

SYLLABUS

University of Florida | School of Music

MUE 2462 Brass Skills II

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

Music Building, Room 121

Spring 2023

Instructor

David Tyson

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Office: TBA

Office hours: M-TH 8:30-9:30 and by appointment – I **love** helping students! Contact me to set up an appointment and meeting place.

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

Each student will need to acquire Essential Elements Book 1 for each instrument you study during the semester. In Brass Skills 2 we study horn, baritone (BC) and tuba. Students are encouraged to work out sharing to save money.

Supplemental Resources

The following is a list of recommended additional resources that address many aspects of brass performance and pedagogy. Required readings for this course from sources other than the Bailey text will be available on Canvas.

Bachelder, D., & Hunt, N. (2002). *Guide to teaching brass* (6th ed.). Boston, MA: 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 (4)	100	400	30%
Mini Lesson/Demos (3)	100	300	20%
Full-Class Teaching	100	100	20%
Lesson Project	100	100	20%
Digital Binder	100	100	10%

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

Points of Interest (POI)

Identify 2-3 points of interest (POI). Each point of interest should include a **brief quote** from the reading and an **explanation** of why you thought it was meaningful. Your explanation can include connections to your own experiences, connections to other readings or course materials, and/or questions that you still have about the topic. Be sure to provide the author and page number so that we can find the quote in the readings. Please use the following format:

“At any level brass players are dependent on their equipment. Mouthpieces, especially, are of concern, and those supplied with rental instruments are often less than satisfactory” (Whitener, p. 165).

Most rental companies are providing equipment from respected brands. Trumpets, for example, often come with a Bach 7C or a Yamaha equivalent. I am not convinced that this should be considered “poor equipment.” I have even played more inexpensive brands like Faxe and Kelly with good results.

Playing Tests

Students will make appointments in pairs to complete a brief playing test twice on each instrument and practice assessing and providing feedback regarding their partner’s performance.

Lesson Project

Students will work in pairs to deliver a series of three (3) 20-30-minute lessons on an unfamiliar brass instrument. Lessons will be scheduled at students’ convenience but should be spaced 2-3 days apart. Lessons will cover the 3-note fundamentals introduced during the first weeks of class and prepare for the switch to new instruments during Week 9 of the semester. Tone production fundamentals include Hold 6, 4x4, and 222. Technique exercises include Steps & Jumps and 3-Note Zig-Zag Scale. The initial rote song repertoire includes Hot Crossed Buns, Pierrot, and Major Duple in concert Bb major.

Following the completion of all lessons, students will submit a written **reflection** detailing the challenges encountered, strategies from class and readings applied, progress made, and insights gained during the teaching process.

In-Class Teaching

Mini Lesson: Each student will choose one topic to teach. These lessons should be no more than 15 minutes in length. Additionally, students will submit a **reflection** describing the strengths and weaknesses of the presentation.

Full Class Lesson: Each student will choose a date to prepare a lesson for the full class. Students will submit a **lesson plan** to the instructor no less than one week prior to the lesson date. The lesson plan should include the following:

- Big ideas for the lesson
- Identify enduring understandings from the [Sunshine State Standards](#) (Grade 6-8)
- At least 3 behavioral objects (Students will...)
- List of necessary materials
- Warm-up
- Exercises using notation
- Rote Song (sign-up)
- Plan for assessment

Students will also submit a **reflection** describing the experience no more than one week after the lesson date. This should include:

- Identify which [National Core Arts Standards](#) (11 anchor standards) you addressed. Connect these to specific activities.
- Lesson plan strengths and weaknesses
- Instruction strengths and weaknesses
- Examples of formative assessment
- Time management
- Behavior management
- Questions/concerns

Instrument Demonstrations: Each student will complete 2 instrument demonstrations aimed at an imaginary student interested in beginning band. This will vary by region but is typically 4th to 6th grade students.

Digital Binder

Researchers have 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.

Playing/Teaching Final

The final will combine skills practiced during the final weeks of class and during the Lesson Project. Students will sign up in pairs for appointments to perform repertoire on their second instrument and to deliver a brief introductory lesson to their partner on the second instrument.

Class Attendance

1. Prompt and consistent attendance is a fundamental aspect of professionalism and essential to the success of both students and teachers.

2. University policies regarding excused absences in cases of illness, serious family emergency, military obligation, severe weather, religious obligation, official University activities, and court-imposed obligations will be followed in this course.
3. Timely communication is also an essential aspect of professionalism and academic success. Students must inform the instructor of any planned absences prior to the beginning of class. For all unplanned absences because of accidents or emergency situations, students should contact the instructor as soon as conditions permit.
4. Students will be permitted three (3) absences without documentation and without consequence as long as timely notification is provided to the instructor. These absences are intended to accommodate illness, transportation issues, schedule conflicts, religious obligations, and any other University defined reasons for absence.
5. All students will begin the semester with 15 bonus points for attendance. For each of the first three absences, 5 bonus points will be deducted when the student provides timely notification. Ten points will be deducted for each unexplained absence without notification.
6. Each absence beyond the initial three will result in a 10-point deduction from the course grade. Two late arrivals will have the same effect as an absence.
7. Attendance records will be posted in Canvas, and it is the student's responsibility to monitor their attendance. The instructor will respond to notifications of absence and notify any student accumulating five (5) absences.
8. Any student experiencing prolonged absence due to extended illness, military service, court-imposed legal obligations, or other University defined reasons is responsible for contacting the instructor to formulate a plan for completing the course requirements.
9. Any student accumulating twelve (12) absences will not be able to earn a passing grade and may be removed from the course.
10. Additional information regarding University attendance policies is available [HERE](#).

Assignment Completion and Submission

1. Completing work on time is another fundamental aspect of professionalism and academic success.

2. All work must be submitted via Canvas with the exception of some assignments that will be completed and submitted on paper. Please do not email assignments to the instructor. Emailed assignments will be returned ungraded.
3. Assignments are due on the announced due date and will be available for one week after the due date. This grace period will not be available during the last week of the semester. No assignments will be accepted after the last day of finals week.
4. Students completing an assignment after the initial one-week grace period must contact the instructor and request that the submission window for the assignment be re-opened. Assignments submitted after the initial grace period will be graded with a one-grade penalty. Late submissions will be limited to three (3) assignments during the semester and will not be accepted beyond two (2) weeks from the original due date.

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 Prof. Tyson 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

Week 1 (Jan 9 & no class Jan 11 for FMEA Conference) Instruments???

- Review the syllabus.
- Acquire a three-ring binder with sheet protectors. This is a great practice for your future music students that use sheet music.
- Teaching Experiences
 - Dates already assigned
 - Choose topics for mini-lessons

Rhythm

- Eurythmics

Melody

- Identify intervals
- Melodic dictation using solfege

Harmony

- Identify chord progressions

Finger & Sing w/out instruments

- 3-Note Tonal Patterns – echoing on DU, labeling with solfege
- Steps & Jumps (Savage Skills #2)

- 3-Note Zig-Zag Scale
- EZ Thirds
- 3-Note Tonal Patterns (finger & sing w/solfege)
- Hot Crossed Buns
- Pierrot

Week 2 (*no class Jan 16 for MLK & Jan 18) 3-Note Skills

Wednesday

Materials (Place in binder w/sheet protectors)

- Syllabus
- Fingering Chart
- Savage Skills
- Boss Chops
- Easy duets

Play:

- Play 4/Rest 4 on MI-RE-DO, TU-TU-TU (Boss Chops #1B)
- Play 3-Note Skills
 - 3-Note Tonal Patterns – echoing on DU, labeling with solfege
 - Steps & Jumps (Savage Skills #2)
 - 3-Note Zig-Zag Scale
 - EZ Thirds
 - 3-Note Tonal Patterns (finger & sing w/solfege)
- Hot Crossed Buns
- Pierrot
- Finger & Sing 5-Note Skills (Scale, Tonic Arp, Thirds, Lightly Row, Saints)

Week 3 (Jan 23 & Jan 25) 5-Note Skills

Monday

Isa Mini Lesson

Play:

- Warmup: Buzz & Play Boss Chops #1B, 2A, 2B
- Play 5-Note Skills (see Week 2)

Wednesday

Carly Full Lesson

Assignment:

- Practice for Playing Test #1

Week 4 (Jan 30 & Feb 1) Playing up to LA down to TI

Monday

Anna Mini Lesson

- Harmonic series (Review)

Play:

- Playing Test #1
 - TU-TU-TU on MI-RE-DO, 3-Note Zig-Zag Scale
 - Rote tune with at least 3 pitches

Wednesday

Playing Test #1

Assignment:

- **Begin Lesson Project**

Week 5 (*no class Feb 6 & Feb 8) Concert Eb Major

Wednesday

Landon Full Class Lesson

Play:

- Play up to LA (Scale, Thirds, London Bridge)
- Read up to LA (Savage Skills, p. 9, #50-51)
- Fingerings: 1-octave concert Bb major scale, ascending & descending with pitch ladder
- Introduce Concert Eb major (with notation) – Savage Skills, pp. 10-11, #56-61
- Fingerings: Concert F-Bb-Eb major up to Bb/down to Bb with pitch ladder

Week 6 (Feb 13 & Feb 15) Playing in Two Keys

Monday

Lexi Mini Lesson

Play:

- Warmup: Boss Chops #6A, 6B, 6C
- Concert Bb Major (from memory): Scale (up to LA/down to TI), Thirds, Tonic-Dominant Arpeggios, Lightly Row, Saints, London Bridge, Reading p. 9 #52-55
- Concert Eb Major (with notation): Scale (Savage Skills #56), Thirds, Tonic-Dominant Arpeggios, Bingo, Savage Skills p. 11 #60-62
- Fingerings: Concert F-Bb-Eb-Ab Major up to F/down to G with pitch ladder

Wednesday

Ins Demo #1 Feb 15

Assignment:

- Prepare instrument demo.
- Work on Lesson Project.

Week 7 (Feb 20 & Feb 22) Playing in Two Keys

Monday

Nathan Mini Lesson

Play:

- Warmup: Boss Chops #7A, 7C
- Review Concert Eb Skills (see Week 6)
- Read Savage Skills p. 11 #63-66
- Review Concert Bb Skills (see Week 6)
- Fingerings: Concert C-F-Bb-Eb-Ab Major up to F/down to G
- Lesson Project: Review assignment instructions (follow template)

Wednesday

Henry Full Class Lesson

Assignment:

- **Lesson Project Due Feb 27**

Week 8 (Feb 27 & Mar 1)

Monday

Al Mini Lesson

Play:

- Warmup: Boss Chops #7B, 7C
- Playing Test #2
 - Scales
 - 2-octave chromatic scale ascending & descending Bb-Bb
 - Concert C-F-Bb-Eb-Ab major scales up to F/down to F
 - Rote Tunes
 - Exercises

Wednesday

Playing Test # 2

Assignment:

- Practice for playing test #2
- Acquire new instruments

Week 9 (Mar 6 & Mar 8) **New Instruments**

Monday

Khristian Mini Lesson

Play:

- Warmup: Play 4/Rest 4 on MI-RE-DO, TU-TU-TU on MI-RE-DO
- Finger & Sing: Steps & Jumps, 3-Note Scale, EZ Thirds, 3-Note Tonal Patterns, Fais Dodo, Allison's Camel
- Play: Play 4/Rest 4 on MI-RE-DO-TI-DO, TU-TU-TU on MI-RE-DO-TI-DO

Dorian up to FA

- Warmup: Savage Skills, p. 2 #9-10
- Savage Skills, pp. 2-3
- Rote Song: We Will Rock You
- Play Week 9 3-Note Skills
- Read Savage Skills, p. 5, #26-30
- Fingerings: 1-octave chromatic scale, descending only, Bb-Bb, with Chromatic Circle

Wednesday

AI Full Class Lesson

Assignment:

SPRING BREAK MAR 13-18

Week 10 (Mar 20 & Mar 22)

Monday

Play:

- Warmup: Boss Chops #3A, 3B
- Concert Bb major: Scale (SS #14), Thirds, Arpeggios
- Rote Song:
- Fingerings
 - 1-octave chromatic scale, ascending & descending
 - Concert F-Bb-Eb major scales up to Bb/down to Bb

Wednesday

Anna Full Class Lesson

Assignment:

- Rubrics
 - Reading:
 - Create rubric for Playing Test #3
 - Reflection

Week 11 (Mar 27 & Mar 29) 5-Note Skills

Monday

Henry Mini Lesson

Play:

- Warmups: Boss Chops #4A, 4B
- Concert Bb major: Scale (SS #31), Thirds (SS #34 or 35), Arpeggios (SS #32)
- Rote Song: This Old Man
- Read: Savage Skills, p. 7 #39-43
- Fingerings:
 - 2-octave chromatic scale descending only Bb-Bb
 - Concert F-Bb-Eb-Ab major scales up to F/down to F

Wednesday

Isa Full Class Lesson

Assignment:

- Prepare for playing test #3

Week 12 (Apr 3 & Apr 5) Playing up to LA + down to TI

Monday

Emily Mini Lesson

Play:

- Warmups: Boss Chops #5A
- Concert Bb major: Review Week 12 skills
- Rote Songs: This Old Man & Mexican Hat Dance
- Read: Savage Skills, p. 9 #50-53
- Fingerings
 - 2-octave chromatic scale, ascending only Bb-Bb
 - Concert C-F-Bb-Eb-Ab major up to F/down to F
- Playing Test #3
 - Scales
 - 2-octave chromatic scale ascending & descending Bb-Bb
 - Concert C-F-Bb-Eb-Ab major scales up to F/down to F
 - Rote Tunes
 - Exercises

Wednesday

Playing Test #3

Assignment:

- Prepare instrument demo #2

Week 13 (Apr 10 & Apr 12) Up to LA & down to TI

Monday

Carly Mini Lesson

Play:

- Warmup: Boss Chops #6A
- Concert Eb major (with notation): Scale (SS #56), Arpeggios (#57), Thirds (#58)
- Rote Song: This Little Light of Mine

- Read: Savage Skills, p. 11 #60-63
- Fingerings
- 2-octave chromatic scale, ascending & descending Bb-Bb
- Concert C-F-Bb-Eb-Ab major, up to F/down to F

Wednesday

Ins Demo #2

Assignment:

Week 14 (Apr 17 & Apr 19) Concert Eb Major

Monday

Landon Mini Lesson

Play:

- Warmup: Boss Chops #6A, 7A
- Review Concert Bb Scale, This Old Man, Mexican Hat Dance (from memory)
- Read: Savage Skills, p. 9 #50-53
- Review Concert Eb Scale, Arpeggios, Thirds (with notation), This Little Light of Mine (from memory)
- Read: Savage Skills, p. 13 #73-75
- Fingerings
- 2-octave chromatic scale ascending & descending, Bb-Bb
- Concert C-F-Bb-Eb-Ab major up to F/down to F

Wednesday

Lexi Full Class Lesson

Assignment:

- Prepare for playing test #4

Week 15 (Apr 24 & April 26) Two Key Review

Monday

Playing Test #4

Play:

- Warmup: Boss Chops #6A, 7B
- Final Playing Exam
 - Scales
 - 2-octave chromatic scale ascending & descending Bb-Bb
 - Concert C-F-Bb-Eb-Ab major scales up to F/down to F
 - Rote Tunes
 - Exercises

Wednesday

Reflection/Celebration

Assignment:

