

MTAL 481 Contemporary Pedagogy, Larger Instrumental Ensembles

3 Units, Fall, 2019

Course meets for 3 hours once a week at Foshay

4 hours of observation in the field at Foshay for K-12 Fall experience

Instructor: Vince Womack

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Course Description

This course is the second in a series of three that are designed to blend more traditional approaches to instrumental, general and vocal music instruction in K-12 schools with more progressive techniques that feature informal learning principles in music, composing and improvising, popular music repertoire, and computer and digital music technology. This particular course will feature the brass, woodwind, and string families. Personal competence in flute, clarinet, trumpet, trombone, saxophone, violin, and cello will be expected.

Materials

Colwell, R. & Hewitt, M. (2010). *Teaching of instrumental music*, 4th ed., Pearson.

Randles, C., & Stringham, D. (2013). *Musicianship: Composing in band and orchestra*. Chicago: GIA Publications.

Three ring binder with tabs for organizing all course materials OR digital folder of organized materials OR both

Other materials distributed on Blackboard

Overview

This fifteen-week, intensive fall course will introduce students to basic instrumental pedagogy for the instruments and larger ensembles most commonly found in the middle and high school curricula. This course focuses on the core competencies required for teacher certification in instrumental music. Topics of importance will be objective design, assessment and evaluation, motivation, administrative tasks, and recruiting and scheduling (including block scheduling). Attention to the instruments in traditional settings (band, orchestra) are featured, along with how these instruments commonly function in larger popular music ensembles. The fall course devotes special attention to flute, clarinet, trumpet, trombone, saxophone, and other instruments commonly found in band and orchestra. A special feature of the course will be composition and improvisation as pedagogies for large ensemble settings. Technology will be featured as part of this dimension and as a tool for more traditional large ensemble learning.

Objectives

1. Become familiar with pedagogies most appropriate with large ensembles, both traditional (e.g. brass or woodwind ensembles) and alternative (e.g. larger popular music groups, jazz bands)
2. Demonstrate skill in instrumental conducting techniques for working with ensembles
3. Explore typical approaches to class instruction for percussion instruments in traditional band and orchestra settings in middle and secondary schools.
4. Develop **personal competence** with flute, clarinet, saxophone, trumpet, and trombone for the purposes of teaching and demonstration.
5. Develop competency skills in the administration and leadership of both traditional and non-traditional ensemble programs, with special attention to community engagement and the importance of knowing a community.
6. Demonstrate skills in playing, composing, improvising, arranging, using technology, and incorporating history and culture appropriate to American and world music in the large ensemble setting.
7. Design, implement, and assess learning experiences which contain nontraditional subject matter and strategies.
8. Continue to develop an understanding of the literature on informal music making, including practical materials as well as conceptual and research-based materials.

Assignments

1. Weekly written blog posts on readings/class work (based on instructor prompts; via Blackboard forums; must do 10 of 13)	30%
2. Proficiency tests on selected instruments (flute, clarinet, trumpet, trombone, and saxophone) (Note: if competency level is not demonstrated, retesting will occur following semester)	20%
3. 3 teaching segments (conducting, composing, improvising)	20%
4. Collection of teaching materials in notebook or digital format	10%
5. Final curriculum project centered on traditional or non-traditional teaching setting	20%
Students compose and teach 2 video recorded lessons (1 traditional and 1 non-traditional) incorporating appropriate strategies and competencies.	
Total	100%

Course Chronology

	Topics/Daily Activities	Readings and Homework	Deliverables/Due Dates
Week 1 August 26	Course Introduction; Traditional and nontraditional large ensembles; Changing frameworks for large ensembles	Chapters from Colwell/ Hewitt; Morrison & Demorest	In-class survey of instrumental skill set
August 30	Field Work (intro to setting)		Blog post 1
Week 2 Sept 2nd	NO class in observance of Labor Day!		
Sept 6	Field Work	Preparation for Field Work	Blog post 2
Week 3 Sept 9	Student and parental communication, scheduling; Instruction in Wind instrument pedagogy	Chapters from Colwell/ Hewitt; Allsup;	Observation reflection 1
Sept 13	Field Work	Preparation for Field Work	Blog post 3
Week 4 *Sept 16	Rehearsal techniques including conducting large groups and sectionals; Wind instrument pedagogy	Chapters from Colwell/ Hewitt	Observation reflection 2
Sept 20	Field Work	Preparation for Field Work	Blog post 4
Week 5 Sept 23	Rehearsal techniques including conducting large groups and sectionals; Wind instruments pedagogy	Chapters from Colwell/ Hewitt; Norris	Observation reflection 3
Sept 27	Field Work	Preparation for Field Work	Blog post 5
Week 6 Sept 30	Rehearsal techniques including conducting large groups and sectionals; Wind instruments pedagogy	Chapters from Colwell/ Hewitt; Beitler & Thornton	Observation reflection 4
Oct. 4	Field Work	Preparation for Field Work	Blog post 6

Week 7 Oct 7	Wind instruments pedagogy	Chapters from Colwell/ Hewitt; Hickey	Observation reflection 5
Oct 11	Field Work	Preparation for Field Work	Blog post 7
Week 8 Oct 14	Composing & Improvising in the large ensemble; Wind instruments pedagogy	Readings from Randles and Stringham;	Observation reflection 6
Oct 18 No class	Field Work	Preparation for Field Work	Blog post 8 *Proficiency exams
Week 9 Oct 21	Composing & Improvising in the large ensemble; Percussion pedagogy	Readings from Randles and Stringham;	Observation reflection 7
Oct 25	Fall Recess (no class)		
Week 10 Oct 28	Composing & Improvising in the large ensemble; Percussion pedagogy	Readings from Randles and Stringham;	Observation reflection 8
Nov. 1	Field Work	Preparation for Field Work	Blog post 9
Week 11 Nov. 4	Composing & Improvising in the large ensemble; Introduction to string instrument pedagogy	Readings from Randles and Stringham;	Observation reflection 9
Nov 8	Field Work	Preparation for Field Work	Blog post 10
Week 12 Nov 11 NO CLASS	No Class Veteran's Day!		
Nov 15	Field Work	Preparation for Field Work	Blog post 11
Week 13 Nov 18	Using Technology in the large ensemble 1 – String instrument pedagogy	Frankel (fr. Abeles)	Observation reflection 10
Nov 22	Field Work Using technology in the large ensemble 2;	Preparation for Field Work Webb and Seddon (Handbook 1)	Blog post 12 Observation reflection 11
Week 14 *Nov 25	Pathways for Community Engagement;	Readings from Colwell and Hewitt	Observation reflection 12

Nov 29	(no class) Thanksgiving Break		
Week 15 Dec. 2	Pathways for Community Engagement	Readings from Colwell and Hewitt	
Dec. 6	Summary of materials and methods for informal learning		Inspection of Notebook and/or Digital materials; Playing tests
Final Exam Week			Final Curriculum Project; Playing tests

Readings

Allsup, R. E. (2012). The moral ends of band. *Theory into Practice*, 51(3), 179-187.

Beitler, N., & Thornton, L. (2010). Enhancing the instrumental music program with creativity. *Alternative approaches in music education*, 161-173.

Colwell, R. & Hewitt, M. (2010). *Teaching of instrumental music*, 4th ed. , Pearson.

Frankel, J.T. (2010). *Music Education Technology* in Abeles, H. F., & Custodero, L. A. (Eds.). *Critical issues in music education: Contemporary theory and practice*. Oxford University Press, USA.

Hickey, M. (1997). Teaching Ensembles to Compose and Improvise: Here are some practical ideas for incorporating the creative activities of composing and improvising into instrumental ensemble rehearsals. *Music Educators Journal*, 83(6), 17-21.

Morrison, S. J., & Demorest, S. M. (2012). Once from the top: Reframing the role of the conductor in ensemble teaching. In *The Oxford Handbook of Music Education, Volume 1*.

Norris, C. E. (2010). Introducing creativity in the ensemble setting: National standards meet comprehensive musicianship. *Music Educators Journal*, 97(2), 57-62.

Randles, C., & Stringham, D. (2013). *Musicianship: Composing in band and orchestra*. Chicago: GIA Publications.

Stringham, D. A. (2016). Creating compositional community in your classroom. *Music Educators Journal*, 102(3), 46-52.

Webb, M., & Seddon, F. A. (2012). Musical instrument learning, music ensembles, and musicianship in a global and digital age. In *The Oxford Handbook of Music Education, Volume 1*.

Attendance Policy

Attendance is required for all classes. Students are responsible for material missed due to absence.

Incompletes

No incompletes are offered for this course except in the event of major documented illness and/or family emergency

Statement on Academic Dishonesty

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Other Important Support Systems

Discrimination, Sexual Assault, and Harassment

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/departments/departments-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems for Writing

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations.

Emergencies

If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.-5:00 p.m. Monday through Friday. The phone number for DSP is (213) 740-0776. The Office of Disability Services and Programs

http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations.

Information for Certification:

This course addresses several overlapping objectives and competencies, including:
California Commission on Teacher Credentialing (CCTC) Teacher Performance Expectations (TPE's): 1 (P), 2 (P), 3 (P), 4 (P), 5 (P), 6 (P)
edTPA rubrics: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15
