CARNEGIE MELLON UNIVERSITY
College of Fine Arts
School of Music

Woodwinds Methods
(57-362)
Spring 2011

Instructor: Lewis H. Strouse, D.A.; Office: CFA 160C, x8-1432; Email <strouse@andrew.cmu.edu>

Course Texts:
- Pearson, B., Standard of Excellence, Conductor’s Score for Book I
- Strouse. Course packet for Instrumental Methods (Brass & Woodwind)
- Westphal, F. W., Guide to Teaching Woodwinds
- Additional materials may be provided in class or placed on library reserve.

Materials:
- 2” notebook (suggest slant ring), set of index sheets/dividers.
- Mini DV Tape (for 30 minute recording) or laptop computer with video recording software.

Reserve Text:

Course Focus: Introduction to woodwind instrument playing technique and pedagogy.

Description: This course is designed to develop an understanding of woodwind playing techniques and related pedagogy, with special regard for beginning class instruction.

Detailed Statement of Intent (Citations in parentheses reference Pennsylvania Department of Education Chapter 49 guidelines for “Accommodations & Adaptations for Diverse Learners”)

The main purpose of the course is to bring students to a satisfactory level of competence in regard to:

1. Identifying & planning content, delivery, and assessment strategies for woodwind playing techniques for elementary & secondary school (I.A; II.A.1; III.A.1,3,5-6, B, C, H; V),
2. Identifying & planning content, delivery, and assessment strategies for ensemble performance (I.A; II.A.1; III.A.1,3,5-6, B, C, H; V),
3. Identifying formative & summative assessment strategies for elementary & intermediate ensemble classes (III.A.1,3,5-6, B, C, H)
4. Identifying & planning instructional strategies for classes of mixed instrument groups (I.A; II.A.1, F; V),
5. Developing effective performance skills on flute, oboe, clarinet, and alto saxophone (V),
6. Identifying instructional support materials such as band methods, woodwind techniques, & concert band repertoire,
7. Identifying & applying specific motivation techniques for all students in beginning and advanced ensemble instruction (II.C, F; V).

Accommodations and Adaptations for Diverse Learners:
The following Chapter 49 competencies will be addressed in this course:
1. demonstrating an understanding of and ability to plan for: type, identification, and characteristics of different types of disabilities, as well as effective, evidence-based instructional practices and adaptations (IA).
2. delineating how individuals acquire and process information (IIA.1, 3).
3. initiating, maintaining, and managing positive social relationships with a range of people in a range of contexts (II. C)
4. defining and creating a positive environment for learning for students with disabilities (II.F).
5. identifying, understanding, and demonstrative effective collaboration and communication (II.G).
6. identifying, administering, interpreting, and planning instruction based on authentic, diagnostic, benchmark, and summative assessment (III.A.1, 3, 5-6).
7. demonstrating and understanding of the types of assessments used and the purpose of each assessment (III.B)
8. demonstrating the use of formal and informal assessment data for instructional, behavioral, and possible eligibility for special education (III.C).
9. analyzing and interpreting formative assessment (III.H).
10. identifying, developing, monitoring, applying, and demonstrating effective instructional strategies for students with disabilities in inclusive settings (V).

Evaluation: The final evaluation estimate will comprise of a total of points earned from the following: Four Playing Tests (140 pts, @35pts), Four Technique Reports & Course Notebook (35 pts, @7 pts), Woodwind Score for Beginning Band (65 pts), Demonstration Lesson (120 pts), Special Education Research Project (40 pts), and Final Comprehensive Exam (300 pts). See the “Course Evaluation Outline” (attached) for specific descriptions of evaluation areas. Certification students are also evaluated on an ongoing basis in terms of the Standards of Professional Behavior rubric found in the Certification Booklet.

Class Participation: As a practicing educator, you will expect your students to bring all required materials to every class – and so it is with this course. Class members are expected to bring their instruments and their conductor’s score for Standard of Excellence to every class. In the unlikely event that you come to class without your instrument or conductor’s score, ten (10) points will be deducted from your final point accumulation. In the rarest of cases where both instrument & conductor’s score are forgotten, 20 points would be deducted.

Course exams will be re-scheduled only in cases of personal or family emergencies. Grades are not curved.

Grading Scheme: A = 630-700, B = 560-629, C = 490-559, D = 420-489, R = Below 420.

The final grade for this course reflects professional self-discipline as well as an understanding of course information and skill. Attendance variations will be reflected in grading (see below).

Statement of Professional Standards

A. Class Instruction
   The intended content of the course is based on your preparation of assigned materials, your in-class presentation of assignments, the instructor’s in-class clarification of your assignment presentation, the instructor’s presentation & clarification of new information & skills, the instructor’s clarification of your understanding of new information & skills, the contribution of class members to discussion of personal experiences which expands the class’ understanding of course content, and the instructor’s presentation & clarification of assignments to be prepared for the following or subsequent classes. The thoughtful and thorough preparation of all assigned material, regular attendance, and the active in-class participation of students are critical components of intended course learning.

B. Class Attendance
   Based on the definition of Class Instruction, attendance at all classes is of paramount importance. Two (2) absences due to sickness will not affect your course grade. Two additional absences for reasons approved by the School head will also not affect your course grade. Each absence beyond these conditions will reduce your final course grade by 6% (42 pts) of total points possible. If you anticipate absences that would impact your course grade, it may be best to delay taking the course to a future semester.

Tardies. Being tardy is defined as arriving after roll has been taken or leaving the class early. Each tardy beyond a limit of 2 will lower your final point total by 3% (21 pts) of total points possible. See Dr. Strouse BEFORE you leave class to be certain that your ‘absence’ has been changed to ‘late’.

C. Exams
   Playing and written exams will be made up only in cases of personal or family emergencies.

D. Instrument Exchange (Chapter 49 A&A: I, II, V)
Following each instrument exchange, class members will introduce their “old” instrument to the new assignee and demonstrate proper assembly, holding and finger positions, proper embouchure formation, and the first tones. This process will include demonstrating adaptations for assigned student disabilities.

E. Instrument Cleaning
Swab the moisture from your instrument after every playing session. This helps to prevent dirt, debris, and bacteria from collecting inside the instrument.

F. Class Preparation
Motto: Panic at the beginning and relax at the end!, i.e., complete new assignments as soon as possible so that your mind will have ample time to assimilate the learning of new information and skills.

Class Playing Problems: It is a very good idea to take a few moments after each class to note the playing problems that occurred and the prescriptive that were used to correct the problems. The playing problems we encounter in class will also be found with elementary through high school instrumentalists.

Study Guides: Prepare the study guides for each Westphal chapter (course packet Section C) and other assigned readings for the dates listed in the Course Schedule. Preparation of the basic material presented in the chapter study guides and other assigned readings is essential to reinforce lecture information and understand practical applications discussed in class. Your questions about Westphal material and assigned readings will be clarified on the dates these topics are scheduled for class discussion. There will not be a separate in-class comprehensive review in preparation for the final examination.

Instrumental Practice: A practice routine of 15-20 minutes per day is the typical requirement for elementary beginners. It is better to divide this time when first beginning an instrument (distributed practice – e.g., two 10 minute periods). If your embouchure becomes stiff or “notes stop happening” all of a sudden, take a break for a few minutes before playing again. Sometimes the embouchure simply needs to relax. Practice using a metronome to discipline your mind and fingering skill, and to move the AIR on time. Never let more than one day go by without practicing. The primary skills that beginners like you are acquiring include embouchure formation & muscle strength, learning fingerings, finger dexterity, and breath control. These elements are best nurtured through daily exercise.

The successful completion of distributed practice, assigned readings, and a hearty enthusiasm for class participation will play an important part in your successful completion of the course. If you find yourself struggling in a particular area, see Dr. Strouse immediately. Take full advantage of Email!!

Late Work: Assigned readings, written work, and assigned playing exercises are discussed as a part of class instruction. Failure to meet an assignment due date handicaps learning for you and other members of the class. Assignments due on a particular day will be collected at the beginning of class. Assignments turned-in later will be marked “late”. Unless otherwise indicated, work submitted late will be accepted at or before the class following the due date, minus 15%. Late work will not be accepted beyond this extension.

G. Micro Teaching (Chapter 49 A&A: I, V)
Beginning with the Instrument #2 section of the course, students will be asked to lead the class through assigned exercises. The main purpose of this experience is to gain some expertise with (1) lesson planning, (2) recognizing playing problems, (3) demonstrating an understanding and ability to plan for students with low and high incidence disabilities, (4) giving appropriate instructions to correct playing problems, and (5) some conducting experience.

To develop your critical ear for determining performance problems, it is strongly recommended that you visit elementary and secondary school ensemble classes and observe your CMU ensemble rehearsals with a “conductor’s ear”. That is, as you listen to the rehearsal, try to anticipate problems that the conductor will correct. This routine will give you practice in developing skill in critical listening, a major conducting skill, before you find yourself on the podium!

H. Mentor Teacher Assignment (Chapter 49 A&A: I, II, III, V)
Each student will be assigned an in-service faculty mentor currently teaching in K-12 schools. The purpose the mentor relationship is to help you establish an ongoing dialogue with in-service faculty in order to gain a view of current instructional practices in local schools. Chief among the benefits from this relationship will be to identify and apply instructional strategies in instrumental music for a range of students with disabilities. A course project to formalize this learning is assigned (see “Course Evaluation Outline”).
Notes!

- (*) Indicates Instructional Protocol
- Course Packet pages in (parentheses)
- “A&A Issues” cited for some classes: “A&A” issues refer to Chapter 49 Accommodations & Adaptations competencies that are addressed in the class. While “A&A” competencies will be discussed throughout all classes, the “A&A Issues” line will identify classes where certain competencies will receive special focus.
- Roman numerals in (parentheses) refer to Chapter 49 Accommodations & Adaptations competency guidelines.

1-1/11 Course Overview

**Instrument #1**

2-1/13 Topics: Instrument Assignments; Instrument Loan Form; Mouthpiece assembly, Reed strength, Embouchure Formation (C1.1 and SoE pp. 24-25), Mouthpiece Placement, Tone Production on Mouthpiece Alone*.

3-1/18 **Standard of Excellence:** Exs. 1-7 (p. 74ff.)
Topics: Instrument Assembly & Holding Position (see SoE pp. 20-23), Set main tuning mechanism* (A20.1); Breathing; First Instrument Tones; Tongue Placement; Basic Instrument Care (SoE pp. 26-27).

Reading Due: Westphal study guide, Chapter 1: “Introduction”; SoE pp. 20-27.
“A&A Issues”: Creating positive environment for all students (II)

4-1/20 **Standard of Excellence:** pp. 20-27, 38-56, Exs. 1-14 (pp. 74-95)
Topics: Technique Report (A2); Trade-offs (resting as long as you play & inserting rest measures to strengthen embouchure); Count Chant * (A12-13); Technique Issues: Oboe ½-hole, octave & register keys, flute holding stability.

5-1/25 **Standard of Excellence:** Exs. 15-29
Topics: The Break (C1); Introducing A Performance Element * (A1); Attacks: With & without tongue (embouchure & soft dynamic check).

Reading Due: Westphal study guide, Appendix I: Acoustics and Woodwind Instruments (C32).
“A&A Issues”: Planning for a range of learners (I, V)

6-1/27 **Standard of Excellence:** Exs. 30-49
**Due: Technique Report #1 (A2)**
Topics: Flute; Intonation * – Ensemble Tuning (A19-20), pitch bending, identifying intonation differences (A23).

Reading Due: Westphal study guide Ch.2; Notes On Flute (C9).

7-2/1 **Standard of Excellence:** Exs. 50-73
Topics: Chamber Music Leadership * (A31-33); Intro to Two-Part Playing (A11); Concept: Diagnosing & Prescribing for Instrument Technique Problems from “the Inside Out” (C2.1).

“A&A Issues”: Authentic and diagnostic assessments; formal and informal assessment data (III)

8-2/3 **Performance Quiz #1**
Instrument Exchange & Peer Tutoring (C34)

**Instrument #2 (Micro Teaching begins)**
9-2/8 **Standard of Excellence**: pp. 20-27, 38-56, Exs. 1-14 (pp. 74-95)
Topic: Identifying Beginning Student Problems; Bad Notes & Correctives (C8)
“A&A Issues”: Effective instructional strategies for a range of individuals to acquire & process learning. (II)

10-2/10 **Standard of Excellence**: Exs. 15-29
Topics: Matching Students and Instruments: Instrument Transfer.
Reading Due: “Instrument Transfer” (A44-45)
“A&A Issues”: Micro teaching strategies for students with low & high incidence disabilities. (I, V)

11-2/15 **Standard of Excellence**: Exs. 30-49
Topic: Oboe; **Standard of Excellence Band Director’s Anthology** topics: Recruitment, motivation, progress check-off lists, student awards.
Reading Due: Westphal study guide Ch. 5; Notes On Oboe (C10-14).

12-2/17 **Standard of Excellence**: Exs. 50-73
Due: **Technique Report #2 (A2)**
Topic: Saxophone
Reading Due: Westphal study guide, Chapter 4; Notes On Saxophone (C21)

13-2/22 **Standard of Excellence**: Exs. 74-91
Due: **Transposition Exercise for Woodwinds (read E4-5, complete worksheet E7)**
Due: **Original Melody for Beginning Band** (E3)
Topic: Woodwind Scoring Project (Section E)
“A&A Issues”: Adapting beginning band scores for a range of students with disabilities. (I, V)

14-2/24 **Performance Quiz #2**
Instrument Exchange & Peer Tutoring (C34)

**Instrument #3 (Micro Teaching continues)**
15-3/1 **Standard of Excellence**: pp. 20-27, 38-56, Exs. 1-14 (pp. 75-95).
Topic: Identifying Beginning Student Problems; Variables Effecting Tone Quality (C2-2.1)

16-3/3 **Standard of Excellence**: Exs. 15-29
Topic: Clarinet
Reading Due: Westphal study guide Ch. 3; Notes On Clarinet (C15-17)

3/7-11 **Spring Break**

17-3/15 Topics: Demonstration Lesson Description (Section D); Other topics TBA
“A&A Issues”: Managing positive social relationships with a range of learners. (II)

18-3/17 **Standard of Excellence**: Exs. 30-49
Due: **Technique Report #3 (A2)**
Topic: Introducing Improvisation (A5)
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<th>Date</th>
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<th>Details</th>
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<tr>
<td>19-3/22</td>
<td><strong>Standard of Excellence</strong>: Exs. 50-73</td>
<td>Topic: Ensemble Class Format * (A10); Vibrato</td>
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<td><strong>Reading Due</strong>: Westphal study guide, Chapter 9</td>
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<td>20-3/24</td>
<td><strong>Standard of Excellence</strong>: Exs. 74-91</td>
<td>Topic: Progressive Categories of Rhythm Reading Difficulty (A14-16)</td>
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<td>21-3/29</td>
<td><strong>Due</strong>: Woodwind Scoring Project (reminder: full score copies for each class member)</td>
<td>“A&amp;A Issues”: Adapting beginning band scores for a range of students with disabilities. (I, V)</td>
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<td>22-3/31</td>
<td><strong>Performance Quiz #3</strong></td>
<td>Instrument Exchange &amp; Peer Tutoring (C34)</td>
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<td>23-4/5</td>
<td><strong>Instrument #4: Demonstration Lessons Section (I, II, III, V)</strong></td>
<td><strong>Standard of Excellence</strong>: pp. 20-27, 38-56, Exs. 1-14 (pp.74-95)</td>
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<td>Demonstration Lesson</td>
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<td>24-4/7</td>
<td><strong>Standard of Excellence</strong>: Exs. 15-29</td>
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<td>25-4/12</td>
<td><strong>Standard of Excellence</strong>: Exs. 30-49</td>
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<td>No Class – Spring Carnival</td>
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<td>26-4/19</td>
<td><strong>Standard of Excellence</strong>: Exs. 50-73</td>
<td><strong>Due</strong>: Technique Report #4.</td>
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<td>27-4/21</td>
<td><strong>Standard of Excellence</strong>: Exs. 74-91</td>
<td>Demonstration Lesson</td>
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<td>28-4/26</td>
<td><strong>Standard of Excellence</strong>: Exs. 92-111</td>
<td>Demonstration Lesson</td>
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<td>29-4/28</td>
<td><strong>Performance Quiz #4</strong></td>
<td>Instrument turn-in.</td>
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<td>Final Exam Review</td>
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<td>TBA</td>
<td><strong>Comprehensive Final Exam</strong></td>
<td><strong>Due</strong>: Course Notebook (bring to Final Exam)</td>
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