

SYLLABUS

University of Florida | School of Music

MUE 2460 Brass Skills I

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

Online via Zoom

Fall 2020

Instructor

Barry Hartz, Ph.D.

barry.hartz@ufl.edu

(216) 509-9331

Office: Rm 331

Office hours: by appointment –

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

Graduate Teaching Assistant

Mr. Fray Peralta

fray.peralta@ufl.edu

Ms. Julia Weinstein

juliaweinstein@ufl.edu

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
Online Reading Quizzes	10%
Playing Tests	20%
Lesson Project	20%
Worksheets	10%
Digital Binder	10%
Playing/Teaching Final	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

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 in pairs to complete a brief playing test once 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 four (4) 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.

Students should video record their initial lesson for analysis and reflection and consult the reference materials available on Canvas in order to diagnose the needs of their student. Students will make appointments with Dr. Hartz or Ms. Kastner to review a portion of the lesson video, describe the challenges encountered, and discuss appropriate pedagogical strategies. 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.

Worksheets

Students will complete a series written worksheets covering the harmonic series, fingerings, and slide positions. Worksheets will be hand-written in pencil and submitted during class.

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.

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

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 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 31 & Sep 2</p>	<p>In class: Building Musicianship Before Instruments</p> <ul style="list-style-type: none"> • 3-note tonal patterns • 3-note technique exercises • Rote songs: Hot Crossed Buns, Pierrot, Alison’s Camel, Fais Dodo
<p>week 2 Sep 9</p>	<p>In Class: Initial Tone Production</p> <ul style="list-style-type: none"> • Instrument assembly and maintenance • Holding the instrument • Playing the first notes • Initiating tone with tongue
<p>week 3 Sep 14 & 16</p>	<p>In Class: 5-Note Skills and Songs</p> <ul style="list-style-type: none"> • 5-Note Scale, Thirds, and Arpeggios • Note Rote Songs: Ode to Joy, Lightly Row
<p>week 4 Sep 21 & 23</p>	<p>In Class: TI-SO in Concert Bb</p> <ul style="list-style-type: none"> • 6-Note Scale, Thirds, and Arpeggios • Rote Songs: Cuckoo, Saints, Jingle Bells <p>Assignments:</p> <ul style="list-style-type: none"> • Read Bailey CH. 2-3 Breath Control & Embouchure • Complete Online Quiz #1 by SUN, SEP 2
<p>week 5 Sep 28 & 30</p>	<p>In Class: TI-LA in Concert Bb</p> <ul style="list-style-type: none"> • 7-Note Scale, Thirds, and Arpeggios • Rote Songs: This Old Man, London Bridge, Mexican Hat Dance • Introducing notation demonstration • 3-Note Reading (Savage Skills, pp. 4-5) <p>Assignments:</p> <ul style="list-style-type: none"> • Playing Test #1 <ul style="list-style-type: none"> ○ 5-Note Zig-Zag Scale

	<ul style="list-style-type: none"> ○ Thirds in Groups of 4 ○ Tonic & Dominant Arpeggios ○ Tonic & Dominant Tonal Patterns (play from solfege) ○ Saints, Lightly Row, Jingle Bells
<p>week 6 Oct 5 & 7</p>	<p>In Class: Orienting to a New Tonality</p> <ul style="list-style-type: none"> ● Concert Eb major scale up to FA and down to SO ● Tonic-Dominant Patterns in Concert Eb major (A/O, VA – finger & sing) ● Review Concert Bb skills and songs ● Chromatic Scale up to concert F and down to A ● 4-Note Reading (Savage Skills, p. 7) ● Introduce Lesson Project <p>Assignments:</p> <ul style="list-style-type: none"> ● Read Millican CH. 2 Language of Music ● Complete Online Quiz #2 by SUN, SEP 29 ● Choose partner for Lesson Project ● Read Windtalk to prepare for Lesson Project
<p>week 7 Oct 12 & 14</p>	<p>In Class: Concert Eb Major</p> <ul style="list-style-type: none"> ● Concert Eb major scale, thirds, arpeggios ● Concert Eb major tonal patterns (A/O, VA – f&s, play) ● Rote Song: Old MacDonald ● 5-Note Reading (Savage Skills, p. 8) <p>Assignments:</p> <ul style="list-style-type: none"> ● Complete Lesson Project lessons 1 and 2 ● Read Buzz to Brilliance CH. 3 ● Complete Online Quiz #3 by SUN, OCT 6
<p>week 8 Oct 19 & 21</p>	<p>In Class: Concert Eb Major (cont)</p> <ul style="list-style-type: none"> ● Concert Eb major scale, thirds, arpeggios ● Demonstrate Rote Song Teaching Procedure: Bingo, This Little Light of Mine ● 1-Octave Chromatic Scale ● 6-Note Reading (Savage Skills, p. 9) <p>Assignments:</p> <ul style="list-style-type: none"> ● Complete Lesson Project lessons 3-4 ● Playing Test #2 (content TBA) ●

<p>week 9 Oct 26 & 28</p>	<p>In Class: Teaching Rote Songs</p> <ul style="list-style-type: none"> • Review Concert Eb Skills and Songs • Students teach He's Got the Whole World in His Hands and America in concert Bb major from script.
<p>week 10 Nov 2 & 4</p>	<p>In Class: Concert C Dorian on New Instruments</p> <ul style="list-style-type: none"> • 3-Note skills on FA-MI-RE • Dorian Skills (Savage Skills, p. 2) by rote • Dorian Tonal Patterns (p. 2) • Rote Songs: Lean on Me, We Will Rock You <p>Assignments:</p> <ul style="list-style-type: none"> • Submit Worksheet #1 by MON, OCT 28
<p>week 11 Nov 9</p>	<p>In Class: Improvising in Concert C Dorian</p> <ul style="list-style-type: none"> • Dorian Skills and Tonal Patterns (p. 2) • Dorian Power Jam • Rote Song: Joshua • Reading in Dorian (#1-4) • 2nd Octave Chromatic: concert Bb-F (finger & say) <p>Assignments:</p> <ul style="list-style-type: none"> • Submit Worksheet #2 by MON, NOV 4
<p>week 12 Nov 16 & 18</p>	<p>In Class: 6-Note Skills in Concert Bb Major (TI-SO)</p> <ul style="list-style-type: none"> • Scale, Thirds, Arpeggios • Tonic-Dominant Tonal Patterns • Rote Songs: Ode to Joy, Saints, Lightly Row, Cuckoo, Jingle Bells • 2nd Octave Chromatic: concert Bb-Bb (finger & say) <p>Assignments:</p> <ul style="list-style-type: none"> • Submit Worksheet #3 by WED, NOV 13
<p>week 13 Nov 23</p>	<p>In Class: 7-Note Skills in Concert Bb Major (TI-LA)</p> <ul style="list-style-type: none"> • Scale, Thirds, Arpeggios • Tonic-Dominant Tonal Patterns • Rote Songs: Frère Jacques, Sea Chantey • 2-octave Chromatic: concert Bb-Bb (finger & say) <p>Assignment:</p> <ul style="list-style-type: none"> • Submit Worksheet #4 by MON, NOV 1

<p>week 14 Nov 30 & Dec 2</p>	<p>In Class: Concert Eb Major</p> <ul style="list-style-type: none"> • Scale, Thirds, Arpeggios • Tonic-Dominant Tonal Patterns • Rote Songs: If You're Happy and You Know It, Mulberry Bush • Chromatic Scale: concert low F – high Bb (finger & say)
<p>week 15 Dec 7 & 9</p>	<p>In Class: Concert Eb Major (cont)</p> <ul style="list-style-type: none"> • Scale, Thirds, Arpeggios • Tonic-Dominant Tonal Patterns • Rote Songs: If You're Happy and You Know It, Mulberry Bush • Chromatic Scale: concert low F – high Bb (finger & say)
<p>final exam WED, DEC 16 8:00-10:00 pm</p>	<p>The final exam will be a playing test on your second instrument. The specific content will be determined two weeks in advance.</p>