

Pay it Forward: Strategies for Mentoring Student Teachers
2015 Louisiana Music Educators Professional Development Conference
Baton Rouge, Louisiana - Crowne Plaza Executive Center
Mississippi Queen/Delta Queen Room - Sunday, November 22 6:00-6:50 PM
Dr. Kyle R. Glaser - Texas State University

Your experience has prepared you to be a Cooperating Teacher (CT) and mentor. Serving in this role helps the Student Teacher (ST) *and* the entire profession.

Role of the University Supervisor

- Collaborative experience
- Support and suggestions for CTs
- Help with difficult situations that might arise with the ST

The First Day

- Share philosophy, handbook, policies, lesson plans, seating charts
- Provide instructional materials or assign to ST as first project
- Tour & Introduce around the entire campus
- Have ST observe classes
- Have a planning conversation (short- and long-term goals) and revisit this weekly

The First Week

- Give ST limited and brief teaching assignments
- Discuss lesson plans before ST teaches
- Gradually increase teaching responsibilities over ST's time on your campus

Teaching Experiences for STs

- Ensemble and whole-class experiences are critical
- Most STs come with very limited experiences teaching large groups
- Have them sing/play with the group for a new perspective and to serve as a model

Literature Selection

- Repertoire selections can teach both ST and students
- Most STs have not gotten to choose literature and need to learn how to think about it (one piece, entire concert, annual planning)
- Assign or ask ST to choose a variety of styles/genres

Score Study

- Assist the ST – again, they will come with a variety of skills
- Revisit study and planning across concert preparation time as things change

Literature Challenges to Avoid (or to prepare ST to handle)

- Score type (e.g., full score, condensed score, C score, transposed score)
- Contemporary music
- Pieces that include features soloists
- Thin scoring

Assessing STs and Offering Feedback

- When?
 - Observe every day, even if brief (5 min)
 - Observe longer episodes of teaching at least twice a week
 - Observe full-class responsibilities several times your campus
- How?
 - Vary feedback delivery for live observations
 - Written comments
 - Recorded comments (e.g., adjudication style)
 - Face-to-face
 - Use video recording as an assessment tool
 - ST watches first before consulting with you
 - CT and ST watch video together to discuss issues in real time
 - Ask ST to use observation software (e.g., SCRIBE) for detailed data

Teaching STs to Assess and Give Feedback to Students

- Discuss grading policies and philosophies
- Discuss grading criteria that are assignment specific
- ST watches CT assign grades
- ST and CT grade side-by-side and compare results

Pedagogical Resources (included in handout)

Assign Special Projects to the ST

- Administrative responsibilities
- Balance “high and low” level activities
- Library structure and organization
- Booster organizations
- Fundraising
- Strategies for dealing with parents
- Duties that precede the start of school and/or marching/summer band
- Recruiting plans
- “Year-at-a-Glance” or annual planning

Contact Information:

Dr. Kyle R. Glaser - Associate Director of Bands
Texas State University
601 University Drive
San Marcos, TX 78666

Email: krg60@txstate.edu
Phone: (512) 245-3402
www.txstate.edu/bands

WIND BAND RESOURCES

Warm-up & Rehearsal Technique

The Creative Director: Alternative Rehearsal Techniques. Edward S. Lisk. Meredith Music Publications, Ft. Lauderdale, FL (1991). Third edition.

This book includes chapters on rehearsal structure, creating an aural and visual image of sound, ensemble tone quality, rhythmic perception, dynamics, and alternative rehearsal techniques examples. Strong emphasis on auditory and visual/imagery techniques. The system and applications are based upon the circle of 4ths. (Sections are approved to photocopy for student use.)

Foundations for Superior Performance. Jeff King and Richard Williams. Neil A. Kjos Music, San Diego, CA (1998).

A comprehensive series designed to supplement the daily rehearsal, this text covers warm up material that focuses on improving tone production; cultivating greater flexibility, range and endurance; and technique exercises in all major and minor keys.

Habits of a Successful Musician. Scott Rush and Rich Moon. GIA Publications, Chicago, IL (2011).

Sequential text covering extension of rhythmic vocabulary, 200 sequential sight-reading exercises, chorales, and exercises in various keys tonalities, and modes to aid in the development of the complete musician.

I Recommend. James D. Ployhar. Byron-Douglas Publications, Phoenix, AZ (1972).

A supplement to individual instruction, class lesson, or full band rehearsal. One section gives tuning and warm-up hints for specific instruments by experts. Ten units organized with weekly lesson plan suggestion. Exercises included cover lip slurs, chorales, major/minor scale studies, chromatic scales, arpeggios, interval studies, rhythmic studies and more.

Sixteen Chorales by J.S. Bach. arr. Mayhew Lake. G. Schirmer, New York, NY (1938).

Useable by full band, brass choir, woodwind choir.

Symphonic Techniques for Band. Claude T. Smith. Jenson Publications, New Berlin WI (1987).

Over 150 studies developed around 32 technical exercises using varied meters and all major and minor keys. Articulation and dynamic nuances are included and a long-tone version of the major and minor scale precedes each exercises. Also includes 13 chorales.

Symphonic Warm-ups for Band. Claude T. Smith. Jenson Publications, New Berlin, WI (1982).

Three sections - Scales including major, relative minor, and chromatic patterns for all flat keys and G-E concert; unison etudes arranged progressively by key center; and 24 varied chorales.

TIPPS for Band. Nilo Hovey. Belwin-Mills, Long Island, NY (1959).

Takes its title for the areas on which it concentrates: Tone, Intonation, Phrasing, Precision, and Style. Useful material for developing bands.

Treasury of Scales. Leonard B. Smith. Belwin-Mills, Melville, NY (1961).

Includes all major and minor scales in harmonized form, 96 total. Scales are set in SATB format.

101 Rhythmic Rest Patterns. Grover C. Yaus. Belwin Mills, Miami, FL (1953).

Proposed as material that utilizes rest patterns with rhythmic patterns to train students in the silent business of counting rest values. Short, unison exercises written in only three keys (F, Bb, Eb). The emphasis is on counting, not on technical difficulty.

42 Chorales for Band. arr. Philip Gordon. Bourne Co., New York, NY (1962).

Contains chorales from 28 composers spanning four centuries. Most chorales can be performed by like-instrument ensembles, or by woodwind/brass choir.

Literature

Best Music for Beginning Band: A Selective Guide to Music and Methods for Beginning Band.

Thomas Dvorak, Richard Floyd, Bob Margolis. Manhattan Beach Music, New York, NY (2000).

Reviews of music for beginning band, and reviews of methods for beginning band. Of special note, the Grade 1 music is organized into three categories (Introductory, Intermediate, and Advanced).

Best Music for High School Band: A Selective Repertoire Guide for High School Bands and Wind Ensembles. Thomas Dvorak, Robert Grechesky, Gary Ciepluch. Manhattan Beach Music, New York, NY (1993).

Fairly detailed descriptions of selected works, which also included brass ranges. The authors do an admirable job discussing the criteria for the music they selected, as well as explain the criteria utilized for grade level assignments.

The Heritage Encyclopedia of Band Music. William H. Rehrig. Integrity Press, Westerville, OH (1991).

Set in two volumes, this series provides a short biography of the composer and a comprehensive list of their compositional output for the wind band medium. This is a wonderful resource for marches and transcriptions.

Teaching Music Through Performance in Band. Volume 1-10. ed. Richard Miles. GIA Publications, Chicago, IL (2001 - 2014).

Each volume contains information on 100 works for band grades 2 through grade 6, covering a description of the composer, historical perspectives, technical and stylistic considerations, a breakdown of music elements, a form and structure analysis, and more. (There are also two volumes for beginning band, one covering all marches, and a text covering solos with band accompaniment.)

CHORAL RESOURCES

Creating Artistry Through Choral Excellence. H. H. Leck. Hal Leonard Publishers, Indianapolis, IN (2009).

Based on Dr. Leck's numerous years of teaching vocal students in the Indianapolis Children's Choir and collegiate students at Butler University. CD-Rom included with extensive compilation of resources.

Directing the Choral Music Program. Kenneth H. Phillips. Oxford University Press, New York, NY (2004).

Great resource for the nuts and bolts of developing a strong choral program. Also includes extensive information on teaching adolescent voices.

Finding Ophelia's Voice. Lynne Gackle. Heritage Music Press, Dayton, OH (2011).

Top expert on women's changing voices, based on research and includes applications for the choral classroom.

Getting Started with Middle School Chorus. P. K. Freer. MENC: The National Association for Music Education, Reston, VA (2009). Second edition.

Book is based on recent research findings to provide optimum learning environment for middle school choral students.

Teaching Choral Music. Don L. Collins. Prentice Hall, Upper Saddle River, NJ (1999). Second edition.

Broad range of topics and ideas for teaching quality literature in choral ensemble.

GENERAL MUSIC RESOURCES

150 American Folk Songs: To Sing, Read, and Play. Katalin Komios and Peter Erdel. Boosey & Hawkes (2004).

Collection of folk songs that are organized into Kodály sequences. Lists rhythmic characteristics, ranges, and intervals and includes directions for games that accompany some of the songs. This is a staple for Kodály programs.

As American As Apple Pie. Jeff Kriske and Randy DeLelles. Kid Sounds, Las Vegas, NV (1993).

This book has 21 American folk songs arranged for Orff instruments and voices. It also incorporates speech, movement, instruments, and song.

El Patio de Mi Casa: 42 Traditional Rhymes, Chants, and Folk Songs from Mexico. Gabriela Montoya-Stier. GIA Publications (2005).

This text includes traditional rhythms, chants, and folk songs from Mexico that include contextual information and game instructions, and is organized into a Kodály sequence. There is an audio CD that accompanies the book.

Kodály Today: A Cognitive Approach to Elementary Music Education. Michael Houlahan and Phillip Tacka. Oxford University Press, New York, NY (2008).

This is a wonderful resource that explains Kodály pedagogy.

Melody, Rhythm, Songs, and Games: A Multi-developmental Approach. Colleen Pinar. Pencil Point Press (1996).

Great collection of songs and games organized into a Kodály sequence. Includes a variety of games for some song selections.

Multicultural Perspectives in Music Education, Vol. 1-3. ed. William M. Anderson & Patricia S. Campbell. Rowman & Littlefield Education, Lanham, MD (2010). Third edition.

This 3-volume work takes educators around the world into different musical cultures with chapters that contain contextual information, ready-to-use lesson plans, and a list of valuable resources for further investigation or lesson exploration.

Music In Childhood: From Preschool Through the Elementary Grades. Patricia S. Campbell & Scott Kassner. Thomson Schirmer, Belmont, CA (2014). 4th Enhanced Edition with audio/video resource center.

This textbook is often used in elementary music methods courses at the university level. This is a great resource that includes the why, when, and how of teaching music to children. The book contains a variety of songs, lessons, and information for teachers in the field.

Roots and Branches: A Legacy of Multicultural Music for Children. Patricia S. Campbell, Ellen McCullough-Brabson, and Judith Cook Tucker. World Music Press (1994).

This is a great world music resource that contains a collection of 38 musical memories from 23 different cultures. Contextual information, game directions, and additional experiences are included with the musical transcription for each song. An audio cd with singers from each culture is also included.

Tunes and Grooves for Music Education. Patricia S. Campbell. Pearson Publications (2007).

This resource is filled with songs, melodies, and melodic themes from around the world, for both the elementary and secondary classroom. More than 200 songs are included along with transcriptions, cultural information, function, and meaning along with suggestions for applications in the classroom. A set of three CDs may also be purchased with or without the book.

Smithsonian Folkways - Tools for Teachers, www.folkways.si.edu

This website is our nation's musical museum. It contains authentic recordings from musical cultures around the world. There are over 100 free lesson plans for all grade levels under the "Tools for Teachers" resource that connect with audio recordings and video selections. You can access these resources from the website or by subscribing through iTunesU.

ORCHESTRA RESOURCES

Strategies for Teaching Strings: Building a Successful String and Orchestra Program.

Donald L. Hamann and Robert Gillespie. Oxford University Press, New York, NY (2012).

Third edition.

Excellent comprehensive text for beginning string methods. This book would be a great resource for a non-string player who may be teaching orchestra. Different levels are covered (beginner, intermediate, advanced). Includes improvisation and literature recommendations.

Teaching Music Through Performance in Orchestra, Vol. 1-3. ed. David Littrell. GIA

Publications, Chicago, IL (2001-2007).

This resource includes analyses of standard orchestral literature and ideal image recordings are available. Different grades of music in each volume. Includes grades 1-6.

Teaching Stringed Instruments In Classes. Elizabeth Green. Prentice Hall (1966), re-released Alfred Publishing (2010).

Classic textbook that presents timeless information about technique, introductory bowing skills, and setting up a classroom. This author is a legend in string education.

ASTA String Curriculum, 2011 Edition. S. J. Benham, M. L. Wagner, J. L. Aten, J. P. Evans, D.

Odegaard, J. L. Lieberman.

Excellent resource. Everything is aligned with national standards and provides string curriculum from beginners through advanced high school. This is the most comprehensive tool out there. Assessment tools are written into the curriculum as are teaching strategies and rehearsal techniques. Aligned with Common Core.

Dictionary of Bowing and Pizzicato Terms. Joel Berman, Barbara G. Jackson, and Kenneth

Sarch. Alfred Music (2010). Fourth edition.

Good reference, particularly for band directors who might not know all the terms associated with bowing stringed instruments. Great for high school directors who are rehearsing full orchestras.

Curriculum Writing 101. Denese Odegaard (2009)

If you were charged with developing and aligning curriculum along with suggesting assessment tools, this is the book for you. Includes lesson plans, curriculum samples, assessment tools, and web resources.

Habits of a Successful String Musician: A Comprehensive Curriculum for Use During Fundamentals Time. C. R. Selby, S. Rush, R. Moon. GIA Music. (2005).

This is a fantastic resource for building fundamental skills: tone, articulation, intonation, rhythm, and reading ability. Provides tools and strategies for taking your middle and high school orchestras to the next level.

Bach and Before for Strings. D. Newell. KJOS. (2005).

Functional collection of Bach chorales that are arranged for students with a variety of skill levels.

Daily Warm-ups for String Orchestra. M. Allen and D. Hanna. Hal Leonard Publishing Corporation, Milwaukee, WI (1993).

You can use this with different level groups. Set up like an orchestra piece. Includes exercises focused on bow technique. Use with homogeneous or heterogeneous classes. Very popular among programs nationwide. Standard in the orchestra-teaching repertoire.

Expressive Technique for Orchestra. K. D. Brungard, M. L. Alexander, S. Dackow, and G. E. Anderson. Tempo Press, Madison Heights, WI (2011).

Focuses on technique building. Includes fantastic musical examples that incorporate the techniques being addressed.

Orchestra Expressions. K. D. Brungard, M. L. Alexander, G. E. Anderson, S. Dackow, A. C. Witt (ed.). Alfred Music. (2004).

This book is based on national standards and is music literacy based. Fantastic assessment strategies are included. More than just a method book!

RESOURCES FOR ALL MUSIC EDUCATORS

Casals and the Art of Interpretation. D. Blum. University of California Press, Berkeley, CA (1980).

This text reminds us why orchestra teachers chose the profession to begin with and inspires interpretive ideas for orchestral literature and score study. All teachers should read this!

Intelligent music teaching: Essays on the core principles of effective instruction. R. A. Duke. Austin, TX: Learning and Behavior Resources. (2005).

Including Everyone: Creating Music Classrooms Where All Children Learn. J. A. Jellison. New York: Oxford University Press. (2015).