

SYLLABUS

University of Florida | School of Music

MUE 2462 Brass Skills 2

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

MUB 121 and online via Zoom

Spring 2021

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

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

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

<p>week 1 Jan 11 & 13</p>	<p>Instrument setup and maintenance</p> <p>Producing first sounds</p> <ul style="list-style-type: none"> • 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 Jan 20</p>	<p>In Class: 3-Note Skills and Songs</p> <ul style="list-style-type: none"> • Steps & Jumps • 3-note Zig-Zag scale and thirds • Rote Songs: Hot Crossed Buns, Pierrot, Allison’s Camel, Fais Dodo • Reading Notation: p. 5, #26-30
<p>week 3 Jan 25 & 27</p>	<p>In Class: 5-Note Skills and Songs</p> <ul style="list-style-type: none"> • 5-Note Scale, Thirds, and Arpeggios • Rote Songs: Ode to Joy, Lightly Row • Reading Notation: p. 7, #39-42 <p>Playing Test #1 (by appointment) –</p> <p>Horn</p> <ul style="list-style-type: none"> • TU-TU-TU on E-D-C • 5-note C scale and arpeggio • Hot Crossed Buns, Pierrot, Allison’s Camel, Fais Dodo <p>Tuba</p> <ul style="list-style-type: none"> • F-Bb-Eb-Ab major scales up to C/down to A • Selected etudes from First Book of Practical Studies

<p>week 4 Feb 1 & 3</p>	<p>In Class: More 5-Note Skills and Songs</p> <ul style="list-style-type: none"> • 5-note Scale, Thirds, and Arpeggios • Rote Songs: Saints, Jingle Bells • Learn by Ear from audio in Canvas: Cuckoo • Reading Notation: p. 8, #44-47
<p>week 5 Feb 8 & 10</p>	<p>In Class: Up to LA / Down to TI in Concert Bb</p> <ul style="list-style-type: none"> • 7-Note Scale, Thirds, and Arpeggios • Rote Songs: London Bridge, This Old Man • Learn by Ear from audio in Canvas: Mexican Hat Dance • Reading Notation: p. 9, #50-53
<p>week 6 Feb 15 & 17</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 • Rote Song: Old MacDonald • Reading Notation: p. 11, #60-62 • Introduce Lesson Project
<p>week 7 Feb 22 & 24</p>	<p>In Class: Concert Eb Major</p> <ul style="list-style-type: none"> • Concert Eb major scale, thirds, arpeggios • Rote Song: BINGO • Learn by Ear from audio in Canvas: This Little Light of Mine • Reading Notation: p. 11, #63-65
<p>week 8 Mar 1 & 3</p>	<p>In Class: Concert Bb and Eb Review</p> <ul style="list-style-type: none"> • Concert Bb scale, thirds, arpeggios • Concert Bb Rote Songs: Ode to Joy, Saints, Lightly Row, Jingle Bells, Cuckoo • Concert Eb scale, arpeggios • Concert Eb Rote Songs: Old MacDonald, BINGO, This Little Light of Mine <p>Playing Test #2 (by appointment)</p> <ul style="list-style-type: none"> • Content to be determined

<p>week 9 Mar 8 & 10</p>	<p>First Sounds on new instruments</p>
<p>week 10 Mar 15 & 17</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>week 11 Mar 22</p> <p>* No Class WED, MAR 24 (COTA Recharge Day)</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>week 12 Mar 29 & 31</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
<p>week 13 Apr 5 & 7</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>week 14 Apr 12 & 14</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
<p>week 15 Apr 19 & 21</p>	<p>In Class: Concert Eb Major (cont)</p> <ul style="list-style-type: none"> • Scale, Thirds, Arpeggios • Tonic-Dominant Tonal Patterns

	<ul style="list-style-type: none"> • Rote Songs: If You're Happy and You Know It, Mulberry Bush
final exam MON, APR 26 8:00-10:00 pm	The final exam will be a playing test on your second instrument. The specific content will be determined two weeks in advance. Alternate times will be available by appointment.

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