

## SYLLABUS

University of Florida | School of Music

### **MUE 2460 Brass Skills I**

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

Music Building, Room 121

Spring 2022

#### 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.

#### Graduate Teaching Assistant

#### 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

\*no text required

### 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* (6<sup>th</sup> 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* (2<sup>nd</sup> ed.). Belmont, CA: Schirmer.

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

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

## Assessment

Assignment	Points per Assignment	Total Points	Percent of Grade
Online Reading Quizzes (4)	20	80	10%
Playing Tests (2)	100	200	20%
Worksheets (3)	20	60	10%
In-Class Teaching (2)	100	200	20%
Digital Binder	100	100	20%
Playing/Teaching Final	100	100	20%

## 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 Prof. Tyson 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.

### *In-Class Teaching*

Students will conduct several in-class teaching episodes during the semester. These dates will be listed in the syllabus calendar. Some topics will be chosen by the student. Students will submit a written reflection following each experience.

### *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 Prof. Tyson 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 Prof. Tyson 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 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/](http://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 5) First Sounds**

### **MON, AUG 23** (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

### **WED, AUG 25** (with instruments)

- Divide into instrument groups – buzzing, holding, first sounds (MI-RE-DO)
- Review 3-Note skills fingering and singing
- Review what to practice

## **Week 2 (JAN 10 & 12) 3-Note Skills**

- Warmup: Play 4/Rest 4 on MI-RE-DO, TU-TU-TU (Boss Chops #1B)
- Play 3-Note Skills
- 3-Note Reading (Savage Skills, p. 5)
- Finger & Sing 5-Note Skills (Scale, Tonic Arp, Thirds, Lightly Row, Saints)

## **Week 3 (JAN 19 \*No class JAN 17) 5-Note Skills + Playing Test #1**

- Warmup: Buzz & Play Boss Chops #1B, 2A, 2B
- Play 5-Note Skills (see Week 2)
- **Playing Test #1** = TU-TU-TU on MI-RE-DO, 3-Note Zig-Zag Scale, Pierrot or Hot Crossed Buns

## **Week 4 (JAN 24 & 26) Playing up to LA**

- Harmonic Series Lecture / Worksheet #1 Spelling Harmonic Series
- Warmup: Boss Chops #3A, 4A, 3B
- 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

## **Week 5 (JAN 31 & FEB 2) Concert Eb Major**

- Chromatic fingering order (0-2-12-23-13-123) lecture / Worksheet #2
- Warmup: Boss Chops #5A, 5B, 4B
- 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 7 & 9) Playing in Two Keys**

- 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

### **Week 7 (FEB 14 & 16) Playing in Two Keys**

- 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

### **Week 8 (FEB 21 & 23) Playing Test #2**

- Warmup: Boss Chops #7B, 7C
- Review for Playing Test #2

### **Week 9 (FEB 28 & MAR 2) New Instruments**

- 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

### **Week 10 (MAR 7 & 9) No Class: Spring Break**

### **Week 11 (MAR 14 & 16) 5-Note Skills**

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



**Week 12 (MAR 21 & 23) Playing up to LA**

- 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

**Week 13 (MAR 28 & 30) Strengthening up to LA & down to TI**

- 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

**Week 14 (APR 4 & 6) Concert Eb Major**

- 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

**Week 15 (APR 11 & 13) Two Key Review**

- Warmup: Boss Chops #6A, 7A
- Review Concert Bb Scale, Jingle Bells, 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

**Week 16 (APR 18 & 20) Playing Final Exam**

- Warmup: Boss Chops #6A, 7B
- Final Playing Exam

- Concert Bb major (from memory): Scale up to LA/down to TI, Jingle Bells, This Old Man, Mexican Hat Dance, Savage Skills, p. 9 #50-53 (with notation)
- Concert Eb major (with notation): Scale (SS #56), This Little Light of Mine (from memory), Savage Skills, p. 13 #75
- Fingerings
  - 2-octave chromatic scale ascending & descending Bb-Bb
  - Concert C-F-Bb-Eb-Ab major scales up to F/down to F