

WESTERN MICHIGAN UNIVERSITY  
School of Music

MUS-347 Instrumental Methods II  
Course Syllabus  
Spring 2005  
T/R 8-11am

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**Course Objectives:**

1. Demonstrate appropriate professional behaviors.
2. Develop curriculum outcomes for an instrumental music program.
3. Develop basic competencies in administering the concert band/wind ensemble/orchestra.
4. Develop basic competencies in administering the solo and small ensemble program.
5. Develop basic competencies in administering the jazz ensemble.
6. Develop basic competencies in administering the marching band program.
7. Develop error detection skills.
8. Continue development of systematic observation skills.
9. Continue development of lesson/rehearsal planning skills.
10. Continue development of skills required to implement lesson/rehearsal plans.
11. Continue development of a repertoire of teaching/rehearsal techniques.
12. Synthesize information from instrumental pedagogy and conducting courses.
13. Develop a heightened awareness of periodical resources in instrumental music education.
14. Compile resource materials pertaining to the high school instrumental music program.

**Materials:**

Required Textbooks

- Madsen, C. & Yarbrough, C. Competency Based Music Education. Raleigh,NC: Contemporary.
- Miles, R. (ed.) Teaching Music Through Performance in Band. Chicago, IL:GIA Publications, Inc.
- Colwell, R., & Goolsby, T. The Teaching of Instrumental Music (3<sup>rd</sup> ed.)Englewood Cliffs, NJ: Prentice Hall.
- Shellahamer, B., Swearingen, J., & Woods, J. The Marching Band Program:Principles and Practices. Oskaloosa, IA: Barnhouse.
- Lawn, R. The Jazz Ensemble Director's Manual: A Handbook of PracticalMethods and Materials for the Educator. Oskaloosa, IA: Barnhouse.

- Littrell, D. (ed.) Teaching Music Through Performance in Orchestra. Chicago, IL: GIA Publications, Inc. (Required for Orchestra—Recommended for Band)

#### Recommended Textbooks

- Lisk, E. The Creative Director: Alternative Rehearsal Techniques. Ft. Lauderdale, FL: Meredith Music Pub.
- National Standards for the Arts. (1994). Reston, VA: Music Educators National Conference.
- Houghton, S. A guide to the Modern Jazz Rhythm Section. Oskaloosa, IA: Barnhouse.
- Dvorak, T., Grechesky, R., & Ciepluch, G. Best Music for High School Band: A Selective Repertoire Guide for High School Bands & Wind Ensembles. Brooklyn, NY: Manhattan Beach Music.

#### Other Materials

- 2 Blank Video Tapes (2—Standard VHSC TC-30). These will be used to video record during field work and teaching episodes.
- Binder/Notebook. Each student must provide a 3-ring, hardcover notebook for notes, handouts, and collected materials.

### **Course Requirements:**

#### **Attendance, Promptness, and Class Participation**

This course is part of a professional sequence that is designed to lead to internship and professional employment. Attendance and promptness are basic expectations in a professional setting, therefore, students will be expected to demonstrate these qualities during this course. Additionally, it is to your benefit to attend each class meeting as material will be presented largely in lecture form and class discussion as well as peer teaching. In a cooperative learning environment such as this your attendance and contributions affect everyone in the class. Therefore, your attendance and participation are expected.

We recognize that severe illness, personal emergencies, and Acts of God do occur, and for this reason the first absence (regardless of the reason) will not count against you. After one absence your grade will be reduced by one full letter grade. Two tardies will equal one absence. A tardy is defined as entering the class after the lecture has begun. If you miss class it will be your responsibility to gather any handouts or lecture notes discussed in class. If illness or an emergency prevents you from attending a Fieldwork experience, you must leave a voice or email message for Mr. Montgomery prior to the start of class at your site. If you are scheduled to teach please also contact another student assigned to your site. Of course, only an extreme emergency should prevent you from teaching on an assigned day.

In the event that your Fieldwork site is closed due to inclement weather on a designated Fieldwork day, you must choose another site that is open to attend and observe. In this case, you will turn in a written observation describing the site and discussing the experience. You are expected to be on time. If all three sites are closed due to inclement weather, we will meet as a class unless you receive email communication from us that morning.

Please note that Fieldwork will begin at the time that classes begin at the assigned school, which may be earlier than the scheduled 8-11am class time. Due to the nature of the experience and as a courtesy to the host school, students must be on site at least ten (10) minutes prior to the beginning of the class. It is each student's responsibility to arrange for transportation to and from Fieldwork sites. In addition, students must behave and dress in appropriate professional manner when participating in Fieldwork experiences (e.g. dress shirt, tie, dress pants, dress socks and dress shoes for gentlemen; a dress, skirt, or nice pantsuit with appropriate shoes for ladies—NO jeans, T-shirts, sneakers, or anything that looks like it was slept in). Outbursts, profanity, and innuendo will not be tolerated and will be grounds for failure for this portion of the course. Diplomacy and courtesy are expected at all times.

### **Fieldwork (50%)**

1. Lesson/Rehearsal Plans (5%): Complete lesson/rehearsal plans for each lesson taught. For lesson/rehearsal plans you may use whatever format is useful to you, however, you are strongly encouraged to develop your own format. Have two typed copies prior to each lesson. One will be for you and the other for the instructor observing/evaluating the lesson. These plans will also be compiled in your notebook for evaluation at the end of the semester.
2. Self Evaluation (5%): Using the evaluation instrument provided, each student will evaluate each teaching episode by completing the given form. Additionally, students will reflect on the strengths and weaknesses of the lesson and identify areas for improvement. These comments must be typed and double spaced. All of the observations will be compiled in your notebook for evaluation at the end of the semester.
3. Journal Observations (5%): Journal observations should be made following each field work experience. These should include observations of teaching techniques of both your cooperating teacher(s) and your peers. Included in these observations should be classroom procedures and their effectiveness and other management strategies, instructional delivery and techniques used, and any other "tricks of the trade" that you observe. Also observe how rehearsals evolve over time. How is instruction received? Look beyond the teacher. These observations must be typed and double spaced and will be compiled in your notebook for evaluation at the end of the semester.
4. Examination of Field Skills (35%): This will represent a major part of your grade for the semester. This will be an ongoing evaluation of performance skills as a music educator. Written critiques and/or verbal evaluations will be given following each teaching episode observed. It is important that you videotape your work whenever possible and subsequently evaluate your own work. We will provide a camera whenever possible, but it may not always be available. We will be available during office hours and by appointment to review your tapes with you or can review a tape and present you with a written evaluation at any time. It is your responsibility to prepare and practice each lesson you present. Keep in mind that writing about teaching/rehearsing and actually teaching/rehearsing are two very different things. Graduate student evaluations of your work will be done on a "pass/needs

improvement” basis with supporting comments of the assessment. The graduate student evaluations will become a part of each student’s file, but will not be factored as part of the final grade. Our evaluations will include a letter grade and will be the only evaluations used to determine your final semester grade. As always, comments will be included in support of the evaluation. Average work or work typical of students with little or no experience will receive a “C”, work demonstrating above average competence will receive a “B”, and an “A” will indicate outstanding work demonstrating the ability to balance academic and social aspects while effectively presenting the lesson material. You are encouraged to discuss your evaluations with the person(s) evaluating you.

NOTE: Fieldwork/Practicum evaluation is associated with the continuum below. In MUS-344 basic competence was the desired minimal result. Students were to be exposed to and given opportunities to practice basic skills. In MUS-347 students should demonstrate consistently solid basic skills and obvious growth beyond mere competence.

No Skills-----Competence-----Master Teacher

The design of this semester’s Fieldwork/Practicum is based on the premise of following schools through the process of preparing for and going to MSBOA Festival. Therefore, you must attend MSBOA Festival with your assigned school.

**Curriculum Project (15%)**

Students will develop appropriate curriculum outcomes for a high school (grade 9-12) instrumental music program. This will be an extension of the middle school curriculum project devised in Instrumental Methods I. Specific instructions will be provided. Due 22 February.

**Festival Project (15%)**

This project is designed to compliment the field work experience, which is largely based on observing the festival preparation process. This project will require students to think like music educators preparing for festival in all aspects including music selection and rehearsal through administrative responsibilities of completing appropriate paperwork in a timely fashion. This project is designed to be thorough and thought provoking. This should be treated by you, the student, as a long-term project on which you spend time regularly. Components will include program selection, literature analysis, rehearsal plans, rehearsal schedule including sectionals, pre-festival concert with program and program notes, completion of appropriate paperwork (both site-based and MSBOA), stage diagrams/seating chart, transportation plans and correspondence with all effected parties. If time allows, a peer teaching exercise will also be included. Due date TBA in accordance with the timeline provided.

**Marching Band Project (5%)**

Student(s) will select a show (6-8 minutes in length) and design 4 pages of drill for the selection of their choice. Instrumentation will be provided. In addition, students will design a guard routine. Due 5 April.

### **Notebook (5%)**

Throughout the semester you will compile a resource notebook, which will be turned in at the end of the semester. The notebook grade will be based on content and organization. This notebook will serve as a resource to you in the future. Your notebook should include the following:

1. Class notes and handouts
2. Assigned reading summaries and article critiques (typed)
3. All lesson/rehearsal plans (typed)
4. All self evaluation exercises
5. All observation journal entries
6. Assigned papers and projects

You may organize the contents of your notebook in any order and fashion that you wish. Due at the final exam, 18 April.

### **Other projects and assignments (10%)**

1. Article Critiques: Reading professional literature is and always will be an important part of your growth as an instrumental music teacher. The purpose of this assignment is the development of critical reading skills with regard to professional literature. Choose three articles from three different music education periodicals (within the past year), one of which must be researched based, and generate a critique of each article. Choose articles that are of interest to you and are subjects about which you seek to learn more. The critique should be double spaced using one inch margins at the top, bottom, and left, and be in a twelve-point font. The critique should represent your ability to synthesize information and present it in a cogent fashion. It should begin with the correct bibliographic information of the article and then include a brief summary of the article followed by an in-depth critique. The discussion of the article should be the focus of your effort, not a lengthy restatement of the article's contents. Do not turn in a blow-by-blow account of the article.

You should select from the following periodicals:

- *The Instrumentalist*
- *Music Educators Journal*
- *Journal of Band Research*
- *Journal of Research in Music Education*
- *Council for Research in Music Education Bulletin*
- *Jazz Educators Journal*
- *American String Teacher*

The first critique will be due 18 January, the second 15 February, and the third 15 March.

2. Management Plan: Each student will devise a management plan for their prospective classroom. Included will be the guidelines and procedures outlining your expectations for student success as well as a statement detailing your thoughts on the characteristics of a successful management plan and its importance for student learning. The management plan must be typed and

double spaced using one inch margins at the top, bottom, and left, and be in a twelve-point font. Due 25 January.

3. Error Detection Exercises: Time and technology allowing, each student will complete a series of aural error detection exercises. In these exercises you will be given a printed score and a recorded performance of an excerpt. You will identify any wrong pitches and provide the fingering for the correct note, as well as the fingering the “student” actually played.
4. String Pedagogy Book Review: Each student will be required to read and review an important work in the string pedagogy literature. The purpose of this assignment is to familiarize you with the books you will consult should you be faced with teaching strings. Each student will present their assigned book to the rest of the class and prepare a handout which details for what information a string teacher would consult this work. Due 12 April.
5. Tests and other projects as assigned

PLEASE NOTE:

Assignments are due at the beginning of class on the due date given except where indicated on the syllabus and calendar. Late assignments will not be accepted. Make-up tests, quizzes, presentations will not be given. This is a demanding course both in terms of rigor and time. Stay on top of your course work and do not get behind. It will be extremely difficult to catch up. In our experience as students and teachers, methods courses like these were the most important and practical courses we took as undergraduates. Work hard, take good notes, apply what you’ve learned, and do the best you can.

Grading Scale:

A= 93-100

B/A= 88-92

B= 82-87

C/B= 77-81

C= 70-76

D/C= 65-69

D= 58-64

F= 57 and below

**As in all classes, this syllabus is subject to change due to unforeseen circumstances or according to the needs of the class.**

## **Statement on Academic Integrity**

You are responsible for making yourself aware of and understanding the policies and procedures in the Undergraduate (pp. 274-276) [Graduate (pp. 26-28)] Catalog that pertain to Academic Honesty. These policies include cheating, fabrication, falsification and forgery, multiple submission, plagiarism, complicity and computer misuse. If there is reason to believe you have been involved in academic dishonesty, you will be referred to the Office of Student Conduct. You will be given the opportunity to review the charge(s). If you believe you are not responsible, you will have the opportunity for a hearing. You should consult with me if you are uncertain about an issue of academic honesty prior to the submission of an assignment or test.