

SYLLABUS

University of Florida | School of Music

MUE 2462 Brass Skills 2

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

MUB 121

Spring 2024

Instructor

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Office: Rm 308

Office hours: by appointment –

I **love** helping students! Stop by anytime.

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

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

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	Percent of Grade
Playing Tests	70%
Worksheets	30%

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

Playing Tests

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

Worksheets

Students will complete a series written worksheets covering the harmonic series, fingerings, and slide positions.

Class Attendance

Prompt and consistent attendance is a fundamental aspect of professionalism and essential to the success of both students and teachers. 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. Anticipated absences must be documented and approved by the instructor in advance. Students are responsible for contacting Dr. Hartz prior to the start of class in the event of an unanticipated emergency. Although consistent attendance is essential to mastering the course objectives, students may incur two absences without penalty. Each additional absence beyond two will result in a 3% penalty applied to the final course grade. In accordance with University policy, students will be afforded a reasonable amount of time to make up work missed due to an excused absence. It is each student's responsibility to make arrangements to complete missed work. Additional information regarding University attendance policies is available at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Musicians understand that arriving prior to the beginning of a rehearsal is essential to being prepared to begin on time. Class will begin every day promptly at 7:25 am. Being on time will be defined as being in place with instrument and music ready at 7:25. This will require arriving prior to the start of class. ***Three late arrivals will result in the same final grade penalty as an absence (3% penalty applied to the final course grade).***

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. Late work will not be accepted without the prior approval of the instructor. Since students do not master skills at the same pace, students are encouraged to ask for additional time, help, and modifications as needed to complete playing assignments. Please make arrangements with Dr. Hartz if you experience extenuating circumstances that you feel necessitate any modification to an assignment or due date. 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 Mr. Peralta 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

	Horn with Mr. Peralta	Tuba with Dr. Hartz
WEEK 1	First Sounds: E-D-C Play 4/Rest 4 TU-TU-TU in one breath Hot Crossed Buns, Pierrot Allison’s Camel, Fais Dodo	Review of Prior Skills Scales: F-Bb-Eb-Ab (up to C / down to Ab) Practical Studies: pp. 4-5 #6-9
WEEK 2	NO CLASS MON 1/18 MLK DAY 5-Note Skills (C-G) Warmup: Just for Horn #1, 2, 4 5-Note Zig-Zag Scale Zig-Zag Tonic Arpeggio Thirds in 4s (Sav. Skills p. 3, #17) Ode to Joy, Saints, Lightly Row, Savage Skills: p. 5 #26-30	NO CLASS MON 1/18 MLK DAY Teaching Chromatic Scales Superdope Warmups: #2, 4 & 5 Scales: C-F-Bb-Eb-Ab (up to C / down to Ab) Chromatic: Bb Practical Studies: p. 8 #15-16* * #16 will be on Playing Test #1
WEEK 3	Up to LA / Down to TI Warmup: Sav. Skills 3A, 3B C scale (up to A/down to B) Tonic & Dominant Arpeggios (D M S M / D M S-- / T R F S / F R T— / S M D M / S M D--) Thirds in 4s (Sav. Skills p. 6 #33) London Bridge, Frere Jacques, This Old Man, Sea Chantey, Mexican Hat Dance Savage Skills: p. 9 #50-53	MON 1/25 w/Dr. VanTuinen Thirds & Arpeggios Superdope Warmups: #5-6 Scales: G-C-F-Bb-Eb-Ab (up to D / down to G) Chromatic: Bb & C Thirds/Arpeggios: C-F-Bb-Eb Practical Studies: p. 11 #22

WEEK 4	D Major Warmups: New Keys #1-4 5-Note Zig-Zag Scale Tonic-Dominant Arpeggios Thirds in 4s (Sav. Skills p. 3 #17 in D major) Ode to Joy, Saints, Lightly Row in D major Reading in New Keys – D major pp. 1-4	Etudes in F Major Superdope Warmups: 7a-b Scales: G-C-F-Bb-Eb-Ab-Db (up to Eb / down to G) Chromatic: Bb-C-Eb Thirds/Arpeggios: C-F-Bb-Eb-Ab Practical Studies: p. 13 #26
WEEK 4 by appointment	Playing Test #1 C Major Tonic & Dominant Arpeggios (see WK. 3) Thirds (Sav. Skills p. 6 #33) Sea Chantey from memory Savage Skills p. 9 #50-53	Playing Test #1 Scales: G-C-F-Bb-Eb-Ab (up to C/down to Ab) Chromatic: C Thirds/Arpeggios: C-F-Bb-Eb Practical Studies: p. 8 #16
WEEK 5	WED 2/10 Dr. Lee TP Master Class Bb Major Warmups: New Keys p. 4 #1-4 1-Octave Scale Tonic & Dominant Arpeggios Thirds (Sav. Skills p. 6 #33) This Old Man, Sea Chantey, Mexican Hat Dance Reading in New Keys – pp. 4-7	WED 2/10 Dr. Lee TP Master Class D-Db Major Superdope Warmups: 7a-b-c, 10 Scales: D-G-C-F-Bb-Eb-Ab-Db Chromatic: Ab-Eb Thirds/Arp: G-C-F-Bb-Eb-Ab Practical Studies: p. 14 #30
WEEK 6	Range Expansion Warmups: Just for Horn #8-9 Major Scales D-G-C-F-Bb major (up to C / down to low G) 1-Octave Chromatic G-G & C-C Black Belt Horn Reading #4 & #9 in F major	Etudes in Ab Major Superdope Warmups: 8 Scales: D-G-C-F-Bb-Eb-Ab-Db Chromatic: G-Eb Thirds/Arp: D-G-C-F-Bb-Eb-Ab-Db Practical Studies: p. 18 #41
WEEK 7		

	<p>Midterm Preparation Warmups: Just for Horn #10 & 12 Major Scales D-G-C-F-Bb (up to C / down to low G) 1-Octave Chromatic on G and C Black Belt Horn Reading #2 & 7 in G major</p>	<p>Midterm Preparation Superdope Warmups: 9 Scales: D-G-C-F-Bb-Eb-Ab-Db Chromatic: G & F Thirds/Arp: D-G-C-F-Bb-Eb-Ab-Db Practical Studies: p. 14 #30, p. 18 #41</p>
<p>WEEK 7 by appointment</p>	<p>Playing Test #2 Major Scales D-G-C-F-Bb (up to C / down to low G) 1-Octave Chromatic on G and C Black Belt Reading #4 & 9 in F major #2 & 7 in G major</p>	<p>Playing Test #2 Scales: D-G-C-F-Bb-Eb-Ab-Db Thirds/Arp: G-C-F-Bb-Eb-Ab Practical Studies: p. 14 #30 & p. 18 #41</p>
<p>WEEK 8</p>	<p>First Sounds F-G-A & Eb-F-G Play 3/Rest 3 TU-TU-TU 3-Note Zig-Zag Allison's Came, Fais Dodo in F & Eb</p>	<p>5-Note Skills in C Major Just For Horn: #1-2 5-Note Zig-Zag Scale Thirds (Sav. Skills, p. 3 #17) Arpeggios (Sav. Skills, p. 3 #15) Saints, Cuckoo Savage Skills: p. 8 #44-47</p>
<p>WEEK 9</p>	<p>Eb & F Major Beg. Tuba Warmups: #4, 7 & 8 Major Scales: F & Eb up to Bb / down to D Lean on Me in F Eb major: 5-Note Zig-Zag Scale Tonic Arpeggio Saints</p>	<p>C Major Up to A / down to B Just For Horn: #3-5 Scale (up to A / down to B) Thirds (Sav. Skills, p. 6 #33) Arpeggios (Sav. Skills, p. 6 #32) Frère Jacques, This Old Man Savage Skills: p. 9 #50-54</p>

WEEK 10	<p>Bb Major – 5 Notes Beg. Tuba Warmups: #10-11 5-Note Zig-Zag Scale Tonic Arpeggio Thirds (Sav. Skills, p. 3 #17) Jingle Bells, Cuckoo Savage Skills: p. 5 #26-28</p>	<p>D Major New Keys #1-4 Scales: D-G-C up to C, down to B Tonic-Dominant Arp in D major Thirds New Keys: #46-53 in D major</p>
WEEK 11	<p>Bb Major – Up to LA/down to TI Beg. Tuba Warmups: #12-14 Scale up to LA/down to TI Tonic & Dominant Arpeggios Thirds (Sav. Skills, p. 6 #33) Sea Chantey, Mexican Hat Dance Savage Skills: p. 9 #51-53</p>	<p>Bb Major + Chromatic New Keys: #1-4 Scales: C-F-Bb up to C / down to A C Chromatic Arpeggios Thirds New Keys: #46-53 in Bb major</p>
WEEK 12	<p>Eb Major – WK 1 Beg. Tuba Warmups: #15, 16 & 19 Eb Scale up to Ab/down to Bb Tonic Arpeggio (D M D S / D M D-- / D S D M / D S D—) Thirds (Sav. Skills, p. 10 #58) Bingo, If You're Happy Savage Skills: p. 11 #60-61</p>	<p>Expanded Scales (2#-2b) Just For Horn: #9 Flow & Lip Slur Study Major Scales: D-G-C-F-Bb (up to C, down to G) Chromatic on C and low G Thirds & Arpeggios: G-C-F Black Belt Reading: #2-3-4</p>
WEEK 13	<p>Eb Major – WK 2 Beg. Tuba Warmups: #15, 20-21 Eb Scale up to Bb/down to C Tonic & Dominant Arp (Sav. #57) Mulberry Bush Savage Skills: p. 11 #64-65</p>	<p>Expanding Range up to D Just For Horn: #9 Flow & Lip Slur Study Major Scales: A-Eb (up to D, down to G) Chromatic on D Thirds & Arpeggios: D-G-C-F-Bb Black Belt Reading: #6-7-8</p>

WEEK 14	<p>F Major Scale up to C / down to D Tonic-Dom Arp (F Sup., #3) Thirds (F Sup., #4) Bingo, This Little Light F Major Supplement: #10-12</p>	<p>Expanding Scales (3#-3b) Just For Horn: #10 Flow & Lip Slur Study Major Scales: E-Ab (up to D, down to G) Chromatic on low G and D Thirds & Arpeggios: A-Eb Black Belt Reading: #9-10</p>
WEEK 15	<p>Playing Final Preparation F Major Supplement: Eb & F Major Scales up to C / down to D Tonic-Dominant Arpeggios Thirds If You're Happy, This Little Light in Eb & F Major p. 8, #25 – March Madness</p>	<p>Playing Final Preparation Just For Horn: #10 Flow & Lip Slur Study Major Scales: E-Ab Chromatic on low G and D Thirds & Arpeggios: E-Ab Black Belt Reading: #6-10</p>
	<p>Final Playing Test (by appointment)</p> <p>Major Scale, Thirds, and Arpeggios in Eb and F major.</p> <p>If You're Happy and This Little Light in Eb and F major</p> <p>F Major Supplement: p. 8 #25 March Madness in Eb and F major</p>	<p>Final Playing Test (by appointment)</p> <p>Major Scales: E-A-D-G-C-F-Bb-Eb-Ab (up to D / down to low G)</p> <p>Thirds & Arpeggios: E-A-D-G-C-F-Bb-Eb-Eb major</p> <p>Chromatic Scale: low G & D</p> <p>Black Belt Reading: #6-10</p>

This calendar is a guide and will be adjusted to suit the rate of progress of the class.