I personally observed and evaluated vocal majors teaching in instrumental settings for the practicum immediately following this course, I would attest objectively to their preparation. Lesson plans were thorough, comprehensive, and integrated national standards. Students seemed confident (and expressed an increase in confidence in their pre-/post-test surveys; see [Appendices](#)), had good pacing, engaged students, conducted sufficiently, and looked like pretty good upcoming instrumental music teachers. Weaknesses included a need for greater assertiveness, a lack of assessment and some problems related to a lack of knowledge of instruments. Part of this can be attributed to (a) student lack of experience, (b) other courses in the undergraduate curriculum including skills classes, a lack of history with instruments (i.e., as voice majors), and (c) limits imposed by cooperating teachers (i.e., lack of assessment continues to be a dilemma pointed at by local administrators and nationwide). These deficiencies could, however, be supported and reinforced more by the instrumental methods course. Overall, as I was observing voice majors teaching instrumental music, this is a testament to the ability of the music education program to prepare students for instrumental music educating. Further, as shown on the Pre-Test/Post-Test of Instrumental Education Preparedness survey (see [Appendices](#)), there was growth in students' knowledge and abilities in all areas, including several statistically significant areas including in areas of resources, administrative duties, and instructional design which are key objectives of the course and course description.

Increased attention to strings teaching, marching band, and jazz band would continue invited by the students, faculty, and myself. I realize there may still be a

deficiency in the curriculum in these areas. While it was rather simple to get band pieces and band instruments for peer-teaching, I met resistance and a lack of available instruments to offer more string peer teaching. I will continue to consider field experiences for a solution. In another course, Introduction and Foundations of Music Education, the whole class is broken into two large groups and experience a series of classrooms as learning laboratories. Perhaps a similar experience in a local middle school could be coordinated, and result in an appropriate increase in hands-on teaching opportunities.

Course objectives met through peer teaching opportunities included:

- demonstrate and improve basic planning and teaching skills related to specific to instrumental music education
- demonstrate research and presentation skills
- plan curriculum with consideration to instructional design
- analyze and plan for administrative practices as they relate to teaching instrumental courses in schools
- detail and plan for the abilities of instrumentalists at different developmental levels (beginner, intermediate, advanced)
- demonstrate musicianship on instruments, rehearsal skills, and conducting skills
- demonstrate the professionalism expected of practicing music educators

Planned Changes

As I discussed the assignments in the last section, there are several items that came to mind to me through reflection. I believe this iteration of the instrumental methods course improved in its impact and construction over prior years. It is not, however, beyond continued development. Changes for next year's iteration will center on:

- Increased attention to assessment of music students
 - There are sufficient readings and curricular units provided evidence of students' abilities to plan assessments (see [Appendices](#)) however, having them apply it in some way, perhaps during peer rehearsals, would help students in their future careers.
- Increased attention to rehearsal strategies for concert bands
- Increased attention to strings, jazz, and marching band ensemble types

To achieve these increases in attention the following decreases will be considered:

- Eliminate repertoire presentations and do this in a more collaborative/group based manner. Having each student present sacrifices precious time for exploring teaching strategies more directly related to ensemble performance.
- More modeling of exemplar rehearsal strategies for several different ensembles.
- Reflecting upon whether any lesson contents planned for an entire day can be compressed into half classes thereby freeing up time

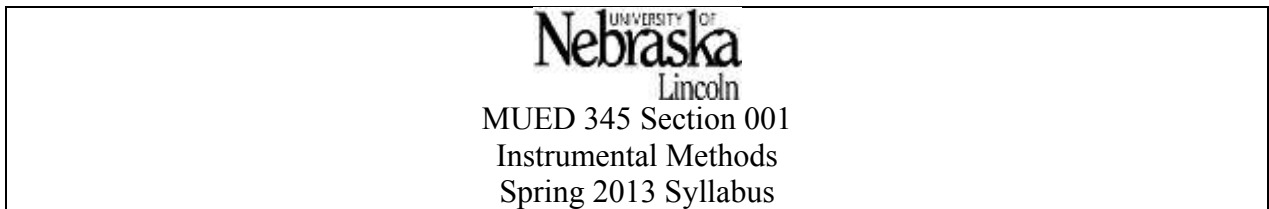
Summary of the Peer-Review Process

Throughout ten months I have been thoroughly planning and reflecting upon the MUED 345 Instrumental Methods course. I took an several workshop and meeting days (and several additional hours) to address each of: (a) course objectives, history, and purpose; (b) the sequence of learning that would help achieve course objectives; (c) planning the documentation of student learning through assignments, assessment procedures, and (d) reflecting upon student learning and the meeting of course objectives.

Taking this much time to design and implement curriculum has, I believe, resulted in a more significant learning experience for both students and myself. A teacher can learn from teaching. I have had to step back and think about what I am doing in my course, and admit that there are still deficiencies and room for improvement. I've had to come to grips with my past models (i.e., how I was taught, what I saw during graduate studies) and reflect upon what students really need in their instrumental music educating.

I have also noted several challenges to perfecting this course, several extrinsic to the course and sometimes beyond my control. These are not excuses, and I can address some of them within the context of the course. These modifications have been noted in the previous sections. I suspect, by implementing those modifications, that there will still be areas address; this is the ongoing process instilled by the peer-review process.

Appendices
Course Syllabus



T/Th 9:30-11:20 AM
“Admin Fridays” 9:30-11:20 AM
Westbrook 132

Instructor: Dr. Dale Bazan
Office: 364 Westbrook Music Building
Office Hours: By appointment through MyPlan in Blackboard.
Phone: 472-2986
E-mail: dbazan2@unl.edu
GTA: Mrs. Rose Munderloh rose.munderloh@huskers.unl.edu Westbrook 356

Description: Administrative approaches, rehearsal techniques, and modern comprehensive teaching styles for the secondary instrumental teacher.

Prerequisites:

Admission to the Music Teacher Education Program. Completion of MUED 374. Concurrent registration in MUED 397 B/D; or permission.

Texts and References:

Required Text:

Feldman, E., & Contzius, A. (2011). *Instrumental music education: Teaching with the musical and practical in harmony*. New York: Routledge.

Recommended Texts:

Cooper, L. (2004). *Teaching band and orchestra: Methods and materials*. Chicago: GIA Publications.

Colwell, R. J., & Hewitt, M. (2010). *The teaching of instrumental music* (4th Ed.). Upper Saddle River: Prentice Hall.

Some articles and resources will be provided in Blackboard or on reserve in the library.

Web Resources:

<http://www.nafme.org>

The website of the National Association for Music Education (NAfME). In particular, see the band and orchestra pages, and forums, of NAfME.

<http://www.sbomagazine.com/ME2/Default.asp>

Website for School Band and Orchestra Magazine – has some resources.

Course Objectives:

Class participant's will:

- describe and discuss a philosophy toward the instrumental music education of students in schools.
- discuss the many current issues and trends in teaching instrumental music.
- demonstrate and improve basic planning and teaching skills related specifically to instrumental music education.
- demonstrate research and presentation skills.
- prepare long range curriculum with consideration to instructional design.
- analyze and plan for administrative practices as they relate to teaching instrumental courses in schools.
- demonstrate an understanding of the developmental abilities of instrumentalists.
- demonstrate musicianship on instruments, rehearsal strategies, and conducting skills.
- continue to develop a rationale for music teaching.
- demonstrate the professionalism expected of practicing music educators.

Instructional Activities:

- Students will contribute to class discussions.
- Students will compile resources and conduct some research.
- Students will complete written assignments.
- Students will read articles and other resources.
- Students will present to the class and peer-teach the class.
- Students will perform on instruments and conduct a peer instrumental ensemble.

Course Outline:

The schedule of activities and readings are grouped in the following pattern:

6. Foundations, Philosophy & Goals
7. Curriculum & Repertoire
8. Recruiting & Retention
9. Rehearsal Strategies
10. Teaching Various Ensembles

Special Note:

Students with disabilities are encouraged to contact the instructor for a confidential discussion of their individual needs for academic accommodation. It is the policy of the University of Nebraska-Lincoln to provide flexible and individualized accommodation to students with documented disabilities that may affect their ability to fully participate in course activities or to meet course requirements. To receive accommodation services, students must be registered with

the Services for Students with Disabilities (SSD) office, 132 Canfield Administration, 472-3787 voice or TTY.

Assignments:

1. **Readings:** There will be numerous readings in the text and supplemental materials. You must demonstrate knowledge of these readings during class. For each class you will submit a one paragraph (200 words minimum) discussion post to the class discussion board in Blackboard. You need only one reflection form covering all assigned readings for the class, not one for each chapter if there are multiple readings for a course meeting. In addition, respond to one peer's posting, either agreeing, disagreeing, or expanding upon their thought (100 words minimum). [15 points total; .5 point for initial post and .5 for a response to a peer.]

2. **Repertoire Presentation:** Based on readings and discussion in class locate a recording of a band or orchestra piece acceptable for performance by middle school or average high school ensembles (Grade 2-4). Complete a summary form and locate a recording that you will share with the class. During your brief 5-10 minute presentation summarize the background of the selection, your notes, and why you feel the piece is appropriate for instrumental music educating. This selection may be one of those from your repertoire list assignment in item #3. Submit the assignment by uploading the summary form to the appropriate assignment in the Assignments section of Blackboard. [5 points total; 2.5 for presentation and 2.5 for submitted summary form]

3. **Repertoire List:** Selection of repertoire and instrumental class materials may be one of the most crucial areas of teaching band or orchestra. Motivation, classroom management, learning outcomes, attitude, and ensemble performance can be driven—or undermined—by repertoire. Students will examine resources on reserve in the library, literature websites, and State music lists to locate one orchestra and one band piece for each of Level 1 through Level 6 ensembles. For each, provide a paragraph explaining why it is an appropriate piece for the level, what learning outcomes you anticipate from the piece, and any special notes about the selection. Prepare this in a Word or RTF document and upload to Blackboard. Submit this assignment in the Assignments section of Blackboard and also upload to the respective discussion post thread so that it is available to peers. The assignment will not be graded until submitted properly to both places. [5 points]

4. **Method Book Analysis:** Go to a music store or the music library and compare/contrast two different method book series using the method book evaluation form available in Blackboard course documents. Upload the evaluation form or scan it to upload it in the Assignments section of Blackboard. [5 points]

5. **You Tube Video Analysis:** For the assignment “You Tube Videos” find videos on color guard instruction or marching band technique totaling approximately 20 minutes (search keywords marching band techniques, color guard techniques, instruction, marching drill design, etc) and respond with a one paragraph summary plus one paragraph evaluation of what you learned (total at least one page in a word document). Include the urls of each video viewed. Submit your analysis in the Assignments section of Blackboard. [5 points]

6. **Rehearsal Strategy Presentation:** Choose an ensemble (jazz band, marching band, strings, concert band, or chamber ensemble) and locate a pedagogical article that suggests strategies for that particular ensemble. During the week those ensembles are discussed, you will carry out suggestions in the article with the class acting as a lab ensemble. Spots during each week are limited and you must sign up for a spot (first come, first serve). Students are responsible for

organizing any materials. For the lesson you must have a copy of the article submitted online to the appropriate discussion board posting with a lesson plan so peers have access to your resources. The entire rehearsal should be 10 minutes maximum. Your session will be videotaped. View your video and review your presentation using the reflection form available in documents. Submit your lesson plan, article, and reflection to the Assignments section of Blackboard and also upload your article and lesson plan to the respective discussion post thread so that they are available to peers. The assignment will not be graded until submitted properly to both places. [10 points; 2.5 points for lesson plan & article, 5 points for teaching, 2.5 points for video reflection]

7. **First Lessons:** The selection and introducing of instruments to young beginning students is a crucial time in the program. Students will each select an instrument (band, orchestra, and percussion; first come, first serve) that they do not have performing experience on and demonstrate how they would introduce it and get young students to the first note. Students will prepare a handout explaining the basic tone production, beginning practice strategies/exercises, and maintenance for students. Finally, using your handout, demonstrate your procedures with a peer acting as a beginning instrumentalist to the class. The presentation should take no more than 15 minutes. Submit your handout to the Assignments section of Blackboard and also upload to the respective discussion post thread so that it is available to peers. The assignment will not be graded until submitted properly to both places. [10 points; 5 points for teaching, 5 points for handout]

8. **Curricular Unit:** Using the instrumental score of a selected grade 2-4 band or orchestra piece approved by the instructor, you will create a unit plan based on a framework found in “Blueprint for Band” and other comprehensive musicianship textbooks. Submit this assignment in the Assignments section of Blackboard and also upload to the respective discussion post thread so that it is available to peers. The assignment will not be graded until submitted properly to both places. [15 points]

9. **Secondary Ensemble Handbook Outline:** You will outline a handbook that could be distributed to your students the first day of your class that details all aspects of your secondary music program. Much of the information may be blank because they are school/position dependent (e.g., uniform procedures, school policies, etc.). However, at the end of this course you should have a mission statement, philosophy of music education, list of benefits of instrumental/choral/general music education, and basic framework for what would be in a handbook in a word document. Having this file, which you could then tweak to your future position, will save you time and ensure you are not missing elements. Submit this assignment in the Assignments section of Blackboard. [5 points; **ADMIN**]

10. **Group Resource Project:** You will be gathering resources on a variety of instrumental related topics (advocacy, budget, scheduling, professional development, etc.), distributing these resources and/or a list of resources to your peers as well as teaching your peers about your subject. Submit your resources through the Assignments section of Blackboard. [5 points; **ADMIN**]

11. **Professionalism:** As teachers in schools you will be expected to attend all classes and meetings (barring emergencies) and collaborate/cooperate with peers and support your school. To develop this you will be expected to participate in class discussions, teaching demonstrations, peer evaluations, projects, and activities. You need to read assigned texts and participate in in-class writing activities including the Philosophical Debate and Mission Statement assignments (which will not receive points elsewhere as all work will be completed during class). You should

exhibit appropriate professional behaviors in class and in the field. Please see the following Professionalism Statement for further information on how this grade is earned or lost. In relation to the CMENC item in the professionalism policy, 2 points per article review will be gained (i.e., 10 points for the policy). [20 points]

Grading Scale:

99 - 100%	A+
95 - 98%	A
93 - 94%	A-
91 - 92%	B+
87 - 90%	B
85 - 86%	B-
83 - 84%	C+
79 - 82%	C
77 - 78%	C-
75 - 76%	D+
71 - 74%	D
69 - 70%	D-

Professionalism

Students are to demonstrate the professionalism expected of practicing music educators. Basic elements of professionalism include (1) consistent and punctual attendance, (2) professional conduct, communication, and presence, (3) proper and timely completion of assignments, and (4) active involvement in music education professional organizations. Assessment of professionalism will rely on students providing indicators of their understanding and valuing these elements:

1. Records for class meetings and practicum appointments will indicate students' appreciation of consistent and punctual attendance.
2. Observations of in-class and out-of-class interactions with students and professors (e.g., email) will indicate students' development of professional conduct and communication skills. Professional presence will be demonstrated through the students' Music Education Portfolio (on Blackboard). Students are required to update their portfolio materials as directed in this syllabus (additional detail provided by the course instructor).
3. Records of submitted materials will indicate students' proper completion of assignments.
4. A membership roster of UNL's Collegiate NAFME (formerly MENC) chapter will indicate students' involvement in a professional organization.

NAfME Membership: Students must join NAFME through UNL chapter's fall membership drive (i.e., **not** online through NAFME's website). Membership is accomplished by submitting a completed application form (to be provided) and cash/check payment of the membership fee to the NAFME faculty advisor or student chapter treasurer (checks made payable to "UNL Collegiate Music Educators"). The deadline for submitting these materials is **OCTOBER 15**.

Alternative Assignment: Students who are not members of NAFME must complete an alternative assignment to indicate his or her understanding of the importance of involvement in the organized music education profession. This assignment requires students to write monthly reviews of the NAFME's publications the *Music Educators Journal* and *Teaching Music*. The assignment specifications are available upon request. All article reviews are due by the last day of classes for the semester.

Assignments. Due dates for course assignments are listed on the course calendar, however, dates are subject to change. Due dates will be verified during class. Assignments are due at the beginning of the class period in which the assignment is due. Assignments submitted within 48 hours of the deadline will be accepted as late. Assignments will not be accepted after 48 hours. Late and unsubmitted assignments will result in a 2-

point deduction from the Professionalism grade. No incompletes will be given except as provided for in the UNL catalog.

Unless otherwise noted by the instructor, all written assignments are to be word-processed and submitted through the Assignments section of the course Blackboard site; hard copies or emailed copies of assignments will not be accepted. Instructions for this procedure will be given during the first week of class. For problems with the electronic submission of assignments through Blackboard, first contact the UNL Help Desk at 472-3970 (or if outside of Lincoln, toll free at 866-472-3970) or via email at helpdesk@unl.edu. A link to the help desk is available through the course Blackboard site. If the Help Desk is unable to resolve the problem, then contact the instructor.

Attendance. Students are to notify the instructor of an absence prior to the beginning of class, or as soon as foreseen if known earlier. For unforeseen absences, such as sudden illness or car troubles, students' notice must be made *by phone*, by calling the instructor's office. A voicemail message is acceptable. These calls *must* be made at least 30 minutes prior to the start of class. For planned absences (i.e., those known about two or more days in advance), students may email the instructor, who will then provide confirmation of the planned absence through an email response. If that email confirmation has not been received by the morning of the absence, students should place a phone call (as with unforeseen absences) to be certain advanced notice has been provided. To reiterate, if a student informs the instructor solely by sending an email the day of or night before an absence, that absences will *not* be considered excused.

Any absence from class without this prior notification is an unexcused absence. Each unexcused absence will result in a deduction of 10 points from the Professionalism grade. Note: This means after only two unexcused absences, the best class grade possible is a C. Tardiness may also affect the Professionalism grade. Students may be required to provide documentation of absences or tardiness.

Importance of Course Grade to Degree Program

Admission into the Music Teacher Education Program requires a grade of C or better in MUED 201 and MUED 244, and a grade of Pass in the MUED 297 practicum. Failure to attain these minimum grades will prevent enrollment in 300-level MUED courses.

Placement in student teaching requires a grade of C+ or better AND a minimum GPA of 2.5 in all 300- and 400-level MUED courses: MUED 343, MUED 344, MUED 345, MUED 346, MUED 374, and MUED 470. Student teaching also requires a grade of Pass in all 300- and 400-level practica: MUED 397a, MUED 397b/d, and MUED 497d/t. Note that a C+ equal a 2.33 GPA. Thus, earning a C+ in all of these courses would NOT produce the minimum 2.5 GPA required. Failure to attain these minimum grades and minimum GPA will prevent placement in student teaching.

Music Education e-Portfolio:

Students will add to the online portfolio they started as a student in MUED 244 as sophomores. They will add a new folder titled "Junior – Spring 2013" and within it, add a folder for each of the five competencies (the same five used in the sophomore stage):

- 1 Subject Matter
- 2 Planning and Commitment
- 3 Student Learning
- 4 Reflective Practice
- 5 Community Involvement

Within each of these folders, students will upload at least two artifacts that serve as evidence of their competency during this fall semester of the junior year. They will also upload to each competency folder a document containing a narrative that introduces the artifacts. The template documents (also containing additional instructions) for these introductions are available in the Assignments section of the MUED 397B/D Practicum course Blackboard site. Also, students will individually present and discuss these new additions to their portfolios with members of the music education faculty. This will take place during brief

meetings with the faculty during Finals Week. During the last week of classes, students will be directed to sign up for specific times for these portfolio review meetings.

Academic Integrity:

Students guilty of academic dishonesty will receive an F for the course and will be referred to the UNL Student Judicial Affairs Office. Examples of academic dishonesty include copying (or attempting to copy) the work of another student or unauthorized source, fabricating or falsifying work done in an assignment, using unauthorized materials or study aids for a test or assignment, presenting someone else's work as one's own (without properly citing the source), and fabricating an excuse such as illness, accident, or personal crisis in order to avoid requirements of the course.

Course Calendar

Date	Topic	Assignment Due
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Note: You must submit a discussion posting then reply to a peer for the chapters indicated (i.e., one initial post of 200 words minimum covering all assigned readings, not individually).

R&D = Read and Discuss/Reply Due

GRP = Group Project Completed in Class (No Submissions/Graded as Professionalism)

Jan 8	Introduction and Syllabus	
Jan 10	Foundations of Instrumental Music Ed	R&D: Chapter 5 & 6
Jan 11	Communication & Advocacy	
Jan 15	Repertoire and Method Books Evaluating Method Books	GRP: Mission Statement R&D: Chapter 9
<i>Jan 17 (107)</i>	Selecting Repertoire Score Study	GRP: Philosophical Debate R&D: Chapter 10
Jan 18	NO CLASS – AUDITION DAY/WINDS FESTIVAL	
<i>Jan 22 (107)</i>	Comprehensive Musicianship Curricular Units <i>Repertoire Presentations</i>	R&D: Blackboard - Blueprint for Band Repertoire Presentation
<i>Jan 24 (107) 10:30-11:20 Only</i>	Assessment The Concert Program <i>Repertoire Presentations</i>	R&D: Chapter 8 & 17 Method Book Analysis
Jan 25	Legal & Ethical Considerations	
Jan 29	Recruiting & Retention Instrument Selection Procedures <i>Repertoire Presentations</i>	R&D: Blackboard – Bazan & Chapter 16
Jan 31	Motivation/Classroom Management <i>Repertoire Presentations</i>	R&D: Chapter 7 & 15
Feb 1	Finance	Repertoire List
Feb 5	Beginning Band & Orchestra Instruction <i>First Lessons</i>	First Lessons
Feb 7	Beginning Band & Orchestra Instruction <i>First Lessons</i>	
Feb 8	Scheduling & Concert Logistics	
Feb 12	Beginning Band & Orchestra Instruction <i>Rehearsal Strategy Presentation</i>	Rehearsal Strategy Article & Lesson Plan R&D: Chapter 1

Feb 14	Beginning Band & Orchestra Instruction <i>Rehearsal Strategy Presentation</i>	R&D: Chapter 2 & 3
Feb 15	Handbooks, Policies, & Travel	
Feb 19	Creativity, Improvisation, Composition <i>Rehearsal Strategy Presentation</i>	R&D: Chapter 4
Feb 21	Jazz Band Methods Jazz Improvisation <i>Rehearsal Strategy Presentation</i>	R&D: Chapter 14
Feb 22	NO CLASS – AUDITION DAY	
Feb 26	Marching Band Techniques	YouTube Assignment
Feb 28	Marching Band Techniques <i>Rehearsal Strategy Presentation</i>	
Mar 1	NO CLASS – NSBA	
Mar 5	String Programs <i>Rehearsal Strategy Presentation</i>	R&D: Chapter 11
Mar 7	String Programs Rehearsing Repertoire <i>Rehearsal Strategy Presentation</i>	R&D: Chapter 22 & 23
Mar 8	Time & Stress Management	
Mar 12	Secondary Band Rehearsal Techniques <i>Rehearsal Strategy Presentation</i>	R&D: Chapter 12
Mar 14	Secondary Band Rehearsal Techniques <i>Rehearsal Strategy Presentation</i>	R&D: Chapter 13
Mar 15	Administrative Aspects of the Instrumental Music Program	Group Resource Projects
Mar 17-24	SPRING BREAK – NO CLASSES	
Mar 25 – Apr 25	PRACTICUM – NO CLASSES	Curricular Unit Mar 26 Curricular Unit Rehearsal Reflection Mar 26
Apr 26	Wrap-up Post Practicum	Ensemble Handbook Template

Pre-Test/Post-Test of Instrumental Education Preparedness

Question	<i>M1</i>	<i>SD1</i>	<i>M2</i>	<i>SD2</i>	<i>Net</i>	<i>p</i>
1. I have sufficient resources and knowledge to begin teaching band.	3.19	0.87	3.88	0.81	0.69	0.02*
2. I have sufficient resources and knowledge to begin teaching strings.	2.52	1.33	3.06	1.12	0.54	0.20
3. I have sufficient resources and knowledge to teach other instrumental music ensembles and solos.	3.24	0.77	3.81	0.91	0.57	0.04*
4. I have sufficient experience to conduct an instrumental ensemble (band or strings).	3.81	0.93	4.00	0.63	0.19	0.49
5. I have sufficient experience to plan a curriculum.	2.48	1.12	3.88	0.81	1.40	<0.01*
6. I have sufficient knowledge of string rehearsal structure to plan a lesson.	2.76	1.22	3.44	0.97	0.68	0.08*
7. I have sufficient knowledge of band rehearsal structure to plan a lesson.	3.52	1.21	4.25	0.58	0.73	0.03*
8. I have sufficient knowledge of band literature and method books to make selections.	2.62	1.21	3.88	0.50	1.26	<0.01*
9. I have sufficient knowledge of strings literature and method books to make selections.	2.00	1.18	2.56	0.81	0.56	0.11
10. I have sufficient knowledge of small ensemble and solo repertoire and methods to make selections.	2.71	1.10	3.06	1.06	0.35	0.34
11. I recognize where I can get answers to problems I have in teaching instrumental music.	3.86	0.85	4.31	0.70	0.46	0.09*

12. I am prepared to teach jazz band.	2.76	1.18	3.19	1.28	0.43	0.30
13. I am prepared to teach marching band.	3.14	1.46	3.50	1.37	0.36	0.45
14. I am prepared to teach woodwinds.	2.91	0.89	3.56	0.89	0.66	0.03*
15. I am prepared to teach brass instruments.	3.71	1.06	4.00	0.97	0.29	0.40
16. I am prepared to teach percussion.	3.00	1.27	3.19	1.33	0.19	0.66
17. I am prepared to teach strings.	2.62	1.24	3.07	0.96	0.45	0.25
18. I am prepared to teach guitars (bass/electric).	2.62	1.43	2.80	1.42	0.18	0.71
19. I am prepared to teach piano.	3.43	1.29	3.60	0.99	0.17	0.67
20. I am prepared for administrative duties related to instrumental teaching.	3.05	1.24	4.00	0.65	0.95	0.01*
21. Instrumental ensembles are about performing.	3.00	1.23	3.20	1.10	0.20	0.61
22. Instrumentalists need to be taught about creativity.	4.33	0.86	4.40	0.74	0.07	0.81
23. Instrumentalists need to understand music history.	3.57	1.14	3.67	1.05	0.10	0.78
24. Instrumentalists need to understand music theory.	3.76	1.14	4.27	0.59	0.51	0.13
25. Teaching strings is very different than teaching band.	2.67	1.11	3.00	1.00	0.33	0.36
26. I can build a large instrumental program (i.e., recruit, retain).	3.15	1.09	3.47	1.13	0.32	0.41
27. I want to teach strings.	2.95	1.50	3.27	1.28	0.31	0.52

28. I want to teach band.	3.67	1.43	4.13	1.19	0.47	0.31
29. I want to teach jazz band.	3.38	1.43	3.80	1.21	0.42	0.38
30. I want to teach small ensembles and soloists.	3.91	1.18	4.00	1.25	0.10	0.82

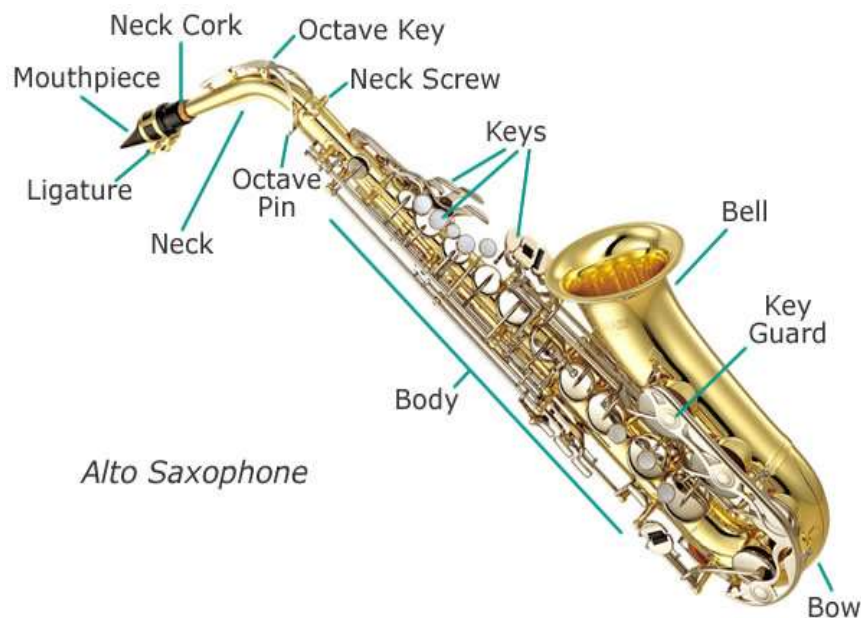
Note. Means as reported on a 5-level Likert scale with 1 = strongly disagree and 5 = strongly agree. * denotes statistically significant growth ($p < .05$) as measured on a *t*-test for independent samples.

First Lesson for Alto Saxophone

Contents

1. Parts of the saxophone diagram
2. Putting the instrument together
3. Embouchure/air
4. First notes
5. Practice exercises
6. Instrument disassembly/Care

Parts of the Saxophone Diagram



Putting the Saxophone Together

You will need: a saxophone (In case) and reeds

1. With your case on a flat surface (a table, the floor) unlatch the case and open it. Your case should have in it a body, neck, mouthpiece, ligature, and neck strap.
2. Take out the mouthpiece and neck. Gently twist the mouthpiece onto the neck.
3. After wetting the reed, place it on the mouthpiece with the thin end on the end of the mouthpiece.

4. Place the ligature on the mouthpiece so that it holds the reed in place. Tighten the ligature using the screws. Make sure not to over-tighten or the reed can be damaged.
5. Take out your neck strap and put it around your neck.
6. Take out the body of the saxophone. Gently screw the neck into the body. Make sure that the octave pin on the neck lines up with the key on the body.
7. Hook your neck strap onto the body. Adjust the strap as needed. Make sure the instrument comes to you, rather than you having to lean forward to play.

Embouchure formation/Use of Air

1. Forming the embouchure
 - a. Without the saxophone, roll your bottom lip up so that it covers your lower teeth.
 - b. Place your right index and middle fingers in your mouth so that they rest on the lower lip/teeth. Stay relaxed!
 - c. Lower your upper teeth down onto your fingernails. Make sure you can still move your fingers around on your lower lip. Stay relaxed!
 - d. Lower your upper lip down onto the fingers as well. The fingers should still be flexible and the upper lip should act as a flap. Try blowing through this “embouchure.” Stay relaxed!!!
 - e. Transfer this same embouchure to the mouthpiece. Stay relaxed at all times!!!!
2. Use of Air
 - a. Take a full breath!
 - b. Remember the Big 3 with saxophone air! (think pizza delivery!)
 - i. Fast
 - ii. Hot
 - iii. Consistent

First Notes (B, A, G)

1. Place your right thumb on the black circle directly below the octave key.
2. Wrap your other fingers around the body. The index, middle, and ring fingers should rest on the indented keys.
3. To play B: Put down your index finger.
4. To play A: Leave your index finger down and add the middle finger.
5. To play G: Leave your index and middle fingers down and add the ring finger.

REMEMBER: Keep your embouchure relaxed and free of tension!

Practice Exercises

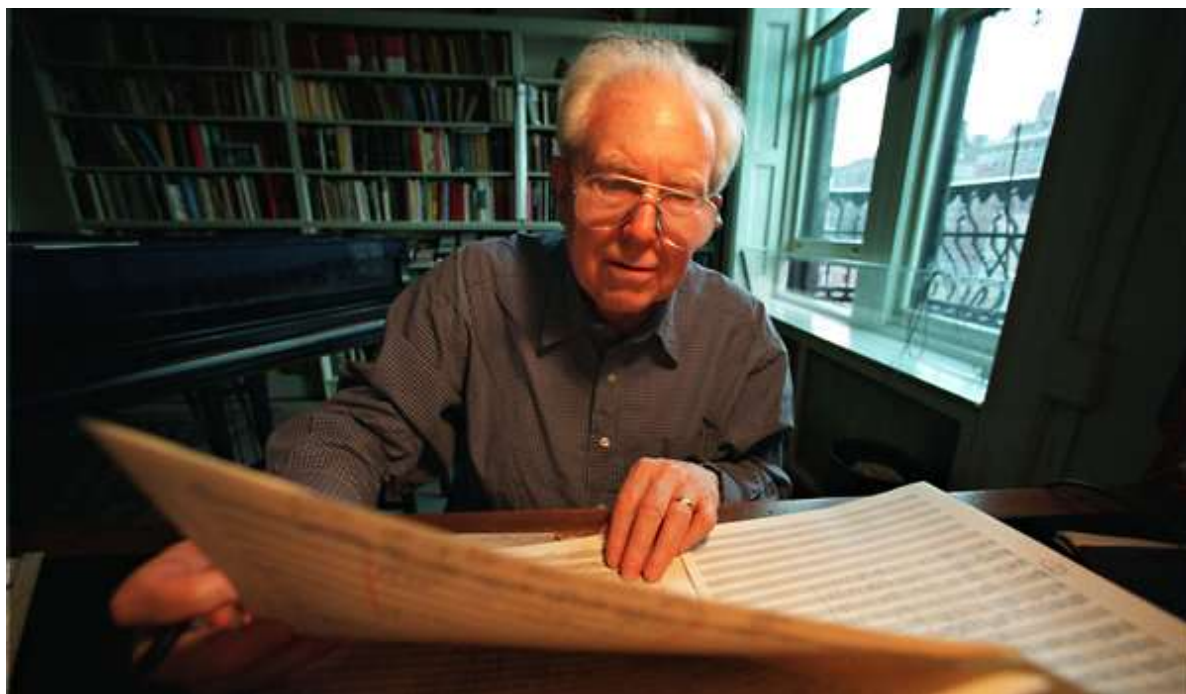
1. Practice blowing long tones: Play B, A, G in whole notes. Focus on a steady stream of air.
2. Articulation: Play B, A, G in quarter notes using tonguing
 - a. To articulate: While sustaining a note, touch the tip of the tongue to the tip of the reed. The air stream should remain consistent! Work on this for next week.
 - b. Try this with half notes and eighth notes.
3. Simple songs: Hot Cross Buns, Mary Had a Little Lamb. Use articulation!

Instrument Disassembly/Care

1. Reverse the process of assembly to take apart the saxophone.
2. Basic Care
 - a. Wipe off your reed and keep it in a protective case.
 - b. Tap the neck out.
 - c. Swab out your saxophone occasionally.

Overture for Winds

A Piece for Band By Charles Carter



Teacher Manual

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Instrumentation

C Piccolo	1 st Trombone
1 st Flute (3)	2 nd Trombone
2 nd Flute (3)	3 rd Trombone
1 st Oboe	Baritone (treble or bass)
2 nd Oboe	(2)
1 st Bassoon	Basses (4)
2 nd Bassoon	String Bass
E _b Clarinet	Timpani
1 st B _b Clarinet (4)	Percussion (3)
2 nd B _b Clarinet (4)	[Snare and Bass Drums]
3 rd B _b Clarinet (4)	Crash Cymbals
E _b Alto Clarinet	
B _b Bass Clarinet	
1 st E _b Alto Saxophone	
2 nd E _b Alto Saxophone	
B _b Tenor Saxophone	
E _b Baritone Saxophone	
1 st B _b Cornet (3)	
2 nd B _b Cornet (3)	
3 rd B _b Cornet (3)	
1 st F Horn	
2 nd F Horn	
3 rd F Horn	
4 th F Horn	

Musical Terms

Dynamics

Fortississimo (*fff*)- extremely loud

Fortissimo (*ff*)- very loud

Forte (*f*)- loud

Mezzo forte (*mf*)- medium loud

Mezzo piano (*mp*)- medium soft

Piano (*p*)- soft

Pianissimo (*pp*)- very soft

Crescendo (*cresc.*)- gradually get louder

Diminuendo (*dim.*)- gradually get softer

Tempo

Ritardando (*rit.*)- sudden decrease in tempo-more than Rallentando

Rallentando (*rall.*)- slow down gradually

A tempo- return to preceding speed

Andante- walking

Allegro con moto- lively and fast

Tempo I- return to the beginning tempo

Allargando (*allarg.*)- growing larger in sound and slower in speed

Learning Goals

All of the learning goals outlined in this manual reflect the National Standards for Music Education, a set of guidelines established by the National Association for Music Education:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

These standards give music educators insight into what is teachable and testable in music education. These standards will be addressed in this curricular unit, and strategies for instruction and assessment will be provided.

Outcome/Strategy #1: NS1, NS2 NS5, NS6, NS7

All students will be able to both sing through and play both their individual parts **and** the melody, paying special attention to dynamics and articulations. For instruments that never have the main melodic material (such as tuba and percussion), copies of this material will be provided in the appropriate octave/transposition.

Sequence

The singing of the melody will be practiced in class. With this in mind, hopefully students will gain a better understanding of what the melodic material is, how it fits in with their part/how to complement it, and how to reconcile the issues of balance across the ensemble. The learning of the melody will be slow at first, but students will eventually be expected to perform it at full speed both with their voices and their instruments. Students will be encouraged to sing the rest of their part in their own practice time. This will help them audiate the pitch before playing it on their instruments. The suggested practice minimum is 15 minutes/day. It is recommended to quiz students on the melody and a different section of their individual part. Give them at least a week's notice before having playing tests.

Assessment

Students will be given two opportunities to play each excerpt. They will listen to their first performance and try to identify and fix their issues. Playing tests will be given according to the following rubric:

Superior=5 points Excellent=4 points Average=3 points Fair=2 points Poor=1 point

Rhythmic Accuracy	Superior Performs rhythms with 100% accuracy and with steady tempo.	Excellent Performs rhythms with 90% or more accuracy and with nearly steady tempo.	Average Performs rhythms between 80-89% accuracy and with wavering tempo.	Fair Performs rhythms between 70-79% accuracy and with wavering tempo.	Poor Performs rhythms between 69% or less accuracy and with tempo that varied greatly.
Note Accuracy	Superior Performs notes with 100% accuracy.	Excellent Performs notes between 90% or more accuracy.	Average Performs notes between 80-89% accuracy.	Fair Performs notes between 70-79% accuracy.	Poor Performs notes between 69% or less accuracy.
Tone	Superior Has a characteristic tone for instrument/ensemble for grade level. Played with correct embouchure formation. Mallets always bounced off of bars.	Excellent Tone is mostly characteristic for grade level. Played with nearly correct embouchure formation. Mallets usually bounced off of bars.	Average Tone is close to grade level. Played with somewhat correct embouchure formation. Mallets sometimes bounced off of bars.	Fair Tone is below level. Played with fair embouchure formation. Mallets rarely bounced off of bars.	Poor Tone is falls far below grade level. Did not played with correct embouchure formation. Mallets never bounced off of bars.
Percussion Fundamentals	Superior Stood with perfect posture, and had correct stick grip. Sticking patterns were correct. Played rudiments with correct technique.	Excellent Stood with nearly perfect posture and/or had nearly correct stick grip. Sticking patterns were nearly correct. Played rudiments with nearly correct technique.	Average Stood with nearly correct posture and playing with correct stick grip. Sticking patterns had several errors. Rudiments were played with somewhat correct technique.	Fair Had trouble standing with correct posture and playing with correct stick grip. Sticking patterns had many errors. Rudiments were not played with correct technique.	Poor Failed to stand with correct posture and stick grip. Favored one hand for the majority of the exercise. Rudiments were not addressed.
Phrasing	Superior The performance as a whole demonstrated proper phrasing.	Excellent The performance as a whole demonstrated nearly proper phrasing with few additional breaths needed. Additional breaths were taken in appropriate places.	Average The performance as a whole demonstrated some attention towards phrasing; used several additional breaths. Additional breaths were usually taken in appropriate places.	Fair The performance as a whole demonstrated little attention towards phrasing; used several additional breaths. Additional breaths were not taken in appropriate places.	Poor The performance as a whole demonstrated no attention towards phrasing; used too many breaths. Additional breaths were erratic and not taken in appropriate places.
Dynamics	Superior The performance as a whole demonstrated 100% of all written dynamics.	Excellent The performance as a whole demonstrated 90% or more of all written dynamics.	Average The performance as a whole demonstrated 80-89% of all written dynamics.	Fair The performance as a whole demonstrated 70-79% of all written dynamics.	Poor The performance as a whole demonstrated 69% or less of all written dynamics.
Articulations	Superior The performance as a whole demonstrated all written articulations.	Excellent The performance as a whole demonstrated 90% or more of all written articulations.	Average The performance as a whole demonstrated 80-89% or more of all written articulations.	Fair The performance as a whole demonstrated 70-9% or more of all written articulations.	Poor The performance as a whole demonstrated 769% or less of all written articulations.

Outcome/Strategy #2: NS5, NS8

Students will become familiar with and learn the definitions of the musical terms that appear in *Overture for Winds*.

Sequence

A small amount of time will be set aside during the course of the rehearsals each day for students to learn a new musical term. Students are expected to bring a notebook and pencil to class each day to write down both the term in both Italian and English. The teacher is to reinforce the term by rehearsing certain sections of the music to which it pertains.

Assessment

Students will be given weekly written quizzes (each Friday) that test **only** the terms learned that week. At the end of the unit, a **cumulative** exam will be distributed.

The following is a list of testable terms from *Overture for Winds*:

Dynamics

Fortississimo (*fff*)- extremely loud

Fortissimo (*ff*)- very loud

Forte (*f*)- loud

Mezzo forte (*mf*)- medium loud

Mezzo piano (*mp*)- medium soft

Piano (*p*)- soft

Pianissimo (*pp*)- very soft

Crescendo (*cresc.*)- gradually get louder

Diminuendo (*dim.*)- gradually get softer

Tempo

Ritardando (*rit.*)- sudden decrease in tempo

Rallentando (*rall.*)- slow down gradually

A tempo- return to preceding speed

Andante- walking

Allegro con moto- lively and fast

Tempo I- return to the beginning tempo

Allargando (*allarg.*)- growing larger in sound and slower in speed

Name: _____

Musical Terms Quiz

Dynamics

(*fff*)-

(*ff*)-

(*f*)-

(*mf*)-

(*mp*)

(*p*)-

(*pp*)-

(*cresc.*)-

(*dim.*)-

Tempo

(*rit.*)-

(*rall.*)-

A tempo-

Andante-

Allegro con moto-

Tempo I-

(*allarg.*)-

Objective/Strategy #3: NS2, NS3, NS4, NS5

Students will improvise a 4-bar antecedent as well as a 4-bar consequent in a group setting in the style of the main theme from *Overture for Winds*. After this, they will go home and write out their very own composition/arrangement of the main theme.

Sequence

1. Students will play the opening melody a couple of times as a group.
2. Ask students about some words they may use to describe the “feel.”
3. Students are instructed to change at least one aspect of the melody.
Explain to them that this may include pitch, rhythm, articulation, etc.
4. Ask for volunteers to play their rendition of the theme.
5. Staff paper is distributed to students, and they are instructed to arrange the melody by themselves at home.

Assessment

1. Students will go to a separate room and record their rendition of the main theme during rehearsal, one by one. They will then listen to their rendition and take notes on what they liked and didn't like, and what they think they should improve on next time.
2. Students will be scheduled to come to rehearsal early on a specific day so that the teacher can offer their criticisms and advice for the next round of arrangement.

No grading rubric will be used, but this activity should be repeated at least once to ensure the students are growing creatively.

Objective/Strategy #4: NS6, NS8, NS9

Students will become familiar with the composer of *Overture for Winds*, Charles Carter, as well as the definition of the word “overture.” Students will learn the historical significance of overtures in music and compare a truly authentic overture with *Overture for Winds*.

Sequence

1. The teacher will present a brief lecture about the life of Charles Carter as a composer, information about *Overture for Wind*, and the definition of an overture.

Composer: Charles Edward Carter was born in Ponca City, Oklahoma. He was born on July 10, 1926. He spent his young life in Worthington, Ohio, and attended The Ohio State University. Following his attendance at Ohio State, he later attended the Eastman School and finally Florida State University. Some of his jobs included, the low brass instructor and music arranger for the Ohio State Marching Band and Theory and Composition professor at Florida State University. He is most known for his published wind band literature. He composed *Overture for Winds*, *Chorale and Variations*, and *Symphonic Overture* to name a few.

Composition: This composition is a bright and cheerful tune that consists of a standard **ABA format**. The opening fanfare is exciting and rhythmic and is followed by a slower and more lyrical “ballad” section. The closing statement of this piece is a restatement of the opening idea. This work is approximately five and a half minutes long.

Historical Prospective: Writing an **concert overture** was a very popular thing at this time for wind band composers. Composers such as Lully, C. Catel, H. Jadin and Mendelssohn were known for their writings of overtures. In the 17th Century, the French **overture** was born. Composers such as Lully were notorious for this. They were most often used as music before an opera; an introduction. This is still a standard style that exists today and is very widely used.

**Courtesy of www.k-state.edu/.../OvertureForWinds/TeacherGuide.doc

Assessment

Name _____

Charles Carter's *Overture for Winds* Quiz

When was Charles Carter Born?

At what schools did Carter study?

Name at least 1 other piece written by Carter.

What form does *Overture for Winds* utilize?

What is the difference between a 17th Century French Overture and a more modern concert overture?

Objective/Strategy #5: NS6, NS7

Students will assess their own playing and ensembleship through the use of specific musical terminology. In other words, “It was good” and “It wasn’t so good” are not acceptable phrases. What wasn’t good about it? Tone? Articulation? Note length? Blend? Phrasing? This activity should be repeated at least twice throughout the course of the curricular unit. This will allow students to assess themselves and see how much they have improved. It will also show them what they need to improve on the most.

Sequence/Assessment

1. Record students playing *Overture for Winds* during rehearsal some day.
2. Play the recording for students during the next rehearsal.
3. Ask students what was good about the performance as a whole ensemble. What could we improve on?
4. Students will now listen to the performance again **while looking at their part**. Encourage students to take notes and circle sections that need extra attention. As sections, students will share their suggestions for better playing.

Name_____

Listen to the recording closely. Some things to think about/evaluate are dynamics, phrasing, note length, articulation, blend, tone (color), rhythm, pitch, etc. What was good about the performance? What was not so good? What should the ensemble be doing differently? What should your section be doing differently? What should you be doing differently? Please jot down any notes or thoughts you may have below:

Score Information & Resources

Overture for Winds is a staple of the band repertoire. It can be purchased through a variety of vendors:

- <http://www.amazon.com/Overture-Charles-Carter-Concert-Music/dp/B0083VR0X8>; \$70 for band set and score
- <http://www.jwpepper.com/Overture-for-Winds/4824975.item>; \$69.50
- <http://www.sheetmusicplus.com/title/Overture-For-Winds/5919844>; \$64.03

Listening Resources

- <http://www.youtube.com/watch?v=sr20TBDI3d4>; *Overture for Winds*, Carter; North Texas Wind Symphony
- <http://www.youtube.com/watch?v=xFaPhZ2FOlw> Charles Carter; *Symphonic Overture*; Virginia Tech Symphony Band
- <http://0-unl.naxosmusiclibrary.com.library.unl.edu/catalogue/item.asp?cid=C10708>
Mendelssohn; *Overture in C major for Wind Instruments*; St. Martin Orchestra; Naxos Music Library

Composer Biography

Charles Carter has been composing and arranging band music for more than 45 years. His contributions to the concert band literature are numerous and well known; and his name is synonymous with creative quality music. He received the Bachelor of Music degree from Ohio State University and the Master of Music degree from the Eastman School of Music, where he studied with Bernard Rogers and Wayne Barlow. When he was a senior at Ohio State he wrote his first symphonic band composition, which was performed in concert the next year.

After graduating from Eastman, he returned to Columbus, Ohio, and worked for the U.S. government. During this time he wrote dance band arrangements and played in dance bands and show bands. In the fall of 1951 he began arranging for the Ohio State marching band and was part time instructor of low brass. At that time Manley Whitcomb, the OSU Director of Bands, asked him to write another piece so that he could premiere it during the American Bandmasters Association meeting. In 1952 he wrote his first two compositions designed for the educational market. The titles were *Metropolis* and *Overture In Classical Style*, both eventually published by Bourne, Inc.

In 1953 Manley Whitcomb asked Mr. Carter if he wanted to go with him to Florida State University as his assistant. For the next 43 years Carter arranged for the various bands at FSU. During this time he continued to compose band pieces for the educational field and was also invited to guest conduct throughout the South and Mid-West. In 1984 he was presented with the Distinguished Service to Music award by Kappa Kappa Psi National Band Fraternity.

Mr. Carter is now retired from Florida State University but continues to compose and arrange for concert band.

Courtesy of <http://www.queenwood.com/composers.html>

Analysis of *Overture for Winds* by Charles Carter

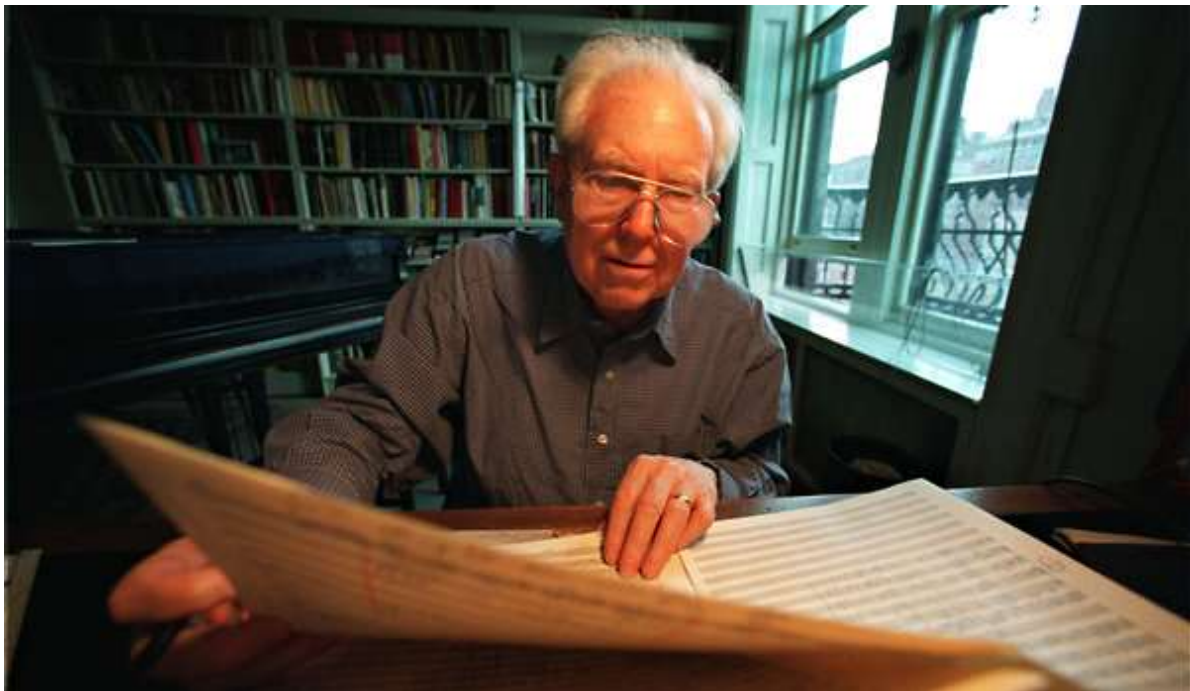
Measures:	1-16	17-38	39-49	50-51
Form:	A	B	A	Transition
Melody:	Declamatory; Celebratory	Reminiscent	Declamatory; Celebratory	Reminiscent
Harmony:	Eb Major: VII-I progressions common			Going towards c minor
Tempo:	Allegro Con Moto ♩ =152			<i>rit. and rall.; andante</i> ♩ =76
Texture:	Light and Crisp Woodwind Melody; accented confident brass and percussion	Thinner texture, more exposure	Light and Crisp Woodwind Melody; accented confident brass and percussion	Dark; rich
Orchestration:	Woodwinds+Cornet Melody; Brass accompaniment	Woodwinds and Brass (cornet and baritone) take turns with melodic material	Woodwinds+Cornet Melody; Brass accompaniment	Lower woodwinds and Brass; Baritone solo
Dynamics:	<i>ff</i>	<i>mp</i>	<i>ff</i> <i>f</i> <i>ff</i>	<i>mp</i>

Measures:	52-78	79-99	100-115	116-131
Form:	C	A'	Transition	A
Melody:	Reminiscent, flowing	Declamatory, Celebratory	Driving	Declamatory; Celebratory
Harmony:	c minor	Bb Major	Creeping towards the home key: Eb Major	Eb Major: VII-I progressions common
Tempo:		Tempo I: ♩ =152	Allarg. M.112-116	Allegro Con Moto ♩ =152
Texture:	Open	Light and Crisp Woodwind Melody; accented confident brass		Light and Crisp Woodwind Melody; accented confident brass
Orchestration:	Woodwind melody; baritone countermelody	Woodwinds+Cornet Melody; Brass accompaniment		Woodwinds+Cornet Melody; Brass accompaniment
Dynamics:				

Measures :	132-155	156-163	164-180	181-188(end)
Form:	B	A'	Coda	Coda, cont.
Melody:	Reminiscent	Declamatory; Celebratory	Playful	Triumphant
Harmony :		Eb Major: VII-I progressions common		
Tempo:		Allegro Con Moto ♩=152	<i>rit.</i> into K	A tempo, with <i>rit.</i> 6 bars from end
Texture:	Thinner texture, more exposure	Light and Crisp Woodwind Melody; accented confident brass	Thin w/ imitation	Full
Orchestration:	Woodwinds and Brass (cornet and baritone) take turns with melodic material	Woodwinds+Cornet Melody; Brass accompaniment	Indiv. Sections pass the melodic material around	Whole band playing
Dynamics :	<p>The diagram illustrates the dynamic contour across the four measure groups. In the first group (132-155), dynamics rise from <i>mp</i> to <i>mf</i>, then <i>f</i>, and finally <i>ff</i>. The second group (156-163) begins with <i>ff</i>. The third group (164-180) starts with <i>mf</i>, dips to <i>mp</i>, and then rises to <i>ff</i>. The fourth group (181-188) starts with <i>ff</i> and reaches <i>fff</i> at the end.</p>			

Overture for Winds by Charles Carter

Student Manual



Learning Goals

All of the learning goals outlined in this manual reflect the National Standards for Music Education, a set of guidelines established by the National Association for Music Education:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

PLAYING TESTS

You should be able to both sing through and play both your individual parts **and** the melody, paying special attention to dynamics and articulations. For instruments that never have the main melodic material (such as tuba and percussion), copies of this material will be provided in the appropriate octave/transposition.

We will spend some time in class singing through the melody, but it is **your responsibility** to find time outside of class to practice. I recommend a minimum of 10-15 minutes a day.

There will be playing tests throughout the year. I will give you dates at a later point in time. Some strategies for practicing are to sing it first, play it at a piano, and play individual sections that you are struggling with slowly. Feel free to set up a time with me if you want help!

The playing tests will happen in a practice room with a recording device. You will play the excerpt first, listen, and try to fix what you heard was wrong. I will grade the better of the two. There is a rubric on the following page that explains **exactly** what I will be grading you on. Again, if you would like extra help or you want a “mock playing test,” I am here for you.

Superior=5 points Excellent=4 points Average=3 points Fair=2 points Poor=1 point

Rhythmic Accuracy	Superior Performs rhythms with 100% accuracy and with steady tempo	Excellent Performs rhythms with 90% or more accuracy and with nearly steady tempo.	Average Performs rhythms between 80-89% accuracy and with wavering tempo.	Fair Performs rhythms between 70-79% accuracy and with wavering tempo.	Poor Performs rhythms between 69% or less accuracy and with tempo that varied greatly.
Note Accuracy	Superior Performs notes with 100% accuracy.	Excellent Performs notes between 90% or more accuracy.	Average Performs notes between 80-89% accuracy.	Fair Performs notes between 70-79% accuracy.	Poor Performs notes between 69% or less accuracy.
Tone	Superior Has a characteristic tone for instrument/ensemble for grade level. Played with correct embouchure formation. Mallets always bounced off of bars.	Excellent Tone is mostly characteristic for grade level. Played with nearly correct embouchure formation. Mallets usually bounced off of bars.	Average Tone is close to grade level. Played with somewhat correct embouchure formation. Mallets sometimes bounced off of bars.	Fair Tone is below level. Played with fair embouchure formation. Mallets rarely bounced off of bars.	Poor Tone is falls far below grade level. Did not played with correct embouchure formation. Mallets never bounced off of bars.
Percussion Fundamentals	Superior Stood with perfect posture, and had correct stick grip. Sticking patterns were correct. Played rudiments with correct technique.	Excellent Stood with nearly perfect posture and/or had nearly correct stick grip. Sticking patterns were nearly correct. Played rudiments with nearly correct technique.	Average Stood with nearly correct posture and playing with correct stick grip. Sticking patterns had several errors. Rudiments were played with somewhat correct technique.	Fair Had trouble standing with correct posture and playing with correct stick grip. Sticking patterns had many errors. Rudiments were not played with correct technique.	Poor Failed to stand with correct posture and stick grip. Favored one hand for the majority of the exercise. Rudiments were not addressed.
Phrasing	Superior The performance as a whole demonstrated proper phrasing.	Excellent The performance as a whole demonstrated nearly proper phrasing with few additional breaths needed. Additional breaths were taken in appropriate places.	Average The performance as a whole demonstrated some attention towards phrasing; used several additional breaths. Additional breaths were usually taken in appropriate places.	Fair The performance as a whole demonstrated little attention towards phrasing; used several additional breaths. Additional breaths were not taken in appropriate places	Poor The performance as a whole demonstrated no attention towards phrasing; used too many breaths. Additional breaths were erratic and not taken in appropriate places.
Dynamics	Superior The performance as a whole demonstrated 100% of all written dynamics.	Excellent The performance as a whole demonstrated 90% or more of all written dynamics.	Average The performance as a whole demonstrated 80-89% of all written dynamics.	Fair The performance as a whole demonstrated 70-79% of all written dynamics.	Poor The performance as a whole demonstrated 69% or less of all written dynamics.
Articulations	Superior The performance as a whole demonstrated all written articulations.	Excellent The performance as a whole demonstrated 90% or more of all written articulations.	Average The performance as a whole demonstrated 80-89% or more of all written articulations.	Fair The performance as a whole demonstrated 70-9% or more of all written articulations.	Poor The performance as a whole demonstrated 769% or less of all written articulations.

MUSICAL TERMS

A small amount of time will be set aside during the course of the rehearsals each day for you to learn a new musical term. You are expected to bring a notebook and pencil to class each day to write down both the term in both Italian and English. I will reinforce the term by rehearsing certain sections of the music to which it pertains.

You will be given weekly written quizzes (each Friday) that test **only** the terms learned that week. At the end of the unit, a **cumulative** exam will be distributed.

The following is the list of testable terms from *Overture for Winds*:

Dynamics

Fortississimo (*fff*)- extremely loud

Fortissimo (*ff*)- very loud

Forte (*f*)- loud

Mezzo forte (*mf*)- medium loud

Mezzo piano (*mp*)- medium soft

Piano (*p*)- soft

Pianissimo (*pp*)- very soft

Crescendo (*cresc.*)- gradually get louder

Diminuendo (*dim.*)- gradually get softer

Tempo

Ritardando (*rit.*)- sudden decrease in tempo

Rallentando (*rall.*)- slow down gradually

A tempo- return to preceding speed

Andante- walking

Allegro con moto- lively and fast

Tempo I- return to the beginning tempo

Allargando (*allarg.*)- growing larger in sound and slower in speed

COMPOSITION/ARRANGING

You will improvise a 4-bar antecedent as well as a 4-bar consequent in a group setting in the style of the main theme from *Overture for Winds*. I will further explain this in class. After this, you will go home and write out your very own composition/arrangement of the main theme. I will provide staff paper for you when we approach the due date.

A BRIEF HISTORY

You will become familiar with the composer of *Overture for Winds*, Charles Carter, as well as the definition of the word “overture.”

You will learn the historical significance of overtures in music and compare a truly authentic overture with *Overture for Winds*. Here is the information you will need:

Composer: Charles Edward Carter was born in Ponca City, Oklahoma. He was born on July 10, 1926. He spent his young life in Worthington, Ohio, and attended The Ohio State University. Following his attendance at Ohio State, he later attended the Eastman School and finally Florida State University. Some of his jobs included, the low brass instructor and music arranger for the Ohio State Marching Band and Theory and Composition professor at Florida State University. He is most known for his published wind band literature. He composed *Overture for Winds*, *Chorale and Variations*, and *Symphonic Overture* to name a few.

Composition: This composition is a bright and cheerful tune that consists of a standard **ABA format**. The opening fanfare is exciting and rhythmic and is followed by a slower and more lyrical “ballad” section. The closing statement of this piece is a restatement of the opening idea. This work is approximately five and a half minutes long.

Historical Prospective: Writing an **concert overture** was a very popular thing at this time for wind band composers. Composers such as Lully, C. Catel, H. Jadin and Mendelssohn were known for their writings of overtures. In the 17th Century, the French **overture** was born. Composers such as Lully were notorious for this. They were most often used as music before an opera; an introduction. This is still a standard style that exists today and is very widely used.

There will be a quiz at the end of the unit. A sample is provided for you on the next page.

Name _____

Charles Carter's *Overture for Winds* Quiz

When was Charles Carter Born?

At what schools did Carter study?

Name at least 1 other piece written by Carter.

What form does *Overture for Winds* utilize?

What is the difference between a 17th Century French Overture and a more modern concert overture?

ENSEMBLESHIP AND CRITICAL LISTENING

You will assess their own playing and ensemblehip through the use of specific musical terminology. In other words, “It was good” and “It wasn’t so good” are not acceptable phrases. What wasn’t good about it? Tone? Articulation? Note length? Blend? Phrasing? This activity will be repeated at least twice throughout the course of the curricular unit. This will allow you to assess yourself and see how much you have improved. It will also show you what you need to improve on the most.

****See Next Page for Listening Suggestions****

Name _____

Listen to the recording closely. Some things to think about/evaluate are dynamics, phrasing, note length, articulation, blend, tone (color), rhythm, pitch, etc. What was good about the performance? What was not so good? What should the ensemble be doing differently? What should your section be doing differently? What should you be doing differently? Please jot down any notes or thoughts you may have below:

Listening Resources

While it is not required for you to listen to these pieces, I **highly** recommend you listen. It may give you some insights on the style we are trying to evoke.

- <http://www.youtube.com/watch?v=sr20TBDI3d4>;
Overture for Winds, Carter; North Texas Wind Symphony
- <http://www.youtube.com/watch?v=xFaPhZ2FOIw> Charles Carter; *Symphonic Overture*; Virginia Tech Symphony Band
- <http://0-unl.naxosmusiclibrary.com.library.unl.edu/catalogue/item.asp?cid=C10708>
Mendelssohn; *Overture in C major for Wind Instruments*; St. Martin Orchestra; Naxos Music Library

Analysis of *Overture for Winds* by Charles Carter

Measures:	1-16	17-38	39-49	50-51
Form:	A	B	A	Transition
Melody:	Declamatory; Celebratory	Reminiscent	Declamatory; Celebratory	Reminiscent
Harmony:	Eb Major: VII-I progressions common			Going towards c minor
Tempo:	Allegro Con Moto ♩=152			<i>rit. and rall.; andante</i> ♩=76
Texture:	Light and Crisp Woodwind Melody; accented confident brass and percussion	Thinner texture, more exposure	Light and Crisp Woodwind Melody; accented confident brass and percussion	Dark; rich
Orchestration:	Woodwinds+Cornet Melody; Brass accompaniment	Woodwinds and Brass (cornet and baritone) take turns with melodic material	Woodwinds+Cornet Melody; Brass accompaniment	Lower woodwinds and Brass; Baritone solo
Dynamics:	<i>ff</i>	<i>mp</i>	<i>ff</i> <i>f</i> <i>ff</i>	<i>mp</i>

Measures:	52-78	79-99	100-115	116-131
Form:	C	A'	Transition	A
	132-155	156-163	164-180	181-188(end)
Melody:	Reminiscent, flowing	Declamatory, Celebratory	Driving	Declamatory; Celebratory
Harmony:	c minor	Bb Major	Creeping towards the home key: Eb Major	Eb Major: VII-I progressions common
Tempo:		Tempo I: ♩ =152	Allarg. M.112-116	Allegro Con Moto ♩ =152
Texture:	Open	Light and Crisp Woodwind Melody; accented confident brass		Light and Crisp Woodwind Melody; accented confident brass
Orchestration:	Woodwind melody; baritone countermelody	Woodwinds+Cornet Melody; Brass accompaniment		Woodwinds+Cornet Melody; Brass accompaniment
Dynamics:				

Form:	B	A'	Coda	Coda, cont.
Melody:	Reminiscent	Declamatory; Celebratory	Playful	Triumphant
Harmony:		Eb Major: VII-I progressions common		
Tempo:		Allegro Con Moto ♩=152	<i>rit.</i> into K	A tempo, with rit. 6 bars from end
Texture:	Thinner texture, more exposure	Light and Crisp Woodwind Melody; accented confident brass	Thin w/ imitation	Full
Orchestration:	Woodwinds and Brass (cornet and baritone) take turns with melodic material	Woodwinds+Cornet Melody; Brass accompaniment	Indiv. Sections pass the melodic material around	Whole band playing
Dynamics:				