

MUSIC 245/246 PERCUSSION TECHNIQUES 2011-2012 (Fall) and 2012-2013 (Fall)

PURPOSE OF THE COURSE:

The purpose of the Percussion Methods class is to prepare the student for situations which may be encountered in the public school music program in which percussion instruments are used. The student will gain knowledge of instruments, repertoire, instructional and resource materials for various levels of percussion development.

OBJECTIVES:

Beginning with the snare drum we shall cover the following points. (The same will hold true of all instruments we will encounter.)

- A. Set up of the instrument
- B. Identify parts of the instrument.
- C. Choice of sticks, mallets or beaters.
- D. Proper beating areas.
- E. Maintenance
- F. Special effects.

Following the snare drum we shall have an in depth look at other instruments using the same criteria. This course will cover the following instruments:

Snare drum

Bass Drum (Concert)

Cymbals (Hand and Suspended plus Tam Tam)

Triangle/Tambourine. And other effects percussion.

Please purchase a copy of **“The Complete Percussionist”** by Robert Breithaupt. This is available in the Bookstore. Also there will be a number of handouts so a ring binder should be bought.

You will be supplied with a Practice Pad and a suitable set of Drumsticks.

The first month will concentrate on the snare drum and the basic skills of stick and stroke work which will be the basics for all the percussion instruments shall be looking at for the semester. When sufficient skill is produced by the class I hope we can move on to the other instruments and deal with them to enable us to get into some PERCUSSION ENSEMBLE repertoire late into the term.

EXAMINATIONS:

I have found that teaching a specific instrument and then Quizzing an efficient way of seeing how you understand the specific instrument and their function.

There will be quizzes following sessions on different instruments. (You will be given adequate notice of these.)

Music 345-356 Woodwind Techniques 2011-2012

345 WOODWIND TECHNIQUES (Offered in alternating years)

This course provides group instruction in clarinet, saxophone, flute, oboe, and bassoon. Students familiarize themselves with materials used in teaching these instruments.
2 hours credit

346 WOODWIND TECHNIQUES (Offered in alternating years)

This course is a continuation of Music 345.

PREREQUISITE: Music 345 2 hours credit

Music 353-354 Elementary Music Education 2011-2012

Elementary Music Education, M353 (Fall, **2 credit hours**) and M354 (Winter, **2 credit hours**) develops the skills, knowledge and understanding required to teach music in elementary schools. Many of these skills and understandings are applicable to music therapy work, studio teaching and junior/senior high school teaching as well.

Skill development components	Knowledge development components
<p>Leading music-making with children:</p> <ul style="list-style-type: none"> ▪ acquiring a memorized repertoire of teaching songs and games ▪ establishing starting pitches and count-ins ▪ leading rhythm chants, rote songs and singing games ▪ teaching notational reading ▪ proficiently using solfa, hand signs and rhythm names with selected songs ▪ developing musical concepts ▪ encouraging children's musical creativity ▪ teaching directed listening ▪ using classroom instruments ▪ crafting lesson plans and lesson sequences 	<ul style="list-style-type: none"> ▪ musical characteristics and development in children ▪ models of learning ▪ program components for Kindergarten – Grade 3; M354 focuses on Grades 4-6 ▪ pedagogical fundamentals of various approaches to music teaching <ul style="list-style-type: none"> ✓ Dalcroze ✓ Kodaly ✓ Orff ✓ CMP ✓ critical pedagogy ▪ personal teaching philosophy development

Music 445-446 Brass Techniques 2012-2013

445 BRASS TECHNIQUES (Offered in alternating years)

This course provides group instruction in trumpet, trombone, French horn, euphonium, and tuba. It focuses on materials and procedures used in teaching these instruments.
2 hours credit.

446 BRASS TECHNIQUES (Offered in alternating years)

This course is a continuation of Music 445.

PREREQUISITE: Music 445 2 hours credit.

MUSIC 447 JAZZ TECHNIQUES 2011-2012 (Winter)

Jazz Techniques is offered to all students in the upper years of all the music programs (BA, BMus and BMusEd). It is especially relevant to those wishing to learn how to set up jazz ensembles (vocal and/or band). Typically, school teachers, apart from their classroom teaching duties, are expected to direct the school musicals, jazz ensemble(s) and/or vocal jazz choir(s).

ABOUT THE COURSE

Members of the class form the band. All class members participate; non-instrumentalists will be assigned instruments.

“TEXTBOOKS”

The “textbooks” used for this course are: 1) Standard of Excellence Jazz Method (similar to the Standard of Excellence Band Method) and 2) Discovery Jazz, which is a collection of jazz charts.

THE CLASS

The class will begin with a look at the rhythm section, which is made up of the piano, guitar, bass, drums and percussion. This section demonstrates how these instruments work within the Ensemble. For example, the piano part may be fully written out; part written out and part chord symbols; or the chart could be all chord symbols. The bass, guitar, drums and percussion have their own peculiarities, which will need to be addressed before beginning the practical (playing) aspect of the class. By using both “textbooks” students will learn all aspects of working with an ensemble. The “Discovery” book provides charts so the student becomes the teacher. Each student will be assigned a lesson and a chart from the two “textbooks”. Using the new information, students will be expected to teach the class their assigned “tune”. The student’s responsibility will be to ensure full participation of the class. For example, this could involve transposing a part for an instrument without a chart, such as a flute, horn or added percussion. Voice majors will be assigned a chart with a known vocal line, and will be expected to find the lyrics and write a vocal lead sheet to match the original chart.

As in the past, it is anticipated that each student will be assigned to play the drum set in the band, however, this is dependent on class size.

“Developing a Jazz Ensemble”, is another resource tool available to the band. It deals with the various advanced “effects” in the wind player’s arsenal, effects like bends, shake and doits.

Music 453-454 SECONDARY MUSIC EDUCATION 2012-2013

Instructor Position and Goals

The enrolment of this course permits the instructor to foster an environment that generates interaction and discussion, thereby complementing your learning experience and your introduction to Secondary Music Education. *Active* student involvement with the material and student feedback to the professor are important. Your comments and suggestions about the course, the material, and/or the professor are important, indeed vital, at all times. Please feel comfortable approaching me about any issues relating to this course - I welcome criticism and compliment equally! If you wish to consult me outside of class about the course material or about Music Education in general, or if you would just like to chat informally, please make an appointment to do so.

The main goals for this course involve learning how to think critically about music education, and, more importantly, it is hoped that you will learn to think as a Music Educator. You will be required to understand the material covered in class as well as assigned readings; however, the fundamental goal is being able to create in you the interest and ability to think critically about the issues and processes discussed in this course. Written and oral presentation skills are expected to improve as a result of this class; while not every student in this class will necessarily pursue a career in music education, everyone will undoubtedly pursue careers that will demand a significant command of writing, research, and presentation skills. It is also hoped that you will be able to connect the basic and applied concepts we examine in this course to your personal growth, experience, and musicianship.

Text [on reserve]

Hoffer, Charles R. Introduction to Music Education. Prospect Heights: Waveland, 2002.

Or

Hoffer, Charles R. Teaching Music in the Secondary Schools. Belmont: Wadsworth, 1991.

Aims Of The Course [from MENC's *Syllabi*]

To develop philosophical and practical short and long range objectives for a variety of teaching situations at the secondary level.

To develop organizational and administrative skills necessary to lead and direct any secondary choral or instrumental program.

To develop teaching strategies for, and gain classroom experiences in, rehearsal techniques, improving and developing basic musicianship, nurturing basic vocal and instrumental techniques, developing skills for expressive interpretation of repertoire, and exposing young musicians to a wide variety of repertoire.

To develop skills in creating a curriculum, lesson planning, teaching methods and styles, and long term goals in music education.

To become familiar with resource materials in music education.

To acquire experience in written and oral communication.

To locate and utilize instructional, community, and professional resources in music education for classroom use.

To develop a sound discipline to be used in the selection of repertoire and subsequent score study.

To develop a sound method of evaluation for meeting daily, weekly and yearly objectives.

To encourage and foster the growth of critical, analytical and imaginative thinking towards effective and productive teaching.

Methods of Instruction

This course is primarily lecture-based, providing opportunities for student involvement through discussion, class participation, and in-class activities. Class participation is expected of everyone. Group discussions and interaction provide an extremely important foundation for learning required in advanced UPEI courses and in the "real-world" experiences you will face when you graduate. The nature of the music educator in secondary schools requires that he/she be able to articulate his/her ideas and philosophy to the administration, students, colleagues, and the community both verbally and in written form. In addition, sharing ideas with the class will enable everyone to achieve the maximum benefits from this course [from MENC's *Syllabi*]. Contributions should be thoughtful and relevant. Thus, discussion, participation, and activities are designed to complement material and to help reduce your reliance on learning from lectures *only* - research has shown that passively listening to lectures alone is not the most effective strategy for learning; that is, actively working and generating discussion about the material is necessary to complete the learning process.

While some lecture material for this class will come from the textbooks, the instructor does not lecture from the books; they are resources that you should use to guide and promote your understanding of the key concepts covered in our class session. Students should be prepared to discuss assigned readings. Students are strongly encouraged to ask appropriate questions and make comments that will stimulate discussion concerning the material being covered. The

format of activities selected for this course is designed to encourage students to take responsibility for their own learning and ultimately reduce their reliance on the professor.

Music 455-456 Conducting 2011-2012

455 CONDUCTING (Offered in alternating years)

This course involves the study of instrumental conducting with an emphasis on techniques and repertoire for the modern wind band. It focuses on basic conducting techniques through more advanced technical problems, as well as rehearsal techniques and score study.

PREREQUISITE: Restricted to 3rd, 4th, and 5th year music majors.

2 hours credit.

456 CONDUCTING (Offered in alternating years)

This course is a continuation of Music 455.

PREREQUISITE: Music 455 2 hours credit

Music 458 Musicianship Workshop 2011-2012 (Winter)

Course Rationale

The ability to improvise in various styles, to lift music, and to develop musical ideas alone and collaboratively are important musical skills that complement the literate musical skills privileged in a university music program. This course will require you to combine your aural skills, theoretical knowledge and historical and stylistic sensitivities in spontaneous music-making situations. Learning to interact with others musically without a conductor or a score requires that we think about our musicking in new ways. Following a form, shaping and developing musical ideas in real time, communicating with others musically, sensing when to play and when to listen – these are skills that will be developed in our group musicking. Individually you will enhance your critical listening abilities, develop music leadership skills, and hopefully, approach your principal instrument with enhanced sonic awareness.

Course Description

Musicianship Workshop (M458) is a performance-centered course that provides opportunities for upper year music majors to apply their musicianship skills to both free (non-idiomatic) and structured improvisational situations. Structured improvisations will explore various oral traditions, composed traditions and popular styles. The course emphasizes the development and refinement of skills in melodic, rhythmic and harmonic aspects of spontaneous composition, both vocally and instrumentally. Ear-training exercises comprise the warm-up for each class session. **3 credit hours**