

UMBC UGC New Course Request: MUSC 433 Beginning Instrumental Music Methods

Date Submitted: January 20, 2021

Proposed Effective Date:

Fall 2021

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COURSE INFORMATION:

Course Number(s)	MUSC 433
Formal Title	Beginning Instrumental Music Methods
Transcript Title (≤30c)	Beg Instrumental Music Methods
Recommended Course Preparation	N/A
Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	Music Education Milestone
# of Credits Must adhere to the UMBC Credit Hour Policy	1 credit
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	1 credit <small>This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.</small>
Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

In this lab-based class, students will gain a foundational understanding of teaching beginning instrumental music students. Strategies for successfully engaging instrumental students in singing, chanting, moving, creating, improvising, reading, and writing will be explored through a range of teaching and learning activities and assignments. Students will learn how to apply key principles in diverse instrumental teaching contexts while also improving their own musicianship.

RATIONALE FOR NEW COURSE:

a) Why is there a need for this course at this time?

MUSC 433 is a preparatory class for MUSC 435. In MUSC 435, students will synthesize and apply K-12 methods learned in this class to their K-12 internship experience. For Instrumental Music education students, MUSC 433—Beginning Instrumental Methods will be required in the year preceding Phase 1 (20 days) of the teaching internship required for teacher certification in Maryland. This will ensure students are ready to synthesize and apply K-12 methods in MUSC 435.

b) How often is the course likely to be taught?

This course will be offered every year.

c) How does this course fit into your department's curriculum?

This course will be taken in the Fall of students' junior year after they complete the music education gateway.

d) What primary student population will the course serve?

The course will serve undergraduate students majoring in instrumental music education.

e) Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?

This course will be at the 400 level, which reflects the rigor and level of work required in the course. It is part of a sequence of courses that prepare students for EDUC 456, a full-time, 400-level teaching internship.

f) Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).

The music education gateway occurs between students' sophomore and junior years. The gateway assesses students' progress to determine if they are on track to be successful in the student teaching internship in their final year. Their progress up to this point is indicative of their potential success in upper level music education coursework.

g) Explain the reasoning behind the P/F or regular grading method.

Since this course will be required for our music education majors, students have to achieve a "C" or above to fulfill their degree requirements. Therefore, the regular grading method is needed.

h) Provide a justification for the repeatability of the course.

This course is not repeatable for credit as the material will remain the same from year to year.

ATTACH COURSE SYLLABUS (mandatory):

Beginning Instrumental Music Methods **MUSC 433**

Course Description:

In this lab-based class, students will gain a foundational understanding of teaching beginning instrumental music students. Strategies for successfully engaging instrumental students in singing, chanting, moving, creating, improvising, reading, and writing will be explored through a range of teaching and learning activities and assignments. Students will learn how to apply key principles in diverse instrumental teaching contexts while also improving their own musicianship.

Course Content

Participants will gain a foundational understanding of Music Learning Theory and will learn how to apply this knowledge to instrumental teaching. Music Learning Theory is a framework that offers research-based guidance and direction for all music teachers, including those who teach instrumental music.

Each class will include:

- Personal musicianship development
- Developing skills for teaching
- Other topics

Topics to be discussed will include:

Rote song instruction	National standards
Tonal pattern Instruction	Motivation
Rhythm pattern Instruction	Instrumental Performance
Creativity and Improvisation	Concerts and Informances
Reading music notation	
Writing music notation	Aptitude testing
Composition	Sequential learning
Curriculum design	Writing lesson plans
Goals and objectives	Parental cooperation
Audiation skills	Music Learning Theory
Assessment	Executive skills

Student Learning Outcomes:

Upon successful completion of “Beginning Instrumental Music Methods,” the participant will be able to:

- (1) apply Music Learning Theory to practice in teaching instrumental music.
- (2) have an understanding of and be able to successfully engage instrumental students in singing, chanting, moving, creating, improvising, reading, and writing.
- (3) apply an understanding of individual differences among students to the preparation of music lessons.
- (4) develop assessments for student and class progress.
- (5) identify successful practice strategies to master a song, leading to preparation for successful teaching of that song by rote. Mastery means being completely familiar with the song, including the ability to audiate its

harmonic progression, ability to seamlessly shift between singing different parts, move between different rhythmic frameworks, improvise tonally and rhythmically, **and provide an appropriate accompaniment for the song on either piano or guitar.**

(6) write lesson plans and determine appropriate sequencing and pacing.

Required Textbooks:

Burton, Suzanne L., and Snell, Alden H. (Eds.), *Engaging Musical Practices: A Sourcebook for Instrumental Music*, Lanham, MD: Rowman & Littlefield, 2015.

And

Grunow, Richard F., Gordon, Edwin E., and Christopher D. Azzara, *Jump right in: The Instrumental Series – Any Instrument Book One/CD, Second Edition*, Chicago: GIA, 2000.

And

- Grunow, Richard F., Gordon, Edwin E., and Azzara, Christopher D., *Jump Right In: The Instrumental Series – Teacher’s Guide for Winds and Percussion, Second Edition*, Chicago: GIA, 2001.

Or

- Grunow, Richard F., Gordon, Edwin E., Azzara, Christopher D., and Martin, Michael E., *Jump Right In: The Instrumental Series – Teachers Guide for Strings, Second Edition*, Chicago: GIA, 2002.

Other Required Course Materials:

Staff paper & pencils

A CD player for listening to assignments

One wind instrument and one string instrument (not your major instrument); these will be provided by the UMBC music department

ASSIGNMENTS

All assignments must be completed in order to pass the course.

Reading & Writing Assignments (20%)

Will include reading/reflections for *Jump Right In Teachers Guide*, reflection on a lesson you teach, weekly reaction to each class, and others.

Fluency in Tonal and Rhythm Solfege Quizzes (20%) Students will be assessed on ability to improvise and read, using specified tonal and rhythm solfege. These assessments will occur during class. You will be demonstrating this fluency as you teach assigned activities.

Audiation Videos: (20%) Students will submit a 5-minute YouTube video to the instructor, demonstrating an assigned skill.

Teaching Skills Quizzes (20%) Skills will include: teaching students to sing a song with a bass line by rote, piano/guitar accompaniment of a rote song, and other selected teaching procedures.

Concert Program Assignment (20%)

Submit a “copy ready” program for a high school or middle school level concert band and/or full orchestra or string ensemble. Include: a) a Pdf of all scores; b) a cover sheet that describes the school district and ensembles and c) a one to two-page rationale for your literature choices. Also, choose one of the pieces on the program and describe how, following the principles of music learning theory, you could “teach everybody everything.” (melody, bass line, chord functions, patterns, etc.)

Assignments must be on your class website portfolio to receive a grade and credit for completion. The link to each assignment needs to be submitted by 12:00 pm before class.

Attendance

Attendance is required. A significant proportion of the learning in this class will take place during class time. Furthermore, class participants' learning is dependent on the participation of all students. Subsequently, the first unexcused absence from class will result in one full grade lower, and each absence after one will result in an additional half grade reduction. Extenuating circumstances will be considered, but excusing a student from class is at the discretion of the instructor. It is the student’s responsibility to communicate any issues via email to the instructor within 24 hours before (if possible) or after class. In case of sickness, a doctor's note must be provided.

Schedule & Assignments

Week 1	<p>Goals and Objectives for Instrumental Teaching; Overview of Assignments Introduction to Edwin E. Gordon, Audiation and Music Learning Theory <i>JRI Lesson Plan 1A</i> Rote Song Procedure Written reflection on today’s class: email to the instructor</p> <p style="text-align: center;"><u>ASSIGNMENTS DUE NEXT CLASS:</u></p> <p>Learn a major or harmonic minor song that is new to you, including the bass line. Be prepared to perform/teach your song without notation, using rote song procedure. (Select your song from <i>JRI</i> or other source. Consider melodies from band and orchestra literature.)</p> <p>Audiation Video #1: Send to me by 8:00 pm the day before class a YouTube video of yourself echoing with your voice tonic and dominant patterns in major tonality and macro/microbeat patterns in duple meter. Tracks 10, 11, 17, and 18 (strings) or tracks 11, 12, 18 and 19 (winds)</p> <p>Read and be prepared to discuss in class the following sections of the INTRODUCTION to the Instrumental Teachers’ Guide:</p> <ul style="list-style-type: none">○ Rationale○ Audiation and Music Learning Theory○ Goals and Objectives of Instrumental Instruction
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	<p style="text-align: center;">○ The National Standards</p>
<p>Week 2</p>	<p>Teaching a Song by Rote Teaching Patterns <i>JRI Lesson Plans 1B & 2A</i> Discussion of reading assignments Written reflection on today's class: email to your instructor.</p> <p style="text-align: center;"><u>ASSIGNMENTS DUE NEXT CLASS:</u></p> <p>Be prepared to teach in class, at the Aural/Oral Level, tonic and dominant patterns in Major tonality and macrobeat/microbeat patterns in Usual Duple meter.</p> <p>Audiation Video #2: Send to me by 8:00 pm the day before class a YouTube video of yourself teaching another song using the Rote Song Procedure. Grade yourself on your individual video with the rating scale provided.</p> <p>Read <i>JRI Parents Guide</i>: https://giml.org/parentsguide/ Please write your answers to the following questions and submit to your instructor by 8 pm on the day before class: How does music learning correlate to language learning? If music learning parallels language learning, what skills should be developed before and/or in conjunction with reading?</p>
<p>Week 3</p>	<p>Teaching Tonal and Rhythm Patterns Teaching melodic patterns <i>JRI Lesson Plan 2B</i> Discussion of reading assignments Written reflection on today's class, including a reflection on your teaching: email to your instructor.</p> <p style="text-align: center;"><u>ASSIGNMENTS DUE NEXT CLASS:</u></p> <p>Be prepared to teach in class melodic patterns by ear on the instrument.</p> <p>Audiation Video #3: Send to me by 8:00 pm the day before class a YouTube video of yourself echoing with your voice tonic and dominant patterns in Minor tonality and macrobeat/microbeat patterns in Usual Triple. (Tracks 21, 22, 30 and 31 for strings; Tracks 22, 23, 28 and 29 for winds and percussion)</p> <p>Be prepared to play on your wind instrument several beginning songs by ear in concert Bb Major and concert Eb Major.</p> <p>Be prepared to play on your stringed instrument several beginning songs by ear in concert D Major and concert G major.</p>

	<p>Read and be prepared to discuss in class the following sections of the INTRODUCTION to the Instrumental Teachers' Guide:</p> <ul style="list-style-type: none"> ○ Multicultural Musicianship ○ Music Aptitudes and Music Achievement ○ Music Aptitude Testing ○ Interest and Intrinsic Motivation
<p>Week 4</p>	<p>Teaching melodic patterns Song time <i>JRI Lesson Plans 3A & 3B</i> Improvisation Discussion of reading assignments Written reflection on today's class, including a reflection on your teaching: email to your instructor.</p> <p style="text-align: center;"><u>ASSIGNMENTS DUE NEXT CLASS:</u></p> <p>Be prepared to teach in class, at the Verbal Association Level, tonic and dominant patterns in Major tonality and macrobeat/microbeat patterns in Usual Duple Meter. Demonstrate your fluency with the tonal and rhythm solfege.</p> <p>Audiation Video #4: Send to me by 8:00 pm the day before class a YouTube video of yourself teaching Minor tonic and dominant patterns at the Verbal Association Level. Demonstrate your fluency with the solfege.</p> <p>Read: Chapter 3 Please write your answers and submit to your instructor by 8 pm on the day before class: - How do the authors of Chapter 3 define musicianship skills? Executive skills? What do they advise in regards to balancing musicianship and executive skills? Be descriptive. How does this approach differ from the way you began instrumental music? How do you anticipate that starting with the balance advocated in this chapter might impact the music learning trajectory of students? - What are the suggested benefits of including chamber music, improvisation, and composition in beginning band? Please cite a few examples of how to implement each.</p>
<p>Week 5</p>	<p>Pattern teaching <i>JRI Lesson Plan 4A</i> Songs in Dorian and Mixolydian tonalities Discussion of reading assignments Written reflection on today's class, including a reflection on your teaching: email to your instructor.</p> <p style="text-align: center;"><u>ASSIGNMENTS DUE NEXT CLASS:</u></p>

	<p>Prepare to teach in class assigned portions of Units 1A through 4B. You will be assigned 2 activities to teach, 5-minutes each. What portions of the National Standards are included in the “mini lesson” you are teaching?</p> <p>Audiation Video #5: Send to me by 8:00 pm the day before class a YouTube video of yourself echoing with your voice division patterns in Duple meter (Tracks 62 and 63)</p>
<p>Week 6</p>	<p>Teaching assigned portions of lesson plan units. <i>JRI Lesson Plans 4B and 5A</i> Songs in Unusual Meters Video of children after 4 months of instruction: “Informance” Discussion of reading assignments. Written reflection on today’s class, including a reflection on your teaching: email to your instructor.</p> <p style="text-align: center;"><u>ASSIGNMENTS DUE NEXT CLASS:</u></p> <p>Prepare to teach in class macrobeat, microbeat, and division patterns (without the use of notation) in Usual Duple meter. Demonstrate your fluency with the rhythm syllables.</p> <p>Audiation Video #6: Send to me by 8:00 pm the day before class a YouTube video of yourself echoing with your voice division patterns in Triple meter. (Tracks 76 and 77 for winds and percussion; tracks 77 and 78 for strings)</p> <p>Read and be prepared to discuss in class the following sections of the INTRODUCTION to the Instrumental Teachers’ Guide:</p> <ul style="list-style-type: none"> ○ Instrumental Music Readiness ○ Breathing and Playing a Music Instrument ○ Instruction for Heterogeneous and Homogeneous Groups of Students ○ Scheduling
<p>Week 7</p>	<p>Teaching Duple macrobeats, microbeats, and divisions (no notation) <i>JRI Lesson Plan 5B</i> Each lesson should include... Discussion of assigned reading Written reflection on today’s class, including a reflection on your teaching: email to your instructor.</p> <p style="text-align: center;"><u>ASSIGNMENTS DUE NEXT CLASS:</u></p>

	<p>Prepare to teach in class macrobeat, microbeat, and division patterns in triple meter (without the use of notation). Demonstrate your fluency with the rhythm syllables.</p> <p>Audiation Video #7: Send to me by 8:00 pm the day before class a YouTube video of yourself teaching one of the Dorian songs from <i>JRI</i>, using the rote song procedure.</p> <p>Read and be prepared to discuss in class the following sections of the INTRODUCTION to the Instrumental Teachers' Guide:</p> <ul style="list-style-type: none"> ○ Small and Large Ensembles ○ Parental Cooperation – “Parents’ Guide” ○ Practicing and Use of the Home-Study CD’s
<p>Week 8</p>	<p>Teaching triple macrobeats, microbeats and divisions without notation. <i>JRI Lesson Plans 6A and 6B</i> Discuss reading assignments Written reflection on today’s class, including a reflection on your teaching: email to your instructor.</p> <p style="text-align: center;"><u>ASSIGNMENTS DUE NEXT CLASS:</u></p> <p>Prepare to teach in class assigned portions of Units 5 and 6.</p> <p>Audiation Video #8: Send to me, by 8:00 pm the day before class, a YouTube video of yourself echoing with your voice tonic dominant and subdominant patterns in Major (Track 72 for winds and percussion; track 69 for strings)</p> <p>Read: Chapter 9 (preparation for Concert Program assignment) - Answer the following with a short essay: Imagine you are employed in a secondary program with a strong emphasis performing difficult repertoire at a high level. How might you begin to implement the idea of “Teaching Everyone Everything” that is described in the chapter?</p>
<p>Week 9</p>	<p>Teaching assigned Units <i>JRI Lesson Plan 7A</i> Improvisation: Combining Tonal and Rhythm patterns Written reflection on today’s class, including a reflection on your teaching: email to your instructor.</p> <p style="text-align: center;"><u>ASSIGNMENTS DUE NEXT CLASS:</u></p> <p>Audiation Video #9: Send to me by 8:00 pm the day before class a YouTube video. With the accompaniment (track 2), sing the following:</p> <ol style="list-style-type: none"> 1. Bass line with improvised rhythms.

	<p>2. DO, TI part with improvised rhythms. 3. MI, FA part with improvised rhythms.</p> <p>Read and be prepared to discuss in class the following sections of the INTRODUCTION to the Instrumental Teachers’ Guide:</p> <ul style="list-style-type: none"> ○ Concerts and Recitals ○ Measuring and Evaluating Student Achievement <p>Write a brief reflection of your experience with MLT thus far, including the following: (a) What effect do you foresee it having on your music curriculum? (b) What areas do you feel successful in? (c) What areas do you feel you are struggling with? (d) How can you further challenge yourself? What misunderstandings did/do you have? (f) What “ah-ha” moments have you had?</p>
<p>Week 10</p>	<p><i>JRI Lesson Plans 7B & 8A</i> Introducing the reading and writing of notation More Improvisation with the 7 steps Assessing student progress: tests, checklists, rating scales Discussion of reading assignments Written reflection on today’s class: email to your instructor</p> <p style="text-align: center;"><u>ASSIGNMENTS DUE NEXT CLASS:</u></p> <p>Prepare to teach in class an assigned Unit. (15 minutes each)</p> <p>Audiation Video #10: Send to me by 8:00 pm the day before class a YouTube video. With the accompaniment (track 2), sing the following “steps to improvisation:”</p> <ol style="list-style-type: none"> 1. Improvise tonal patterns (on macrobeats) to the harmonic progression. (Step 5) 2. Add rhythms (step 6) 3. Improvise melodies to the harmonic progression (step 7) <p>Read “Continuing the Legacy of Audiation: Understanding Music Learning Theory’s Core Principles,” by Cynthia Crump Taggart (I will email this to you.) Make a list of 10 core principles of Music Learning Theory from this article and be prepared to discuss in class.</p>
<p>Week 11</p>	<p>Teaching assigned Units <i>JRI Lesson Plan 8B</i> First Composition 7 Steps to Improvisation in Minor Discussion of reading assignments Music Learning Theory Review – 10 core principles of MLT Written reflection on today’s class, including a reflection on your teaching: email to your instructor.</p>

ASSIGNMENTS DUE NEXT CLASS:

Audiation Video #11: Send to me by 8:00 pm the day before class a YouTube video. Use the Accompaniment for Singing “Minor Duple” and record yourself singing each of the 7 steps to improvisation.

Complete a “First Composition,” as described in your Teachers’ Guide. Scan and send to me. Be prepared to sing it and play it in class.

Week 12

Perform First Compositions
Teaching assigned Units
JRI Lesson Plans 9A and 9B
Written reflection on today’s class: email to your instructor.

ASSIGNMENTS DUE NEXT CLASS:

Concert Program Assignment

Week 13

Prepare for final teaching exam
JRI Lesson Plan 10A
Written reflection on today’s class: email to your instructor.

Week 14

Final Teaching Exam
JRI Lesson Plan 10B
Written reflection on today’s class, including a reflection on your teaching: email to your instructor.

ASSIGNMENTS DUE NEXT CLASS:

Complete Final Exam questions and send to me by 8pm the day before our final meeting.

Week 15

(Final Exam Time: Semester Reflection; discussion of applying learning to student teaching internship)

COURSE POLICIES:

Academic Integrity

By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC’s scholarly community in which everyone’s academic work and behavior are held to the highest standards of honesty.

Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult the UMBC Student Handbook, the Faculty Handbook, or the UMBC Policies section of the UMBC Directory. In this course, I expect that you will be honest when evaluating your own work and the work of others. I expect diligence in completing weekly readings, audiation study groups and listening assignments. I also expect that you will be kind to your peers in your evaluation of them, and that you will come to class with a positive attitude, ready to learn, ready to contribute to discussion, and considerate of others' opinions and ideas.

Student Disability Services

UMBC is committed to eliminating discriminatory obstacles that may disadvantage students based on disability. Services for students with disabilities are provided for all students qualified under the Americans with Disabilities Act (ADA) of 1990, the ADAAA of 2009, and Section 504 of the Rehabilitation Act who request and are eligible for accommodations. The Office of Student Disability Services (SDS) is the UMBC department designated to coordinate accommodations that would allow students to have equal access and inclusion in all courses, programs, and activities at the University.

If you have a documented disability and need to request academic accommodations, please refer to the SDS website at sds.umbc.edu for registration information and to begin the process, or alternatively you may visit the SDS office in the Math/Psychology Building, Room 212. For questions or concerns, you may contact us through email at disAbility@umbc.edu or phone (410) 455-2459.

If you require accommodations for this class, make an appointment to meet with me to discuss your SDS-approved accommodations.

Attendance Policy

Regular attendance is a requirement of the course. If missing a class is absolutely unavoidable, please email or text me in advance to make arrangements.

Late Work Policy

With the exception of emergency situations that will be handled on a case-by-case basis, the late work policy is as follows:

- Assignments are due by 11:59 pm on the day before the class in which the assignment is due.
- You have until 7:00 am the morning after an assignment is due to submit for full credit.
- For the next 24 hours, you may still turn in the assignment, but at a 10% penalty.
- Once the grace period for full credit and the grace period for reduced credit have both passed, the assignment will incur a 50% penalty. If you have an extenuating circumstance, please let me know.

Sexual Violence and Discrimination

I, along with the rest of the UMBC Community, reject sexual violence and discrimination in all of its forms. There is no place for inappropriate behavior in this class, and violators will be held accountable to the fullest extent of the university's policies and regulations.

If you feel that that you have been a victim of sexual violence and/or discrimination, my door is always open to listen. I am here to be a bridge to resources that can help you. Please know, however, that as a “responsible employee” of the university, I am required to report any instances of sexual violence and/or discrimination to the Title IX office.

The instructor reserves the right to modify and/or change this syllabus as needed during the course.