

**Introductory Music Methods I  
MUSED 304  
Autumn Quarter 2006  
Monday & Friday 11:30-12:20**

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Office Hours: Monday 2:00-3:00pm  
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Signup on my Office door

Course Web Page: <http://faculty.washington.edu/demorest/304.htm>

**Introduction**

Instrumental and vocal ensemble teaching require unique skills, methods and materials. However, it is not uncommon that a choir teacher may be asked to take on one hour of beginning band; an orchestra teacher may be assigned to direct a middle school chorus. In all cases, good relations among members of a music faculty rest on a substantive understanding of the various teaching contexts. It is the purpose of this course sequence to introduce skills that will help you in ensemble teaching situations, those that may be familiar as well as those that may be new to you.

Specifically, during MUSED 304, 305 and 306, you will:

1. Gather and review materials appropriate for instrumental and vocal ensemble programs;
2. Share techniques, ideas and resources with colleagues;
3. Practice and evaluate teaching techniques in real lesson/ensemble settings;
4. Interact with instrumental and vocal music teachers and observe various approaches and methodologies employed in the performance-based classroom.

**In the second part of the course we will focus on the skills needed to teach a beginning choral ensemble with an emphasis on the particular challenges of the middle school choir.**

**MUSED On-line**

This syllabus and all course handouts, readings and materials are available on-line at:

<http://faculty.washington.edu/demorest/304.htm>

All relevant forms and guidelines necessary for completion of assignments can be downloaded from this site. Course announcements will also be posted as needed. Please check this site regularly for updates.

**Required Materials**

These items will be used during this course:

- Choral Connections Mixed Voices Beginning Level 1 (FREE)
- Choral Warm-up Manual – Coursepack in Communications
- UW login ID and password

Readings for this course will include the following articles:

- Barresi, A. (2000). The successful middle school choral teacher. *Music Educators Journal*, 86, (4), 23-28.
- Brinson, B. (1996). Musical Analysis and Score Preparation.
- Crocker, E. (2000). Choosing music for middle school choirs. *Music Educators Journal*, 86, (4), 33-37.
- Demorest, S.M. (1993). Customizing Choral Warmups. *Choral Journal*, 33, (7), 25-28.
- Demorest, S.M. (2001). Chapter 4 from *Building Choral Excellence*, New York: Oxford University Press.
- Demorest, S. M. (1996). Structuring a musical choral rehearsal. *Music Educators Journal*, 82 (4), 25-30.
- Elliott, D. (1993). When I sing. *Choral Journal*, March, 1993.
- Fraedrich, The Successful Recruitment Program.
- Gackle, L. (1991). The adolescent female voice. *Choral Journal* (March),17-25.
- Morrison, S. (2001). School ensemble: A culture of our own. *Music Educators Journal*, Sep. 2001
- Peterson, C. (2002). Recruiting for the Choral Ensemble: Emphasizing Skill & Effort. *Music Educators Journal*, 89, 32-35.
- Phillips, K. H. (1995). Recruiting and Retaining Males. *Teaching Music*, 2 (6), 28-29.
- Rutkowski, J. (1981). The junior high school male changing voice: testing and grouping voices for successful singing experiences. *Choral Journal*, 22 (4), 11-15.

<b>Schedule</b>	
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Date	Topic
September 29	Introduction
October 2	<p style="text-align: center;"><b>Teaching in an Ensemble Setting</b></p> <p><b>Reading:</b> Morrison, S. (2001). School ensemble: A culture of our own. <i>Music Educators Journal</i>, Sep. 2001.                      Elliott, D. (1993). When I sing. <i>Choral Journal</i>, March, 1993.                      Barresi, A. (2000). The successful middle school choral teacher. <i>Music Educators Journal</i>, 86, (4), 23-28.</p>
October 6	<p style="text-align: center;">Tried and Proven Choral Warm-ups I: The basics</p> <p><b>Reading:</b> Choral Warmup Manual</p> <p><b>DUE: Prepare 1 warmup from the manual to present to class</b></p>

- October 9 Tried and Proven Choral Warm-ups II: Customizing & Teaching  
**Reading:** Demorest, S.M. (1993). Customizing Choral Warmups. *Choral Journal*, 33, (7), 25-28.  
**DUE:** Prepare 1 warmup customized to your chosen piece
- October 13 Teaching Practicum 1: Warm-ups  
**In ROOM 313**  
**DUE: Warm-up plan**
- October 16 Teaching Practicum 1: Warm-ups  
**DUE: Warm-up plan**
- October 20 Preparing a Score  
**Reading:** Brinson, B., (1996). *Musical Analysis and Score Preparation from Choral Music Methods and Materials*.  
**DUE: Teaching 1 Self Evaluations**
- October 23 Working with Young Singers: Changing Voice  
**Reading:** Rutkowski, J. (1981). The junior high school male changing voice: testing and grouping voices for successful singing experiences. *Choral Journal*, 22 (4), 11-15.  
**Gackle, L.** (1991). The adolescent female voice. *Choral Journal* (March), 17-25;  
**Warmup Manual**, pp. 26-28  
**TEST: Changing Voice Test – on Ranges given on p. 27**
- October 27 Choosing Appropriate Literature  
**Reading:** Crocker, E. (2000). Choosing music for middle school choirs. *Music Educators Journal*, 86, (4), 33-37.
- October 30 Teaching Sight-singing – Lesson Models  
**Reading:** Demorest, S.M. (2001). Chapter 4 from *Building Choral Excellence*, New York: Oxford University Press.
- November 3 Recruitment & Retention  
**Reading:** Peterson, C. (2002). Recruiting for the Choral Ensemble: Emphasizing Skill & Effort. *Music Educators Journal*, 89, 32-35.  
**Fraedrich**, The Successful Recruitment Program.  
**Phillips, K. H.** (1995). Recruiting and Retaining Males. *Teaching Music*, 2 (6), 28-29.  
**DUE: Choral Observation 1**

November 6	<b>Teaching Practicum 2: Sight-singing</b> <b>DUE: Lesson plan</b>
November 10	VETERAN'S DAY HOLIDAY
November 13	<b>Teaching Practicum 2: Sight-singing</b> <b>DUE: Lesson plan</b>
November 17	<b>Teaching Practicum 2: Sight-singing</b> <b>DUE: Lesson plan</b>
November 20	Teaching through literature, pt. I: Preparing to teach a choral score <b>Reading:</b> Demorest, S. M. (1996). Structuring a musical choral rehearsal. <i>Music Educators Journal</i> , 82 (4), 25-30. <b>DUE: Score analysis</b>
November 24	Thanksgiving Break
November 27	Teaching through literature, pt. II: Lesson Models <b>DUE: Teaching 2 Self &amp; Peer Evaluations</b>
December 1	Teaching Practicum 3: Literature Rehearsal <b>DUE: Rehearsal plan</b>
December 3	Teaching Practicum 3: Literature Rehearsal <b>DUE: Rehearsal plan</b>
December 8	Teaching Practicum 3: Literature Rehearsal <b>DUE: Rehearsal plan</b>
Wednesday, Dec. 13 2:30-4:30pm	<b>FINAL EXAM</b>  <b>DUE: Choral Observation 2</b> <b>DUE: Practicum 3 Self &amp; Peer Evaluations</b>

## Assignments & Expectations

### 1. Teaching Practica / Self-Evaluations / Peer Evaluations.

Three times during this quarter you will have the opportunity to put your ideas on teaching into practice. Your efforts will be videotaped so that you may evaluate how well you implemented your own pedagogical goals and how well your students achieved the musical objectives you set. You will also assist your colleagues by providing constructive feedback on their teaching.

For each teaching session you will be expected to prepare a complete rehearsal plan. For teaching practicum 3 you will also be expected to prepare a score analysis.

### 2. Observation and Concert Report

You will be required to observe **TWO** choral rehearsals (Jazz choir NOT allowed) OR one choral rehearsal and one choir concert or choir contest. The observation forms for the rehearsal and the concert report outlines will be posted on the website.

Each student will be expected to hand in (1) a written report on the observation addressing the questions in the given outline and (2) a completed observation verification form.

### 3. Final Exam.

The term will conclude with a comprehensive written exam. All topics addressed in the course will be covered including changing voice, warmup procedures, sight-singing instruction, and rehearsal preparation and technique. Questions will be drawn from assigned readings as in-class lectures and discussions.

## General Information

1. This is an interactive, experience-based course. Learning can only happen if you are present for the class meetings. Participation and preparation is a significant part of your grade.

2. Assignments are due at the beginning of the class meeting on the due date. Late assignments will receive a 1-point deduction for each calendar day late beginning at 1:00pm on the due date. Absence is not an excuse. Late assignments will be considered turned in when a) it is personally accepted by me, b) received by me via email or c) received and dated via fax. **Please retain a copy of every assignment you turn in.**

3. Every item you produce should reflect the highest level of professionalism. All written assignments should be typed/word-processed and checked thoroughly for spelling, grammatical and structural errors. Notated musical materials should be in the neatest of manuscript or generated by a notation program. Assignments not meeting a high standard of presentation will be returned for revision and re-submission. Late penalties will be imposed.

<b>Evaluation</b>
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Teaching 1: Warm-up Including Plan	6 points
Teaching 2: Sight-singing	12 points
Teaching 3: Choral Rehearsal	14 points
Teaching Self-Evaluations (3)	(4 points each) 12 points
Teaching Peer-Evaluations (2)	(2 points each) 4 points
Observation/ Concert Reports Complete, thorough, thoughtful, well-written	(8 points each) 16 points
Final Exam	18 points
Participation and preparation Includes doing readings, participating in discussions, in-class quizzes and small group work.	18 points
<b>Total</b>	<b>100 points</b>

Grade equivalents:

96 - 100 points = 4.0	68.5 points = 1.5
90.5 points = 3.5	63 points = 1.0
85 points = 3.0	60 points = 0.7
79.5 points = 2.5	< 60 points = 0.0
74 points = 2.0	