

SYLLABUS

University of Florida | School of Music

MUE 2460 Brass Skills I

Monday and Wednesday | 1st period (7:25-8:15 am)

MUB 121

Fall 2023

Instructor

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Office hours: by appointment – I **love** helping students! Stop by anytime and check out my new office!

Course Description

This course engages pre-service music educators in developing the knowledge, skills, and understanding needed to play and teach brass instruments. A sound-to-symbol approach is used to address fundamentals of audiation, tone production, and technique; common challenges; diagnostic techniques; teaching strategies, and acoustical properties of brass instruments.

Course Objectives

Throughout this course students will practice, perform, read, discuss, and teach in individual and group settings in order to achieve the following objectives:

- Develop a characteristic tone and intermediate range and technique on multiple brass instruments.
- Demonstrate effective pedagogical approaches to teaching proper brass posture, hand position, embouchure formation, breath support, articulation, and technique.
- Demonstrate an understanding of sound-to-symbol pedagogy and the ability to teach tonal patterns, rote songs, and notated etudes in a variety of tonalities and meters.
- Demonstrate an understanding of ways to engage students in improvisation and composition from the earliest stages of their musical development.
- Demonstrate an understanding of how the harmonic series, valve combinations, and slide positions combine to produce a chromatic scale throughout the range of any brass instrument.

- Develop an understanding of common errors and misunderstandings experienced by brass students and effective means of helping students prevent and correct errors and misunderstandings.
- Develop an awareness of pedagogical materials and repertoire for developing brass instrumentalists.
- Demonstrate the ability to apply pedagogical concepts and techniques with beginning brass students in an elementary school setting.
- Demonstrate the ability to reflect on experience in order to improve teaching and learning.

Required Textbook

You **do not** need to purchase a text for this course. All readings will be posted in Canvas.

Supplemental Resources

The following is a list of recommended additional resources that address many aspects of brass performance and pedagogy.

Bachelder, D., & Hunt, N. (2002). *Guide to teaching brass* (6th ed.). Boston, MA: McGraw Hill.

Bailey, W. et. al. (2008). *Teaching Brass: A Resource Manual (2nd Ed.)*. New York: McGraw-Hill.

Brooks, J.G., & Brooks, M.G. (1999). *In search of understanding: The case for constructivist classrooms*. Upper Saddle River, NJ: Merrill Prentice Hall.

Ely, M.C., & Van Deuren, A.E. (2009). *Wind talk for brass: A practical guide to understanding and teaching brass instruments*. New York, NY: Oxford University Press.

Griffin, A. (2012). *Buzz to brilliance: A beginning and intermediate guide to trumpet playing*. New York, NY: Oxford University Press.

Grunow, R.F., Gordon, E.E., & Azzara, C.D. (2001) *Jump right in: The instrumental series teacher's guide* (revised ed.). Chicago, IL: GIA.

Hammel, A.M., Hickox, R.Y., & Hourigan, R.M. (Ed.). (2016). *Winding it back: Teaching to individual differences in music classroom and ensemble settings*. New York, NY: Oxford University Press.

Jagow, S. (2012). *Tuning for wind instruments: A roadmap to successful intonation*. Galesville, MD: Meredith Music Publications.

Millican, J.S. (2012). *Starting out right: Beginning-band pedagogy*. Lanham, MD: Scarecrow Press.

Pilafian, S., & Sheridan, P. (2001). *The breathing gym*. Mesa, AZ: Focus On Music.

Schleuter, S.L. (1997). *A sound approach to teaching instrumentalists* (2nd ed.). Belmont, CA: Schirmer.

Whitener, S. (2007). *A complete guide to brass* (3rd ed.). Belmont, CA: Wadsworth/Thompson Learning.

Wiggins, J. (2015). *Teaching for musical understanding* (3rd ed.). New York, NY: Oxford University Press.

Assessment

Assignment	Points per Assignment	Total Points	Percent of Grade
Playing Tests (3)	20	60	43%
Teaching Projects (2)	20	40	29%
Online Reading Quizzes (3)	10	30	21%
Digital Binder (1)	10	10	7%

Grading Scale

93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
0-59	F

Additional information on grades and grading policies is available here:
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Assignments

Online Quizzes

Students will complete timed quizzes in Canvas covering assigned readings. While you may consult the readings and your notes, quizzes must be completed individually without collaboration with classmates. Each quiz may be taken a total of two times with the highest score being recorded as the final grade for the quiz.

Playing Tests

Students will make appointments outside of class to perform the assigned material.

Teaching Projects

The first teaching project involves finding a cooperative student with no experience playing a brass instrument, teaching the student how to produce a buzz, hold the instrument, produce the first pitch, and articulate three notes on that pitch. Class members will submit a video recording of their lesson.

The final exam will involve students in preparing an etude and working in pairs to rotate through the roles of student performing the etude and teacher listening and providing feedback and guidance.

Digital Binder

Researchers has documented that, although some students may be unable to recall all of the information learned during skills classes during student teaching and their first years of teaching, they identify the resource information collected during those classes as extremely helpful. Students will collect, organize, and submit a digital binder on a flash drive including all of the materials used during this course.

Class Attendance

Attendance at all course meetings is expected and required as a part of your enrollment in this class. Active participation in class activities is critical to the achievement of the learning objectives for this course, and many class activities cannot be effectively replicated for make-up work outside of class interactions. In addition, attendance at professional commitments (such as class meetings) is a critical dispositional skill for music teachers.

The University of Florida recognizes the following acceptable reasons for absence from class: illness; Title IX-related situations; serious accidents or emergencies affecting the student, their roommates, or their family; special curricular requirements (e.g., judging trips, field trips, professional conferences); military obligation; severe weather conditions that prevent class participation; religious holidays; participation in official university activities (e.g., music performances, athletic competition, debate); and court-imposed legal obligations (e.g., jury duty or subpoena). The University also

recognizes the right of instructors to require documentation for absences other than religious holidays.

The music education faculty recognize that it is occasionally necessary for students to be absent from class for reasons other than those listed above. Personal commitments, self-care, and balancing workload are necessities for all people, including students and teachers. As developing teachers, however, it is important that students develop the ability to navigate these challenges while still fulfilling their professional obligations. Therefore, the faculty have adopted the following attendance policies:

- Absences for reasons recognized by the University of Florida (listed above) are always excused with proper documentation. Documentation must be provided to the instructor no later than two weeks after the student returns to class. This includes absences for illness. Note: A Verification of Visit form from the Student Health Care Center is not considered a medical excuse note. See the SHCC's policy on excuse notes [here](#).
- Students will be excused for two (2) absences per semester that are undocumented or occur for reasons other than those listed above ("personal absence"). Students are responsible for maintaining an awareness of how many times they have been absent and whether those absences have been excused or unexcused.
- Each undocumented or personal absence beyond the 2-absence limit will incur a 3% deduction from the final course grade.
- Students who are not in place ready to play at 7:25 are late. Three late arrivals will incur the same penalty as an unexcused absence.
- Any student who is absent for more than 30% of total course meetings, for any reason, will receive a failing grade for that course. Exceptions may be made at the instructor's discretion for exceptional circumstances, with documentation. Students who must be absent from more than 30% of course meetings for medical reasons are encouraged to pursue a medical withdrawal. Since this course meets for a total of 29 class periods, students accumulating absences totaling 9 class periods will receive a failing grade for this course.

Assignment Completion and Submission

Completing work thoroughly and on time is another fundamental aspect of professionalism essential to success as a student or teacher. Assignments are due on the announced due date. Submission windows in Canvas will remain open for one week beyond the due date and assignments will be accepted during that time without penalty. Students may request extensions beyond the initial one-week grace period for maximum of three (2) assignments during the semester. No assignments will be

accepted for any reason after midnight on **FRI, DEC 8**. Due dates published in this syllabus are subject to change based on the progress of the class.

Communication

Students are expected to check their UF email account daily for course announcements. All communication is expected to be professional and courteous. When contacting a professor, TA, or classmate, begin your email with a greeting and sign your name at the conclusion of the message. If you send an email to Dr. Hartz or Ms. Kastner during the week (M-F), you can expect a reply within 24 hours (barring extenuating circumstances). We will reply on weekends as we are able.

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Additional Support

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Course Evaluation

Your feedback is essential to assuring that this course prepares you for the rigors of the music teaching profession and provides the support you need to thrive. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Class Demeanor

This class involves continuous active participation. You will be too busy listening, singing, moving, thinking, and playing to eat breakfast, drink coffee, or consult your phone. As professionals, we will be open to and respectful of diverse opinions expressed by students and instructors.

University Honesty Policy

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted

for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TA in this class.

Course Calendar

<p>week 1 Aug 23</p>	<p>Building Musicianship Before Instruments</p> <ul style="list-style-type: none"> • 3-note tonal patterns • Finger Jacks • 3-note technique exercises • Rote songs: Hot Crossed Buns, Pierrot, Allison’s Camel, Fais Dodo <p>Instrument setup and maintenance</p> <p>Producing first sounds</p> <ul style="list-style-type: none"> • start on E for TP • produce first sound • initiate with tongue – play 4/rest 4, play 3/rest 3 • TU-TU-TU (2 beats each) in one breath on MI-RE-DO
<p>week 2 Aug 28 & 30</p>	<p>3-Note Skills and Songs</p> <ul style="list-style-type: none"> • 3-Note Tonal Patterns • Steps & Jumps (solfege & note names) • 3-note Zig-Zag scale and jumps • Rote Songs: Hot Crossed Buns, Pierrot, Allison’s Camel, Fais Dodo
<p>week 3 Sep 6</p>	<p>Reading Three Pitches</p> <ul style="list-style-type: none"> • 3-Note Tonal Patterns • Warmup: E-C mouthpiece gliss • E-D-C-B-C long tones • Chromatic Scale C-E • Savage Skills #26-30

	<p>Playing Test #1</p> <ul style="list-style-type: none"> • Hold E-D-C 10 seconds each • TU-TU-TU on E-D-C • 3-note Zig-Zag Scale • E-C jumps • Hot Crossed Buns, Pierrot, Fais Dodo, Allison's Camel
<p>week 4 Sep 11 & 13</p>	<p>3-Note Skills in Bb and D Major</p> <ul style="list-style-type: none"> • 3-Note Tonal Patterns in Bb and D • Warmup: mouthpiece gliss D-Bb, E-C, F#-D • Long Tones (D-E-F#, D-C-Bb-A-Bb) • Chromatic Scale Bb-D, D-F# • Savage Skills in Bb & D, #26-30 <p>Assignment:</p> <ul style="list-style-type: none"> • Read Bailey CH. 2-3 Breath Control & Embouchure • Complete Online Quiz #1 by SUN, SEP 17.
<p>week 5 Sep 18 & 20</p>	<p>5-Note Skills in C Major</p> <ul style="list-style-type: none"> • Tonic & Dominant Tonal Patterns • Warmup: Boss Chops Level 2 • 5-Note Zig-Zag Scale • Tonic Arpeggio • Thirds in 4s • Rote Songs: Saints, Lightly Row • Savage Skills #39-43
<p>week 6 25 & 27</p>	<p>5-Note Skills in C (cont)</p> <ul style="list-style-type: none"> • Tonic & Dominant Tonal Patterns • Warmup: Boss Chops Level 3 • 5-Note Zig-Zag Scale • Tonic & Dominant Arpeggios • Thirds in 3s • Rote Song: Saints, Lightly Row, Jingle Bells • Savage Skills #44-48 <p>Assignments:</p> <ul style="list-style-type: none"> • Read Millican CH. 2 Language of Music • Complete Online Quiz #2 by SUN, OCT 1.

<p>week 7 Oct 2 & 4</p>	<p>5-Note Skills in Bb and D Major</p> <ul style="list-style-type: none"> • Tonic & Dominant Tonal Patterns in Bb and D • Warmup: Boss Chops Level 3 in Bb and D • Scale, Thirds, Arpeggios in Bb and D • Saints, Lightly Row, Jingle Bells in Bb and D • 5-Note Scales in Bb-C-D major • Savage Skills #44-48 in Bb and D major <p>Housekeeping:</p> <ul style="list-style-type: none"> • Find partner for beginner lesson project
<p>week 8 Oct 9 & 11</p>	<p>7-Note Skills in C Major</p> <ul style="list-style-type: none"> • Tonic, Subdominant & Dominant Tonal Patterns in C • Warmup: Boss Chops Level 4 • Scale and Thirds up to LA • I – IV – V7 – I Arpeggios (DO MI SO MI / DO FA LA FA / SO FA RE TI / DO) • Rote Song: London Bridge • Chromatic C-G# • Savage Skills #50-53 <p>Assignments:</p> <ul style="list-style-type: none"> • Read Buzz to Brilliance and complete Online Quiz #3 by SUN, OCT 15. • Playing Test #2: 5-note Skills in Bb, C, and D major • Find student for beginner teaching video. <p>Housekeeping:</p> <ul style="list-style-type: none"> • Find partner for beginner lesson project
<p>week 9 Oct 16 & 18</p>	<p>7-Note Skills in C Major (cont)</p> <ul style="list-style-type: none"> • Tonic, Subdominant & Dominant Tonal Patterns in C • Warmup: Boss Chops Level 5 • Scale, Thirds in 3s, Arpeggios • Rote Song: This Old Man • Savage Skills #50-55 <p>Assignment:</p> <ul style="list-style-type: none"> • Teach & record beginner lesson project

<p>week 10 Oct 23 & 25</p>	<p>7-Note Skills in Bb and D Major</p> <ul style="list-style-type: none"> • Tonic, Subdominant, Dominant Tonal Patterns • Warmup: Boss Chops Level 6 • Scale, Thirds, Arpeggios • Rote Songs: London Bridge, This Old Man, He's Got the Whole World • Chromatic Bb-F#, D-A# • Savage Skills #50-55 <p>Assignment:</p> <ul style="list-style-type: none"> • Submit beginner teaching video by SUN, OCT 29.
<p>week 11 Oct 30 & Nov 1</p>	<p>F Major up to FA</p> <ul style="list-style-type: none"> • Tonic, Subdominant, Dominant Tonal Patterns up to FA in F major • Warmup: Boss Chops Levels 6-7 • Scale, Thirds in 4s, Tonic Arpeggio • Rote Songs: Old MacDonald, Bingo • 1-Octave Chromatic on Bb
<p>week 12 Nov 6 & 8</p>	<p>F Major up to FA (cont)</p> <ul style="list-style-type: none"> • Tonic, Subdominant, Dominant Tonal Patterns up to FA in F major • Warmup: Boss Chops Level 7 • Scales: C-F-Bb up to Bb / down to A (tp) or G (hn) • Thirds in 3s, Tonic & Dominant Arpeggios • Rote Songs: Old MacDonald, Bingo, This Little Light • 1-Octave Chromatic on Bb • Savage Skills #60, 61, 73
<p>week 13 Nov 13 & 15</p>	<p>F Major up to SO</p> <ul style="list-style-type: none"> • Tonic, Subdominant, Dominant Tonal Patterns up to SO • Warmup: Boss Chops Level 8 • Scales: D-G-C-F-Bb up to C / down to A (tp) or G (hn) • Thirds, Tonic & Dominant Arpeggios • Rote Song: Mulberry Bush • 1-octave chromatic on C • Savage Skills #69, 71, 74

<p>week 14 Nov 20</p>	<p>G Major up to FA</p> <ul style="list-style-type: none"> • Warmup: Boss Chops Levels 8-9 • Scale, Thirds, Arpeggios • Scales: D-G-C-F-Bb up to C / down to A (tp) or G (hn) • Savage Skills #62, 63, 70 <p>Playing Test #3</p> <ul style="list-style-type: none"> • D-G-C-F-Bb major scales up to C down to A (tp) or G (hn) • 1-octave Chromatic on C • Old MacDonald, Bingo, This Little Light, Mulberry Bush in F major. <p>Housekeeping:</p> <ul style="list-style-type: none"> • Distribute final exam etude.
<p>week 15 Nov 27 & 29</p>	<p>G Major up to SO</p> <ul style="list-style-type: none"> • Warmup: Boss Chops Levels 8-9 • Scale, Thirds, Arpeggios • Rote Songs: If You're Happy and You Know It, Mulberry Bush • Chromatic Scale: concert low F – high Bb (finger & say)
<p>week 16 Dec 4 & 6</p>	<p>1st Semester Round-Up</p> <ul style="list-style-type: none"> • Warmup: Boss Chops Level 9 • Scales: D-G-C-F-Bb up to C / down to A (tp) or G (hn) • Rote Songs in Bb, C, and D major: Hot Crossed Buns, Pierrot, Fais Dodo, Allison's Camel, Saints, Lightly Row, Jingle Bells, London Bridge, This Old Man, Whole World • Rote Songs in F and G major: Old MacDonald, Bingo, This Little Light, Mulberry Bush
<p>final exam WED, DEC 16 8:00-10:00 pm*</p> <p>* We may use an alternate time for</p>	<p>The final exam will involve both playing and teaching. Students will prepare an etude and will take turns in the roles of student performing the etude and teacher listening to the etude and offering feedback and guidance.</p>

<p>the exam if there is a time that is agreeable to all. Students have the right to insist on taking the exam at the prescribed time.</p>	
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