



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
MUED 401: Instrumental & Band Tech I
Fall Term 2019

Instructor Office Email Office Hours	Dr. Wendy J. Freeman Craigie Hall E-TBA wjvanput@ucalgary.ca Arranged at a mutually agreeable time.
Day(s),time(s) and location of Class	Tuesday and Thursday 11:00 AM - 12:15 PM Lab Times are tba (see below), minimum 1.5 hours weekly with classes at Westmount Charter School.
Out of class activities	Four primary activities first term outside of the lecture time: Lab Band. Westmount Charter School, 2215 Uxbridge Dr NW, Calgary. <ol style="list-style-type: none"> 1. Gr. 5-8 students. You have time slot choices, Monday to Friday. Times TBA as of Sept. 3, 2019. Please contact me if you have questions/concerns). Eleven 1.5 hour sessions are required. 2. Attend Day Band Camp at Mount Royal University on Tuesday, October 15, 2019 from 9:00 am until 2:30 pm with Westmount Charter School Gr. 10-12 Symphonic Band. 3. The Alberta Music Conference, (AMC) October 24-26, Calgary. Conference fee is about \$75. We will attend as a class. The website is http://www.musicconferenceab.ca/. 4. Run dress rehearsal, and help backstage at the Veritas II Concert held on Tuesday, December 10, 2019 from 6:00 pm until 9:00 pm at Westmount Charter School.
Learning resources: required readings, textbooks and materials	<ul style="list-style-type: none"> • <i>Guide to Teaching woodwinds</i>, 5th edition. Frederick Westphal, McGraw Hill, 1990. • <i>The Music Teacher's First Year</i>, Elizabeth Peterson, Meredith Music Publications, 2011. • <i>Essential Elements</i> Band Method, Book One. Lavender, Rhodes et al. Hal Leonard. • <i>Developing the Complete Band Program</i>, Shelley Jagow, Meredith Music Publications, 2007. • <i>Teaching Music with Passion: Conducting, Rehearsing and Inspiring</i>, Peter Loel Boonshaft, Meredith Music Publications, 2002. • You must have a binder notebook for handouts and for taking lecture notes, for your observation log at Westmount Charter School and your notes from the provincial music conference. Observation summaries can be typed or handwritten. • Conducting baton
Prerequisites	Music Education 333 .
Supplementary fees	A supplementary fee of \$50.00 will be applied for each student.
Course description	Performing and teaching techniques for instruments used in the schools.

Course learning outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> 1. Perform to roughly a level 3 proficiency level (RCM) on flute, clarinet, and saxophone and level 2 on oboe and bassoon. 2. Write a lesson plan that implements rehearsal techniques and management skills in the context of improving student intonation, technique, tone, rhythm, expression and listening skills. 3. Demonstrate rehearsal techniques that implement the teaching of tone, technique, intonation, rhythm, expression and improvisation. 4. Perform and articulate the basic tenets of beginning jazz improvisation and phrasing.
Course schedule	<p>The course will evolve in three large sections with sub-sections. Section one will be Thursday, September 5 to Thursday, October 10. Section two, Tuesday, October 15 to Thursday, November 7. Section three will be Tuesday, November 19 to Thursday, December 5. Assignments and readings are stacked, with material in each of the four texts each for many classes.</p> <p>Section One: Class sessions will include review of <i>Guide to Teaching Woodwinds</i> and <i>Teaching Music with Passion: Conducting, Rehearsing and Inspiring</i>. You will be asked to read and present short segments of the readings in class. Subsections will, include lectures by a professional oboist and bassoonist, an industry representative and lesson plan writing. There is a large amount of material to cover in <i>Guide to Teaching Woodwinds</i>, review will continue into sections two and three. We will also examine chapters of <i>Developing the Complete Band Program</i> with requisite assignments.</p> <p>Section two: Class sessions will include 4-5 chapters of both <i>The Music Teacher's First Year</i> and <i>Teaching Music with Passion: Conducting, Rehearsing and Inspiring</i> weekly. You will be asked individually or in teams to present a chapter (s) weekly on class. Discussion of repertoire and music selection will be a subsection leading to the program assignment detailed below. Rehearsal techniques will be another subsection. Class sessions will include review of appropriate <i>Guide to Teaching Woodwinds</i> materials. <i>Developing the Complete Band Program</i> with requisite assignments will continue.</p> <p>Section three: <i>Developing the Complete Band Program</i> with requisite assignments will continue. Teams will be formed to lead weekly discussion of the material. A subsection will be how to articulate emblematic conducting gestures found in marches and beginner improvisation techniques. Class sessions will include review of appropriate <i>Guide to Teaching Woodwinds</i>, pertinent Music Education articles along with practical teaching tools.</p>
Assessment components	<p>Assignment 1: Value: 20% Abstract presentation on topic related to music education. (<i>Journal of Research in Music Education</i> is a good start http://journals.sagepub.com/toc/jrma/0/0.)</p> <p>Due Date: Thursday, October 31, 11:00 am -12:15 pm. Presentations will be made during class. Absences on this day must be for a valid reason.</p> <p>Type: Written abstract with a concise verbal summary/description of the article.</p>

Description:

1. Bibliographic citation of the article: (example below)
Miller, Leta, and Rob Collins. "The Cowell-Ives Relationship: A New Look at Cowell's Prison Years," *American Music* XXIII/4 (Winter 2005), 472-92.
2. A 100 word abstract: (example below)
Chapter Two, The Genesis of the Early Band Works, describes the challenging conditions of San Quentin Penitentiary while Cowell was incarcerated. There is a description of the three men who worked with Cowell while he was in prison, John A. Hendricks, Percy Grainger and Richard Franko Goldman. The work of Cowell with the San Quentin Concert Band as a band librarian, flutist, conductor, and composer is described, including interviews with wife Sidney Cowell. The chapter concludes with a description of Cowell's first band works and hypothetical questions about Cowell and how he came to compose for the wind band.
3. Presented in 5-7" verbally with visual/audio as needed.
4. A copy of your abstract required for the class (10-12 copies).

Assignment 2:

Value: Binder/Notebook with Lab band observation/teaching log, (15%) Alberta Music Conference summary, class handouts and program assignment (15%) Total: 30%

Due Date: Thursday, December 5, by 4:00 pm.

Length: Notebook detailing lab band experiences/teacher observation of a minimum 11, 1.5 hour sessions. Notes summarizing sessions attended at the 2019 Alberta Music Conference. Program assignment.

Details: This multi-dimensional notebook will include a written observation/summary of classroom activities, children behavior, cooperating teacher teaching strategies, your lesson plans and other activities you engage in at Westmount. You are expected to write a lesson plan for each teaching episode granted by Dr. Freeman. The teaching episodes will be assessed by Dr. Freeman at Westmount. This assessment will include weighing your lesson plan, creativity, pacing, and organization/sequence of concepts being taught. Dr. Freeman will also provide you with verbal feedback on an ongoing basis.

This notebook will include the repertoire assignment. A typed program of approximately six grade 2-3 band works. The program will include composer and composer dates, title, duration and movements. A justification for each choice will be provided. The notebook will include a written summary of your professional activities at the Alberta Music Conference and your teaching practicum at the band camp, concert and classroom instruction at Westmount Charter School.

Assignment 3:

Playing Tests (30%)

(Tests will be on three of the five woodwind instruments, clarinet, flute and saxophone, unless your major instrument is one of those. Then a double reed will be substituted).

	<p><u>Playing Test One:</u> Value: 10% (includes participation) Due date: Thursday, October 17, 2019 Content: Three major and three minor scales, an etude and solo (or equivalents). Attendance in classes for guided rehearsal is critical and will be calculated.</p> <p><u>Playing Test Two:</u> Value: 10% (includes participation) Due Date: Tuesday, November 5, 2019 Content: Three major and three minor scales, an etude and solo (or equivalents). Attendance in classes for guided rehearsal is critical and will be calculated.</p> <p><u>Playing Test Three:</u> Value: 10% (includes participation) Due Date: Thursday, November 28, 2019 Content: Three major and three minor scales, an etude and solo (or equivalents). Attendance in classes for guided rehearsal is critical and will be calculated.</p> <p><u>Final Exam</u> Value: 20% Due Date: Registrar Scheduled Examination, time tba. Length: 2 hours Details: Essay questions, multiple choice and fill in the blanks. Based on readings in all texts used during course, guest lectures and class materials.</p>
Assessment expectations	<p><u>Guidelines for Submitting Assignments</u> Written assignments must be typed, double spaced with standard footnotes, i.e., Arnald D. Gabriel, "Conflict and Passion in Morton Gould's Jericho: An Interpretive Analysis," <i>The Instrumentalist</i> XLIX/6 (January 1995), 24-28. Electronic copies are admissible but only as an adjunct to the printed copy submitted to me. Assignments are due by 4PM of the due date, may be left at the SCPA desk or with me at class.</p> <p><u>Criteria That Must Be Met To Pass</u></p> <ul style="list-style-type: none"> • A significant part of your grade is based on participation. Participation means not only showing up for class, but also attending to the material at hand with effort and engagement. • With regard to participation, lecture/rehearsal classes are considered equivalent to assignments. Thus, more than <u>3</u> absences per term will have an adverse effect on your final grade. • Lab band attendance is critical. You must have a minimum of 11 observations/episodes at Westmount Charter School. Each missed episode will cause your grade to drop by as much as 5%. • If you miss more than one week of lecture classes, your final grade will begin to drop by as much as 10% per missed class. • If you miss more than two weeks of lecture classes, you have the potential to fail the course. • If you show up late for or leave early from class, this will be counted as half an absence.

Expectations for Writing:
 Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.

Late Assignments & Absences
 Assignments must be submitted on-time. Late assignments will not be accepted unless a valid reason (illness, family emergency). Students may be asked to provide supporting documentation for an exemption/special request. This may include, but is not limited to, a prolonged absence from a course where participation is required, a missed course assessment, a deferred examination, or an appeal.

Grading Scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for [2019-2020](#) OR as outlined in the section H.1 Distribution of Grades of the Graduate Calendar for [2019-2020](#):

Grade	Grade Point Value	Description
A+	4.00	Outstanding performance
A	4.00	Excellent performance
A-	3.70	Approaching excellent performance
B+	3.30	Exceeding good performance
B	3.00	Good performance
B-	2.70	Approaching good performance
C+	2.30	Exceeding satisfactory performance
C	2.00	Satisfactory performance
C-	1.70	Approaching satisfactory performance.
*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject
*D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.
F	0.00	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.
**I	0.00	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.
CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable
RM		Remedial Work Required. Utilized by the Cumming School of Medicine (MD program). Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.

- Notes:**
- A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.
 - The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.

Student Support	Please visit this link for a concise list of UCalgary's student support services: https://www.ucalgary.ca/registrar/registration/course-outlines
Academic integrity, plagiarism	The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-3.html ; ucalgary.ca/pubs/calendar/current/k-5.html) and are reminded that plagiarism—using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.
Internet and electronic communication device	elearn.ucalgary.ca/category/d21/ ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor's policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor. For more information on Freedom of Information and Privacy visit: ucalgary.ca/legalservices/foip
Copyright	All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.