The University of Western Ontario
Don Wright Faculty of Music

M4841a Instrumental Literature and Techniques 2016-2017

Class Times and Locations:
Monday 10:30-12:20  Friday 8:30-9:20
Location MB27

Instructor:
Dr. Colleen Richardson
E-mail Address: cricha33@uwo.ca  Office: TC 112  Phone: ext. 86873
Office Hours: by appointment

Mr. Michael Drennan – Graduate Teaching Assistant
E-mail Address: mdrennan@uwo.ca  Office: TC 127

Course Description:
This course will operate as a learning laboratory where students function as both student and teacher. Topics will include: rehearsal strategies; repertoire for less experienced bands; curriculum planning (e.g., long-term planning, lesson plan development, assessment); melodic/rhythmic/harmonic literacy; incorporating improvisation and composition; conducting techniques; and organization/administration. Assignments will be practical and relevant to your future work as professional teachers. Students will be asked to teach mini-lessons and demonstrate appropriate rehearsal strategies using repertoire that they will conduct in class. Therefore, this class will build upon the skills and concepts introduced in M3840.

Because this class is part of a sequence designed to prepare students for their teaching practicum as well as professional employment; attendance, punctuality, and active participation are basic expectations (see participation and attendance policy below).

Required Materials:

Baton, Instrument (as specified by instructor), and a stand

Handouts (posted on Owl)

Readings/Handouts:
The required readings for specific classes are listed on the tentative schedule below. The textbook pages and the handout number have been specified. Handouts are available from OWL. It is recommended that ALL handouts be downloaded and printed-off at the start of the year. In the future, these documents may not be accessible without the correct programs. Please be prepared to answer questions about the readings.

Prerequisites: The prerequisite for M4841a is M3840.
"Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites."
## Evaluation:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Class Participation and Performance</td>
<td>5%</td>
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<tr>
<td>Self Evaluations (tests 1-3)</td>
<td>5%</td>
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<tr>
<td>Weekly Forum Postings/Readings</td>
<td>10%</td>
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<tr>
<td>Test 1</td>
<td>10%</td>
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<td>Test 2</td>
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<td>Test 3</td>
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<tr>
<td>Test 3 lesson plan*</td>
<td>10%</td>
<td>Due during your scheduled Test 3</td>
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<tr>
<td>Repertoire Resource List</td>
<td>10%</td>
<td>Due October 26th</td>
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<tr>
<td>Assessment Project*</td>
<td>15%</td>
<td>Due November 11th</td>
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<tr>
<td>Conducting Test</td>
<td>15%</td>
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*Note: Your work will be shared on OWL (i.e., sharing ideas and resources is what teachers do).

## Grading Scale:

- **A+** 90 – 100
- **A** 80 – 89
- **B** 70 – 79
- **C** 60 – 69
- **D** 50 – 59
- **F** Below 50, or assigned when course is dropped with academic penalty, or with 7+ unexcused absences (see attendance policy below)

## Participation and Attendance Policy:

Because students will function as teachers/conductors and students/performers, the punctual attendance of every person is required. Participation and performance are 5 percent of your grade. One unexcused absence will result in a loss of 2.5 percent; two unexcused absences will result in a loss of 5 percent. Failure to appear for a scheduled test (without documented medical evidence) will result in a mark of zero for that conducting test/exam. Only if proper medical documentation is provided will an attempt be made to reschedule the performance. However, the rescheduling of conducting tests/exams is not guaranteed.

Absences are excused for the following three reasons:

1. official UWO business that has been approved by Dr. Richardson
2. death in the student’s family
3. severe illness of the student or a member of the student’s family

All other absences will be considered on a case-by-case basis.

Tardiness:

Arriving late for two classes is equivalent to one unexcused absence (i.e., a loss of 2.5 percent).

The University’s policy on Accommodation for Medical Illness may be found under “Rights and Responsibilities” at: [http://www.uwo.ca/univsec/academic_policies/index.html](http://www.uwo.ca/univsec/academic_policies/index.html)

The University has a new policy on Accommodation for Medical Illness, which states that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office…. (i.e., the Associate Dean, Graduate Studies).

This same policy applies for work representing less than 10% of the student’s overall grade.

“Students that are in emotional/mental distress should refer to Mental Health@Western [http://www.uwo.ca/uwocom/mentalhealth/](http://www.uwo.ca/uwocom/mentalhealth/) for a complete list of options about how to obtain help.”

Western has a new Wellness Education Centre located in UCC, room 76.
Plagiarism:
Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations.
“Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Fall 2016 Tentative Schedule (readings and assignments are listed):
September 9 (F) Course expectations
Topics: Setting Goals (Wasiak handout)
CBO folders ready for pick-up today (Do you have the correct part for each piece?)

September 12 (M) Topics: Review the sound-before-symbol approach; Improving tone, balance, and blend; Instrument specific performance problems and remediation strategies; Crossing the break
Readings
“Tone Quality,” Jagow ch. 6 (p. 34-44)
“Balance and Blend,” Jagow ch. 7 (p. 46-56)
Bring
“Unknown to the Known,” HO 10a
“Focus on Fundamentals,” HO 53
“Chaos in Your Clarinet Section,” HO 58
“CJS Budget Proposal,” HO 36
“HS Needs and Budget Proposal,” HO 32
… *Instruments always needed on Mondays.
... Don’t forget to post on the OWL Forum! It’s part of your mark.

September 14 (W) *L & M sells batons at 8:30am ($17.00 Visa/MC/Cheque/Cash) MB27

September 16 (F) Topics: Balance ➔ Blend ➔ Tuning; “Ball park tuning”; Clarinet tuning; Balance concepts
Readings
“Pitch/Intonation,” Jagow ch. 8 (p. 57 up to the end of p. 59; p. 69 “Tuning the ensemble” up to “INTONATION TRAINING SOFTWARE” p. 74)
“Intonation,” Feldman ch. 13 (p. 228 “Other Factors that Affect Intonation” to p. 235)
Bring
“Balance Paradigms,” HO 60
“10 Reed-Related Myths & Mysteries About Saxophone Tone & Pitch,” HO 59
... *Bring your tuner!
... *Instruments needed today!

September 19 (M) Test No. 1
September 23 (F)  Topics: The relationship between articulation, style, and interpretation; Developing your “conductor ear”

Readings
“Technique, Style and Articulation,” Jagow ch. 12 (p. 105-109)
“Rehearsals,” Feldman ch. 12 Part III (p. 200 up to “Differentiated Instruction” on p. 204)

Bring  “Some Ideas About Interpretation,” HO 18
“Stages of Development to Becoming an Expressive Musician,” HO 19
Jagow ch. 16 (“POINTS TO CONSIDER IN MUSICAL INTERPRETATION,” p. 126-127)

September 26 (M)  Test No. 1 Continued

September 30 (F)  Topics: Using warm-ups and repertoire to teach concepts and build technique; Moving beyond their comfort zone

Readings
“Rehearsals,” Feldman ch. 12 Part I and II (p. 184-199)

Bring
“Ideas for Avoiding the Warm-up Rut!” HO 40
“Long-term vs. Short Term Rehearsal Strategies,” HO 54
… *Instruments needed today!
...
*Bring your music folder (with your Best in Class Bk. 2 method book and your Basic Training Concert Time Folio)

October 3 (M)  Test No. 2 Starts
Self-evaluation for Test No. 1 due

October 7 (F)  Topics: Teaching rhythm patterns and rhythmic literacy; Movement

Readings
“Teaching Rhythm and Rhythm Reading,” Feldman ch. 2

October 10 (M)  Thanksgiving! No Class

October 14 (F)  Topics: Teaching melodic patterns and literacy; Teaching harmonic patterns; Reinforcing note-names

Readings
“Tonality, Melody, and Singing,” Feldman ch. 3

Bring
“Tonal Patterns,” HO9
“Developing Musicianship Through Improvisation,” HO 45
...
*Instruments needed today!

October 17 (M)  Test No. 2 Continued

October 21 (F)  Topics: Creativity with content
Readings
“Teaching Improvisation and Composition,” Feldman ch. 4

Bring
“The Creative Band and Orchestra,” HO 12
“Agreg Melody Games,” HO 41
… *Instruments needed today

October 24 (M)  Long-Term planning; Assessment ideas; Planning assessment; Review
WE Run-out/ guidelines for the Assessment Project; Review writing outcomes
Dr. Watson

Reading
“Long-Term Planning,” HO 49 … read this first
“Curriculum, Assessment, and Grading,” Feldman ch. 8 (p. 100 up to “National
and State Standards” on p. 102; and p. 108 “Assessment” up to “Grading Systems” on p.
127)

Bring
“Understanding Music-Learning Outcomes,” HO 48
“ASBDA Curriculum,” HO 51
“Course Outline,” HO 13
“Integrating Assessment,” HO 14
“Central’s Grade 11 and Grade 9 Course,” HO 16a
“HB Beal Samples,” HO 17

Repertoire Resource List and Conducting Test Choice Form due Wednesday, October 26th
Turn in to Becky Ament, Department Assistant, Mus Ed (TC 118) during her regular office hours.

October 28 (F)  Fall Break  No Class

OBA/Western Intermediate HB is on campus Oct. 28-29 … you are welcome to observe.

October 31 (M)  Topics: Differentiated instruction; Creative Repetition; Analogy and metaphor;
Teaching good practice habits; Conducting review; Are they fit to be conducted?
Self-evaluation for Test No. 2 due

Readings
“Rehearsals,” Feldman ch. 12 Part III (p. 204 “differentiated Instruction” to p. 214)
… *Instruments needed today

November 4 (F)  OMEA Conference, Toronto (November 5-7)  No Class

November 7 (M)  Guest: Dr. James Karas (see bio)

November 9 (W) *Dr. Karas’s Clinic with 3840 from 8:30-10:20 (Hope you can join us!)

November 11 (F)  Topics: Teaching style and composition continued
Assessment Project due

Readings
“Teaching Syncopation and Rhythmic Silence,” Jagow ch. 11 (p. 102-103)
“March Style,” Jagow ch. 17 (p. 128-130)

*Bring*

“Colgras’ Graphic Notation,” HO 44a

… *Instruments needed today*

November 14 (M) **Test No. 3 Starts** (Arrangement; Creativity lesson)

November 18 (F) Topics: Managing questions; Classroom atmosphere

Readings

“Asking Questions,” Handout 46
“Suggestions for Encouraging the Heart,” Jagow ch. 16 (p. 118 up to “ENCOURAGEMENT INDEX,” p. 121)

*Bring*

“Classroom Management,” and “Communication,” Feldman ch. 7 and 19

November 21 (M) Test No. 3 Continued

November 25 (F) Topics: Motivation; Budgets; Conducting techniques

Readings

“Motivation and the Likability Factor,” HO 30

*Bring*

“The Music Budget,” Feldman ch. 20
“Budget,” HO 61

November 28 (M) Test No. 3 Continued

December 2 (F) Topics: Recruitment; Band parent organizations; Sing and conduct a portion of your conducting test for your peers

Readings

“Recruitment and Retention,” Jagow ch. 29
“Support Personnel,” Jagow ch. 31

*Bring*

“Setting up for Success,” HO 56
“Recruiting, Organizing, and Starting the Band and Orchestra,” Feldman ch. 16

December 5 (M) Professional growth; Advocacy; Questions/Wrap-up

**Self-evaluation for Test No. 3 due**

Readings

“The Unwritten Rules of Student Teaching,” HO 21
“Planning for Professional Growth,” HO 47

*Bring*

Jagow and Feldman

*December 6 (T) *Conducting Test with SB from 3:30-5:20 (MB227)*
M4841A Repertoire 2016-2017

Folders ready by September 9, 2016
Scores on reserve in library by September 9, 2016

<table>
<thead>
<tr>
<th>Title:</th>
<th>Composer or Arranger:</th>
<th>MBD #:</th>
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<tbody>
<tr>
<td>Best in Class Book 2</td>
<td>Bruce Pearson</td>
<td>MWP 40</td>
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<tr>
<td>Basic Training Concert Time Folio</td>
<td>John Kinyon</td>
<td>MBC 15</td>
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**Test 1**

- Anasazi                      Edmondson   2968
- Enchantment                  Balmages     2972
- A Song for Peace             Swearingen   2958
- To Reach the Summit          Oare         2956
- Soldier’s Procession and Sword Dance | Margolis   2899

**Test 2**

- Canticle                     Wagner       2971
- Distant Horizons             Sweeney      2959
- Two British Folksongs        Del Borgo    2193
- A French-Canadian Suite      MacLaughlan  2209

**Test 3 (Creativity/Improvisation/Movement Lesson)**

**Conducting Test ... with SB (scores on reserve; these parts will not be in your folders)**

- Covington Square             Swearingen   1866
- Prairie Songs                La Plante     2205
- Little Suite for Band        Grundman     209
- Into the Storm               Smith         2010
- As Summer Was Just Beginning | Daehn        2147

Guest Clinician:

**James B. Karas Ph.D.**

Dr. Karas is an instrumental music teacher at Lefler Middle School in Lincoln, NE. His duties include teaching Band, Orchestra and Jazz Band. Dr. Karas earned his degrees from the University of Nebraska-Lincoln, the University of Bridgeport (CT), and Western Connecticut State University. He also attended the Hartt School of Music.

Prior to working at Lefler, Dr. Karas held a position as Visiting Scholar and Lecturer in the UNL School of Music. He taught Instrumental Methods courses and supervised student teachers and practicum students. As a secondary educator, his school experience includes time in the Marinette Public School System (Marinette, WI) and Stratford Public Schools (Stratford, CT).

He has been a clinician, specializing in music improvisation and creativity techniques, for summer band camps in Georgia and Nebraska, state conventions, colleges and school districts throughout Nebraska, Wisconsin, and Connecticut, as well as the MENC Convention in Kansas City and the Royal Corps of Engineers Band in Brompton, England.