

MMED613/PMED613 Band Instrument Repair LEVEL 3

Summer 2018

Instructor

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Required Texts/Materials

DO NOT buy any tools or supplies for this class. Everything you need is supplied except band instruments. All tools, parts, supplies and written text materials are provided. We will also supply some “junk” instruments to practice on. If you already have access to a “repair tool kit” you are encouraged to bring it to class. If you are unsure of how to use the tools you have we will go through them and explain what you have and how it works.

**Bring to class: Clarinets, Flutes, Saxophones, Trumpets, Trombones, Fr Horns, Oboes. Larger background instruments take up a lot of space but if you need some repaired you may bring them. You will also need an old bath towel to dry instruments, a “light colored” towel to use on top of your work bench area and 4-8”X12” (aprox) pieces of corrugated cardboard. **

The skill level for each class participant will be different. So you get the most out of the class each class participant should contact the course instructor by phone or email to discuss all aspects of the class and what instruments to bring. Chuck Hagler, (309) 830-4257, chuckhagler@gmail.com.

Program Objectives

Students completing graduate music education coursework through The University of the Arts...

- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description

A new and exciting course for those who have successfully completed the Band Instrument Repair Courses I & II. Course III is a hands-on course that was designed for the music educator, who on a tight budget, wants to learn advanced repair techniques and secure his or her knowledge of repairs on personal or school-owned equipment. Instruction includes a review and update on current repair procedures, tooling and supplies. The class will focus primarily on the execution of repair techniques through independent study and practice. The instructor will provide individual consultation and review. Participants are required to supply all instruments used for repair in the course. A complete list of what type of instruments to bring will be sent to registrants. All tools, parts, supplies and workbook are supplied (we cannot provide major new parts).

Student Learning Outcomes

At the conclusion of this graduate music education course, students will:

- Understand and perform more advanced repair techniques for woodwind and brasswind instruments

- Understand and diagnose complex issues, and make decisions if repairs can be made or if instruments must go out for remedy
- Understand, identify and use more advanced tools, methods, resources and materials in band instrument repair

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

Please note that pre-assignment and final/post assignments should be included in the course outline at the end of this syllabus.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.
During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.

The Grading Policy can be found in the Course Catalogue.

Academic Integrity Policy

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on [Academic Integrity](#) may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend ***Introduction to Research and Documentation*** available on the University Libraries website.

Absences

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology

Policies on Technology may be found in the Course Catalogue.

Class Format

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline.

Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

Educational Accessibility

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at [215-717-6616](tel:215-717-6616) or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable.

Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

Course Outline

All syllabus are subject to change.

I. Preliminaries

1. Band Instrument Repair Level 3
2. Number of credits: 3, Contact hours: 40 plus an additional 15 outside of regular class hours, Meetings per week: 5
3. Prerequisite: Band Instrument Repair Level 2

II. Course Description & Objectives

This course is designed to strengthen and secure the participant's knowledge of woodwind and brass wind instrument repair. The class will focus on the execution of repair techniques primarily through independent study and practice. Students will be responsible for independently analyzing faulty or inoperable instruments, recording defects they observe and subsequently formulating a specific repair strategy for each instrument. In order to perform repairs, participants will need to synthesize information attained from current web-based resources and print materials with the basic and intermediate techniques learned in courses I & II, as well as the new and advanced techniques gained in this course. The most recent and best practices in the field will be examined, including new developments in tooling. Students will become adept in assessing the cost effectiveness of implementing repairs vs. the need for total instrument replacement. Methods and strategies to employ when working with double reed instruments will also be developed.

III. Topical Outline

Day 1

Pretest. Review of repair techniques covered in courses I & II. Safety procedures. Student self-assessment of abilities. Examination of web-based resources as well as print materials available to assist educators. Cost effectiveness of repairs vs. instrument replacement. Recent developments in tooling. Current research on best practices in the field. Participants will begin independent analysis of a minimum of six damaged or inoperable brass wind instruments. A repair plan will be formulated and documented for each of these brass wind instruments.

Day 2

Participants will independently perform repairs on brass wind instruments according to their student derived repair plans. Upon completion of repairs, students will write a reflection paper, which will provide evidence of the effectiveness of the repair plan and techniques used.

Day 3

Methods and strategies to employ in double reed repair. Participants will begin independent analysis of a minimum of six damaged or inoperable woodwind instruments. A repair plan will be formulated and documented for each of these woodwind instruments. Begin execution of woodwind repairs.

Day 4

Participants will independently perform repairs on woodwind instruments according to student derived repair plans. Upon completion of repairs, students will write a reflection paper, which will provide evidence of the effectiveness of the repair plan and techniques used.

Day 5

Participants will be given additional time, if necessary, to complete and document repairs performed on all twelve instruments. Students will share reflection papers in cooperative groups or with the entire class. Discussion will ensue regarding the effectiveness of repair plans, techniques employed and the use of web or print materials for support. During the discourse, participants will also describe woodwind or brass wind repairs they have performed in the instrumental classroom as well as the most efficient and cost effective solutions to problems they encounter as educators.

IV. Instructional Approach

1. Pre-course self-evaluation. Independent analysis of a minimum of six damaged or inoperable brass wind instruments and six damaged or inoperable woodwind instruments. Formulation and documentation of twelve repair plans. Execution of the repair plans. Evidence of twelve reflection papers, one for each of the instruments repaired. Demonstration of advanced repair techniques, including double reed repairs.

2. Participants will use web based and print resources to assist in repairs. Web sources will include, but are not limited to the following sites: www.amera.org (passwords will be sent to each student), www.probird.com, www.jlsmithco.com, and www.votawtools.com. Print sources will include: *Band Instrument Repair* by George H. Springer, *Educator's Guide to the Care of Music Instruments* by John L. Benham and *Practical Band Instrument Repair Manual* by Clayton H. Tiede. Upon examination of several resources, students will be responsible engaging in class discussions regarding the accuracy of the information contained in these sites and publications, as well as their usefulness to educators in the field of instrumental music.

V. Outcomes

- Students will be able to independently analyze instruments for playability through the use of instrument performance testing skills. These will include the evaluation and assessment of mechanism movement.
- Students will be able to independently formulate an instrument repair plan. The design will include the following: tooling and materials needed, part sizes, approximate expenditure of time, a step-by-step procedure list, resources consulted, and methods of assessment to be used upon completion of the repair.
- Students will be able to independently and efficiently perform advanced repair techniques with quality craftsmanship. Work will be neat and properly positioned.
- Students will be able to assess the effectiveness of a repair plan after instrument repair completion and modify the plan, if necessary, to remedy any errors or inadequacies which were encountered.
- Students will be able to utilize applicable web-based and print-based resources to enhance the execution of repairs.

VI. Assessment

Upon completion each independently performed repair, the instrument must be presented to the instructor and will be assessed on the accuracy of the procedures, as well as craftsmanship. Twelve-documented repair plans will be graded based on their completeness and should include the use of web or printed references. Reflection papers on a minimum of the twelve repairs will be graded and should include modifications to original repair plan if warranted.

Grading

Self-evaluation	5%
Class participation in discussions	15%
Repair plans (minimum of twelve)	20%
Reflection papers (minimum of twelve)	10%
Accuracy of repair procedures performed	50%