Angelo State University Syllabus
Brass Methods

MUSI 1185, Sections 010/01Z
M/W 8:00-8:50; Carr 134

Fall 2017

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Email: mshipes@angelo.edu
Office Hours: TBD

Purpose:
The purpose of Brass Methods is two-fold: first, to develop the practical skills needed to perform at a beginning-intermediate level on each of the 5 standard brass instruments (trumpet, horn, trombone, euphonium, and tuba), and second, to learn about and practice teaching these skills to others in preparation for teaching in the secondary schools.

Learning Outcomes:
After completing this course, for each brass instrument the students will be able to:

- describe a general knowledge of the characteristics of each of the five brass instruments.
- demonstrate a basic skill for each brass instrument which includes but is not limited to: breathing, buzzing, tone production, articulation, posture, proper holding position, correct fingerings, finger and hand positions
- demonstrate a knowledge of appropriate method and etude books for each of the instruments and a representative sample of solo repertoire
- demonstrate basic performance abilities on the trumpet, horn, trombone, and either euphonium or tuba (brass players will skip their primary instrument)

These outcomes will be assessed through written tests, performance tests, teaching presentations, written reports, and a final binder of resource materials.

Materials:
- The textbook for this class is A Complete Guide to Brass by Scott Whitener (3rd edition). This book will be available in the bookstore and can also be purchased or rented from the publisher, Schirmer Cengage Learning.
• We will be using *Accent on Achievement* by John O'Reilly and Mark Williams books 1 and 2 in class (provided by ASU) as a method book. You are welcome to purchase your own copy of this book but it will not be required.

• A 1.5 or 2-inch 3-ring binder. This will be filled throughout the semester with resource material for your later use.

• Access to a 3-hole punch

• Dividers for your binder/notebook

**Student Assessment:**

Students will be assessed in several ways throughout the semester:

- Performance Tests 35%
- Written Tests 25%
- Teaching Demonstrations 10%
- Private Lesson with Dr. Shipes or Dr. Irish 5%
- Professional Recording Reviews/Instrument Reports 15%
- Final Notebook 10%

**Assignments:**

Print all written assignments. These will be kept in your class notebook in the corresponding section.

**Performance Tests**

There will be four performance tests throughout the semester. For each instrument, you will be assigned 3 scales and 2 excerpts from solos or etudes. These will be graded based on your demonstration of proper posture, breathing, technique, tone quality, correct notes/fingerings, correct rhythms, and musical elements of playing. You are not expected to perform at a professional level, but you must show adequacy and accuracy in each of these areas.

**Written Tests**

We will have written tests for each ‘unit’ of the course, typically dealing with one instrument at a time. Please note that this will not necessarily correspond to the instrument you are playing at that point in the semester.

**Teaching Demonstrations**

Everyone will teach 2 brief lessons to the class on an assigned topic throughout the semester. Write a 1-page lesson plan (to be turned in) and plan on covering the topic in 5-6 minutes. You will be paired with another student to teach directly in front of the class. Refer to Chapter 12 of the textbook “Getting Started.” Demonstration 1 will be a basic “first lesson” on the instrument, while specific topics will be assigned for demonstration 2.
Professional Recording Reviews

When teaching an instrument, it is extremely important to understand what a characteristic, or professional sound should be. Throughout the semester, you will pick artists from these choices below, and select a recording to listen to for all 5 instruments:

<table>
<thead>
<tr>
<th>Trumpet/Cornet</th>
<th>Trombone</th>
<th>Euphonium/Baritone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maurice Andre</td>
<td>Joe Alessi</td>
<td>David Childs</td>
</tr>
<tr>
<td>Wynton Marsalis</td>
<td>Christian Lindberg</td>
<td>Bob and Nick Childs</td>
</tr>
<tr>
<td>Phil Smith</td>
<td>Ian Bousfield</td>
<td>Demondrae Thurman</td>
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<tr>
<td>Adolph Herseth</td>
<td>Jorgen van Rejin</td>
<td>Ben Pierce</td>
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<tr>
<td>Gerard Schwarz</td>
<td>James Markey</td>
<td>Thomas Reudi</td>
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<tr>
<td>Hakan Hardenberger</td>
<td>Ben van Dijk</td>
<td>David Thornton</td>
</tr>
<tr>
<td>Alison Balsom</td>
<td>Nitzan Haroz</td>
<td>Steven Mead</td>
</tr>
<tr>
<td>Ryan Anthony</td>
<td>Randy Hawes</td>
<td>Jukka Myllys</td>
</tr>
<tr>
<td>Allen Vizzutti</td>
<td>And Many More!</td>
<td>Fernando Deddos</td>
</tr>
</tbody>
</table>

I recommend searching Spotify and YouTube first. For each assignment, choose 2 contrasting pieces on the album, and prepare a 1 page (single-spaced) report detailing the aspects of playing that you hear in the performance. These aspects can refer to anything we have studied in the course such as breathing, buzzing, long tones, lip slurs, articulation, technique, posture (if you find a video recording), musicality, vibrato, and tone quality. While this is not a writing class, be sure to use correct grammar, terms from the course, and a good writing style. Include a short and simple biographical paragraph or sentence for the performer you are listening to. (for example: “Dr. Benjamin Pierce is the Professor of Tuba and Euphonium at the University of Arkansas, and plays with the Brass Band of Battle Creek. His recording, Pierce Plays Bach, was released in 2009”).

Instrument Reports:

For each instrument (including the one you might not play this semester), write a 1 page report (single-spaced) on the history, development, and modern use of the instrument. This is not meant to be an exhaustive, graduate-level thesis, but rather something that can be used as a concise reference later on. Your textbook is an excellent resource for this.
Private Lesson:

Throughout the semester, you are required to schedule one 30-minute private lesson with Dr. Irish or Dr. Shipes, to enhance your studies in class and on your own. It is your responsibility to complete this, and will be pass/fail. Please do not wait until the end of the semester to try and find a time.

Notebook:

The notebook is the capstone assignment of this course and will be useful to you as you go out and teach in the secondary schools. The notebook should be divided into 8 main sections: Syllabus, Notes, Exams/Lesson Plans, Trumpet/Cornet, Horn, Trombone, Euphonium/Baritone, and Tuba. I recommend you start this project the first week of class!

For each instrument, include:

- Recording and Historical Reports
- Fingering Chart/Anatomy of Instrument
- Warm-up Materials
- Notes/Handouts/Reports on the basics of:
  - instrument assembly, maintenance, posture, embouchure, technique
  - List of Materials, including methods books, etude books, solo repertoire, for beginner through high school study.
- List of Equipment, including instrument and mouthpiece models, mutes, or other items needed for beginner through high school level study.
- Any other materials (articles, etc)

Most of this information will be given to you throughout the semester in the form of handouts, copies from the book, assignments, or course notes. This should require very little work if you keep up with it from day 1.

While only worth 10% of your grade for this course, **failure to complete this assignment by the due date will result in a grade of ‘F’ for the semester.**

Extra Credit:

For 5% extra credit on their final grade, students may attend the guest recital by the St. Louis Brass Quintet on October 17th, 7:30 PM in Eldon Black Recital Hall. Turn in a 1-page, single-spaced report along with the program by the end of class, October 23. This report should highlight anything noteworthy about their fundamentals of playing, and how these might be taught in a beginning brass class. (for example: articulation, flexibility, tone, breathing, etc.)

Disclaimer:

The assignments, tests, and readings will not necessarily correspond with the instrument you are currently practicing and playing in class!
**Reading:**

The material for the unit exams will come directly from the textbook and the lecture material, however it is impossible to cover all of the material from the book in class. Plan to complete the readings by the date listed on the schedule below after the first week of class to prevent falling behind or missing any information.

**Class Schedule:**

<table>
<thead>
<tr>
<th>Month</th>
<th>Day</th>
<th>Unit/Chapters</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>28</td>
<td><strong>UNIT 1:</strong> Chapter 1 - Introduction/Syllabus, How it Works!, Harmonic Series, Valves</td>
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<td></td>
<td>30</td>
<td>Chapter 11,10 - Instrument check-out, Playing Position, Fingering Charts, Breathing, Embouchure, Buzzing</td>
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<tr>
<td>September</td>
<td>4</td>
<td><strong>No Class - Labor Day</strong></td>
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<td></td>
<td>6</td>
<td>Chapter 10 - Breathing, Embouchure, Buzzing, First Steps</td>
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<td></td>
<td>11</td>
<td>Chapter 10 - Articulation, Slurring</td>
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<td></td>
<td>13</td>
<td>Chapter 5 - The Trombone - trombones, f attachment, slide, positions, trills, glissando, clefs, mutes</td>
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<td></td>
<td>18</td>
<td>Chapter 5, 9 - Repertoire, Anatomy of Trombone, History of Trombone, Teaching 1 and 2</td>
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<td>20</td>
<td>Unit 1 Exam, Playing Test #1 (also scheduled outside of class)</td>
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<td></td>
<td>25</td>
<td>Report and Review #1 Due (trombone), Unit 2: Chapter 6 - Baritone/Euphonium, Intro/Origins, Intonation, Tone, Playing Style, Modern Use of Instrument, Repertoire Teaching 3 and 4</td>
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<td>27</td>
<td>Chapter 6 Continued Teaching 5, 6, 7, and 8</td>
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<td>October</td>
<td>2</td>
<td>Chapter 13 - Maintenance, Why, Cleaning, Lubrication, Valves, Slide, Tuning Slides, Stages of Repair Teaching 9 and 10</td>
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<tr>
<td></td>
<td>4</td>
<td>Chapter 13 continued Teaching 11, 12, 13, and 14</td>
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<tr>
<td></td>
<td>9</td>
<td>Chapter 7 - Tuba, Intro, Valve types, Dimensions/Bore, Valve Systems, 4/5/6th valve, Compensating System, Intonation Teaching 15, and 16</td>
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<tr>
<td></td>
<td>11</td>
<td>Chapter 7 - Contrabass tubas, Bass tubas, French tuba, mutes, notation, Golden age of the tuba, Rep/Literature, Anatomy and History of the tuba, Teaching 17 and 18</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Unit 2 Exam, Playing Test #2 (also scheduled outside of class) Report and Review #2 Due (euphonium/baritone)</td>
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<td></td>
<td>17</td>
<td>St. Louis Brass Quintet Recital, 7:30 PM in EBRH (extra credit report due 10/23)</td>
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<td>18</td>
<td>Unit 3: Chapter 2 - Mouthpieces, Rims, Cups, Throat/Bore, Back Bore, Shank, Component Mouthpieces, General Suggestions/Recommendations, Anatomy, Teaching 19 and 20</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>Playing Day</td>
</tr>
</tbody>
</table>
Class Attendance:

Attendance is extremely important in this class, and will be checked each day. You may miss one class for any reason without penalty (except for missed assignments/exams/etc). After this, each absence will lower your final grade by half a letter (5%). More than four absences in the class will result in a grade of F for the course. You must have your instrument assembled and be ready for class by 8:00 AM. Two late arrivals to class will count as an absence. Of course, University excused absences and emergencies will be allowed. Please let me know as soon as you can if you will need to miss class for any excused reasons.

Preparation:

It is vital that students are able to develop skills on several instruments in a short amount of time. Due to the fact that students will only get to spend about 3-4 weeks on each instrument, one should expect to warm-up and spend an additional 15-25 minutes each day practicing these secondary instruments outside of class to learn the assigned material. The muscles used...
to play brass instruments (the embouchure) are relatively delicate however, and it is important not to over-practice at first. Do not play more than 30-45 minutes a day if you have not played a brass instrument before. Also, these muscles tend to lose their strength very quickly if not used. During this class, **do not go more than 3 days without playing your assigned instrument.** This gap in practice will set you back much further than the three days you have taken off. At the very least, warm-up and spend a few minutes buzzing.

**Accessibility:**

Persons with disabilities which may warrant academic accommodation must contact the Student Life Office, room 112 University Center, in order to request such accommodations prior to any accommodations being implemented. You are encouraged to make this request early in the semester so that appropriate arrangements can be made.

For information regarding ASU website accessibility see [http://www.angelo.edu/welcome/accessibility.php](http://www.angelo.edu/welcome/accessibility.php).

For information about disability accommodations see [https://www.angelo.edu/services/student_services/](https://www.angelo.edu/services/student_services/).

**Academic Integrity:**

Angelo State University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for understanding the Academic Honor Code. The ASU Academic Honor Code can be found at [http://www.angelo.edu/student-handbook/code-of-student-conduct/misconduct.php](http://www.angelo.edu/student-handbook/code-of-student-conduct/misconduct.php)

Please read the Honor Code to fully understand the importance of academic honesty and the range of sanctions for academic dishonesty.

**Religious Holy Day:**

A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

A student who is excused for a religious holy day may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily. “Religious holy day” means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20.