

Indiana University
Jacobs School of Music, Music Education
Methods and Materials for Teaching Instrumental Music – EDUC M344 – Fall 2016
T, 8:00-8:50AM, T, TH: 12:20 to 2:15PM, M005

Instructor Information:

Dr. Peter Miksza
Office Hours: By appointment
Simon 145H; 812-855-7253
pmiksza@indiana.edu

Associate Instructor:

Iantheia Calhoun
icalhoun@indiana.edu
914-462-2669

Prerequisites: Junior standing; admission to Teacher Education Program; MUS E131 & E231

Corequisite: EDUC M301 (30 field experience hours total; 18 instructing Young Winds)

Course Description: This course provides students with a survey of skills, strategies, content knowledge and resources necessary for effective music instruction as a school band or orchestra director. The course focuses both on the pedagogical process (teaching/learning) and on philosophical and curricular issues in instrumental music education. Topics of emphasis include: sight to sound pedagogy; rhythm and intonation pedagogy; teaching students to practice; planning, implementing, and reflecting on large ensemble rehearsals; and incorporating elements of comprehensive musicianship, improvisation, and composition into ensemble contexts. Additionally, a significant portion of the course will be devoted to students' areas of personal interest and goals for professional growth. Course activities and concepts will be supplemented by the corequisite field experience.

Required Materials:

- Feldman, E. & Contzius, A. (2011). *Instrumental music education: Teaching with the musical and practical in harmony*. New York: Routledge.
- Conducting baton (consult with conducting faculty if you do not have one yet)
- Primary & Secondary (if available) Band/Orchestra Instruments
- Notebook or binder for Field Experience
- Video recording device (flipcam, smart phone, etc.) (an SD card device can be beneficial)

Recommended Books:

- Battisti, F., & Garofalo, R. (1990). *Guide to score study for the wind band conductor*. Milwaukee, WI: Meredith Music Publications.
- Casey, J. (1991). *Teaching techniques and insights for instrumental music educators*. Chicago, IL: GIA Publications Inc
- Colwell, R. J., & Hewitt, M. P. (2010). *The teaching of instrumental music* (4th Ed). New York, NY: Routledge.
- Duke, R. (2009). *Intelligent music teaching: Essay on the core principles of effective instruction*. Learning and Behavior Resources.
- Garofalo, R. J. (1996). *Improving intonation in band and orchestra performance*. Ft. Lauderdale, FL: Meredith Music Publications.
- Gillespie, R. & Hamann, D. L. (2003). *Strategies for teaching strings: Building a successful string and orchestra program*. New York, NY: Oxford University Press.
- Lisk, E. (2001). *The creative director: Alternative rehearsal techniques*. Milwaukee, WI: Meredith Music Publications.
- Millican, J. S. (2012). *Starting out right: Beginning band pedagogy*. Toronto, CA: The Scarecrow Press Inc.

- O'Toole, P. (2003). *Shaping sound musicians: An innovative approach to teaching comprehensive musicianship through performance*. Chicago, IL: GIA Publications, Inc.
- Randles, C., & Stringham, D. A. (Eds.) (2013). *Musicianship: Composing in band and orchestra*. Chicago, IL: GIA Publications, Inc.
- Sindberg, L. (2012). *Just good teaching: Comprehensive musicianship through performance in theory and practice*. New York, NY: Rowman & Littlefield Publishers, Inc.

Objectives:

Upon completing this course students will...

1. Develop a philosophy of instrumental music education that could serve as a program mission
2. Critically consider the role of the teacher and student in a large ensemble setting
3. Be able to apply elements of direct instruction and constructivist pedagogical approaches
4. Be able to design a teaching plan that emphasizes comprehensive musicianship as a complement to performance skill
5. Observe and develop pedagogical skills in a school setting with children
6. Be able to teach rhythmic and tonal concepts using a sound-to-symbol approach
7. Be able to analyze repertoire for pedagogical purposes
8. Be able to apply cooperative learning approaches through peer teaching and chamber music
9. Be able to apply effective rehearsal strategies when addressing: warm-ups, ensemble tone quality, musical expression, composition, improvisation, and intonation
10. Consider approaches for effective classroom management and motivation in instrumental music education
11. Add to their developing professional portfolio

Attendance:

Active participation is expected in all class activities and discussions. Attendance will be taken at the beginning of each class period. Each unexcused absence past the first will result in a 5% reduction of the course grade. Students are asked to notify the instructor in advance of any impending absences. Class presentations may be made up only in the case of an excused absence (documented illness, family emergency or university sanctioned event). Two tardies are equivalent to one absence for the purpose of grading.

Assessment:

The point break down of the course grade is as follows:

75	Program Mission Statement
225	Curricular Project
75	CMP plan
50	Score analysis Project
100	Assessment Project
100	Video Pen Pal Project
200	Field Experience Notebook
200	In-class teaching
	• Lesson plans - 25 points X 2
	• Teaching episodes - 50 points X 2
	• Reflections - 25 points X 2
200	Professional Development Plan
	• Outline - 25 points
	• Progress Reports - 50 points
	• Assessment Rubric - 25 points
	• Final Product & Presentation - 100 points

100 Portfolio
1325 TOTAL

Grading Scale (in percentage):

98 – 100 = A+	87 – 89 = B+	77 – 79 = C+	67 – 69 = D+
93 – 97 = A	83 – 86 = B	73 – 76 = C	63 – 66 = D
90 – 92 = A-	80 – 82 = B-	70 – 72 = C-	60 – 62 = D-

Assignments: All assignments are due at the beginning of class on the day stipulated on the course calendar. Late work will be accepted; however, 10% will be deducted daily until the work is received. BME students must earn at least a C+ in this course to be eligible to student teach. **All assignments must be completed to pass the course.**

IU Policy

Religious holidays: Indiana University respects the right of all students to observe their religious holidays and will make reasonable accommodations, upon request, for such observances. For further information and to access an accommodation request, please refer to: <http://www.indiana.edu/~vpfaa/welcome/forms.shtml#Forms>

Disabilities: To request accommodations for disabilities, contact the Office of Disability Services for Students (Franklin Hall 006; 812-855-7578). For more information please refer to: <http://studentaffairs.iub.edu/dss/>

Academic misconduct: Any issues of academic honesty will be handled according to IU policies, which can be found at <http://www.iu.edu/~code/>. Also see IU Bloomington's campus-specific procedures.

<i>Methods and Materials for Teaching Instrumental Music – Course Schedule - Miksza</i>			
Date	Topic	Readings/Materials	Assignments Due
Tues 8/23 AM	Course Overview, Practicum Instructions, Philosophy of Instrumental Music Education	Assignment: Practicum materials	
Thurs 8/25	Philosophy and Curricular Models Lifelong appreciation of music (IC)	Reading: F & C, <i>Chapter 5</i> Thomson, <i>The repertoire is the curriculum</i> (pdf) Morrison & Demorest, <i>Once from the top: Reframing the role of the conductor in the ensemble</i> (pdf) F & C, <i>Chapter 6</i> Duke & Byo, <i>Building musicianship in the instrumental music classroom</i> (pdf) Barrett, <i>Planning for understanding: A reconceptualized view of music curriculum</i> (pdf) Russell, <i>Building curriculum based concerts</i> (pdf) http://www.nationalartsstandards.org/ Assignment: Instrumental program mission statement	
Tues 8/30 AM	Repertoire, Score Study	Reading: F & C, <i>Chapter 9</i> F & C, <i>Chapter 10</i>	
Thurs 9/1	Comprehensive Musicianship through Performance	Bring Instruments Reading: Sindberg, <i>Looking in a CMP classroom</i> (pdf) Sindberg, <i>The CMP model</i> (pdf) O'Toole, <i>Becoming a different kind of director</i> (pdf) http://www.wmea.com/CMP/teaching_plans/index.html Assignment: Curricular Project	Due: Instrumental program mission statement
Tues 9/6 AM	Guest lecture – Teaching in Poverty	Eric Park	
Thurs 9/8	Assessment,	Reading: F & C, <i>Chapter 8</i> Goalsby, <i>Assessment in instrumental music</i> (pdf) Scott, <i>Tiered evaluation in large ensemble settings</i> (pdf)	

Tues 9/13 AM	Grade Systems, Portfolio, Practicum Instructions, PDP Instructions	Assignment(s): Portfolio PDP	
Thurs 9/15	Sound-to-Symbol, Teaching Rhythmic and Tonal Materials	Bring Instruments Reading: F & C, <i>Chapter 1</i> F & C, <i>Chapter 2</i> F & C, <i>Chapter 3</i>	
Tues 9/20 AM	Sound-to-Symbol, Teaching Tonal Materials (IC)	Bring Instruments Reading: F & C, <i>Chapter 1</i> F & C, <i>Chapter 2</i> F & C, <i>Chapter 3</i>	
Thurs 9/22	Warm-up and Lead Sheets	Bring Instruments Reading: Linklater, <i>Instrumental warm-ups to improve skills</i> (pdf) Kjelland, <i>Warm-ups to improve string playing</i> (pdf) Assignment: Warm-up teaching	Due: Curricular Project
Tues 9/27 AM	Ear-training warm-up examples (IC)		
Thurs 9/29	Guest Lecture	Erik Johnson	Due: PDP Outline
Tues 10/4 AM	Peer Teaching – Warm-up	Bring Instruments (1 to 5)	Due: Warm-up teaching lesson plan Due: Reflection – by next class
Tues 10/4 PM	Peer Teaching – Warm-up	Bring Instruments (6 to 15)	
Thurs 10/6	Peer Teaching – Warm-up – Rehearsal Techniques	Bring Instruments (16 to 20) Reading: Duke, <i>Sequencing</i> (pdf)	

		Duke, <i>Transfer</i> (pdf) Casey, <i>Teaching techniques and insights – excerpts</i> (pdf)	
Tues 10/11 AM	Rehearsal Techniques (IC)	Reading: Casey, <i>Teaching techniques and insights – excerpts</i> (pdf) Assignment: Rehearsal strategy journal	
Tues 10/11 PM	Guest lecture – Adapting your program to building policies	Eric Park	Due: PDP Assessment Rubric
Tues 10/18 AM	Rehearsal Techniques for String Orchestra (Dr. Brenner)	Reading: TBA	
Thurs 10/20	Teaching Students to Practice	Reading: Prichard, <i>Effective practice instruction in large ensembles</i> (pdf) Assignment: Repertoire-based teaching	Due: PDP blog 1
Tues 10/25 AM	Teaching Music Theory (Dr. Brenner)	Reading: TBA	
Tues 10/25 PM	Classroom Management, Motivation	Reading: F & C, <i>Chapter 7</i> F & C, <i>Chapter 15</i> Bauer, <i>Classroom management for ensembles</i> (pdf)	Due: Portfolio
Tues 11/1 AM	Guest Lecture	Tung Pham	Due: PDP blog 2
Thurs 11/3	Peer Teaching – Rep.	Bring Instruments (1 to 10)	Due: Repertoire teaching lesson plan Due: Reflection – by next class
Tues 11/8 AM	Peer Teaching – Rep.	Bring Instruments (11 to 15)	
Thurs 11/10	Peer Teaching – Rep.	Bring Instruments (16 to 20)	

Tues 11/15 AM	Teaching Sight-Reading (IC)	Reading: TBA	
Thurs 11/17	Chamber Music Teaching Intonation	Reading: Berg, <i>Promoting "minds on" chamber music rehearsals</i> (pdf) Reading: F & C, <i>Chapter 13</i> Markovich, <i>The quest for intonation</i> (pdf) Hopkins, <i>6 stages of tuning string instruments in orchestra</i> (pdf) Pearson, Anderson, Crider, <i>Intonation resources</i> (pdf)	Due: PDP blog 3
Tues 11/29 AM	Teaching Composition, Improvisation (IC)	Bring Instruments Reading: F & C, <i>Chapter 4</i> Colgrass, <i>Think like a kid</i> (pdf) Brame, <i>Cajun folks songs</i> (pdf) Hopkins, <i>Nutcracker theme and variations</i> (pdf)	Due: Video Pen Pal Project
Thurs 12/1 PM	Guest lecture	Dr. McCall	Due: Field experience journal
Tues 12/6 AM	Teaching Composition, Improvisation (IC)	Bring Instruments Reading: F & C, <i>Chapter 4</i> Colgrass, <i>Think like a kid</i> (pdf) Brame, <i>Cajun folks songs</i> (pdf) Hopkins, <i>Nutcracker theme and variations</i> (pdf)	
Tue 12/6 PM	PDP Presentations	(1 through 10)	DUE: ALL PDP Projects
Thurs 12/8	PDP Presentations	(11 through 20)	
EXAM WEEK: TBA			

