Angelo State University Syllabus
Brass Methods

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

Fall 2019

Instructor: Dr. Matthew Shipes
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Email: mshipes@angelo.edu
Office: Carr Education-Fine Arts Building Room 215

Office Hours:
M/W - 9:00 - 10:00
M/W/F - 2:00 - 3:00

Purpose:
The purpose of Brass Methods is two-fold: first, to develop the practical skills needed to perform at a beginning to 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, 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 on an assigned topic throughout the semester to a non-major, or non-brass player. Write a 1-page lesson plan (to be turned in) and plan on covering the topic in 5-6 minutes. 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. Due to the number of people in the course, I may decide that these will be recorded and submitted electronically rather than taught in-person.
Professional Recording Reviews

When teaching an instrument, it is 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>Instrument</th>
<th>Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trumpet</td>
<td>Maurice Andre, Wynton Marsalis, Phil Smith, Adolph Herseth, Gerard Schwarz, Hakan Hardenberger, Alison Balsom, Ryan Anthony, Allen Vizzutti</td>
</tr>
<tr>
<td>Trombone</td>
<td>Joe Alessi, Christian Lindberg, Ian Bousfield, Jorgen van Rejin, James Markey, Ben van Dijk, Nitzan Haroz, Randy Hawes</td>
</tr>
<tr>
<td>Euphonium</td>
<td>David Childs, Bob and Nick Childs, Demondrae Thurman, Ben Pierce, Thomas Reudi, David Thornton, Steven Mead, Jukka Myllys, Fernando Deddos</td>
</tr>
<tr>
<td>Horn</td>
<td>Dennis Brain, Barry Tuckwell, Dale Cleveenger, Hermann Baumann, Erik Ruske, Doug Hill, Alan Civil, Gail Williams</td>
</tr>
<tr>
<td>Tuba</td>
<td>Michael Lind, John Fletcher, Arnold Jacobs, Oystein Baadsvik, Walter Hilgers, Gene Pokorny, Les Neish, Pat Sheridan, David Zerkel</td>
</tr>
<tr>
<td>Tuba</td>
<td>And Many More!</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 CD, 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 is pass/fail.

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, Horn, Trombone, Euphonium, and Tuba. I recommend you start this project the first week of class so nothing is lost!

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.

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.

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>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>26</td>
<td>UNIT 1: Chapter 1 - Introduction/Syllabus, How it Works!, Harmonic Series, Valves</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>Chapter 11,10 Playing Position, Fingering Charts, Breathing, Embouchure, Buzzing</td>
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<tr>
<td>September</td>
<td>2</td>
<td>No Class - Labor Day</td>
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<tr>
<td></td>
<td>4</td>
<td>Instrument Check-out, Basics</td>
</tr>
<tr>
<td>Chapter</td>
<td>Topic</td>
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<tr>
<td>9</td>
<td>Brass Basics</td>
<td></td>
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<tr>
<td>11</td>
<td>Chapter 10 - Articulation, Slurring, Breathing, Embouchure, Buzzing, First Steps</td>
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<tr>
<td>16</td>
<td>Chapter 5 - The Trombone - trombones, f attachment, slide, positions, trills, glissando, clefs, mutes</td>
<td></td>
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<tr>
<td>18</td>
<td>Chapter 5, 9 - Repertoire, Anatomy of Trombone, History of Trombone,</td>
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<tr>
<td>23</td>
<td>Report and Review #1 Due (trombone),</td>
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<tr>
<td>25</td>
<td>Unit 1 Exam, Playing Test #1 (also scheduled outside of class)</td>
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<tr>
<td>30</td>
<td>Unit 2: Playing Day</td>
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**October**

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<thead>
<tr>
<th>Chapter</th>
<th>Topic</th>
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<tbody>
<tr>
<td>2</td>
<td>Chapter 6 - Baritone/Euphonium, Intro/Origins, Intonation, Tone, Playing Style, Modern Use of Instrument, Repertoire</td>
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<tr>
<td>7</td>
<td>Chapter 13 - Maintenance, Why, Cleaning, Lubrication, Valves, Slide, Tuning Slides, Stages of Repair</td>
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<tr>
<td>9</td>
<td>Chapter 7 - Tuba, Intro, Valve types, Dimensions/Bore, Valve Systems, 4/5/6th valve, Compensating System, Intonation</td>
</tr>
<tr>
<td>14</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,</td>
</tr>
<tr>
<td>16</td>
<td>Unit 2 Exam, Playing Test #2 (also scheduled outside of class) Report and Review #2 Due (euphonium/baritone)</td>
</tr>
<tr>
<td>21</td>
<td>Unit 3: Chapter 2 - Mouthpieces, Rims, Cups, Throat/Bore, Back Bore, Shank, Component Mouthpieces, General Suggestions/Recommendations, Anatomy,</td>
</tr>
<tr>
<td>23</td>
<td>Chapter 3 - The Trumpet and Cornet, Intro, Bb and C trumpet, D and Eb, E/F/G, piccolo trumpet, Rotary valves, Cornet, Which trumpet?</td>
</tr>
<tr>
<td>28</td>
<td>Chapter 3 - Intonation, transposition, mutes, anatomy, recommended rep/lit, history Report and Review #3 Due (tuba)</td>
</tr>
<tr>
<td>30</td>
<td>Chapter 14 - Notes for Conductors, Brass section, sound, seating, conducting,</td>
</tr>
</tbody>
</table>

**November**

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<thead>
<tr>
<th>Chapter</th>
<th>Topic</th>
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</thead>
<tbody>
<tr>
<td>4</td>
<td>Chapter 8 - suggestions/considerations for marching directors, brass in marching band</td>
</tr>
<tr>
<td>6</td>
<td>Unit Exam #3, Playing Test #3 (also scheduled outside of class)</td>
</tr>
<tr>
<td>11</td>
<td>Unit 4: Chapter 4 - The Horn, Intro, Single F Horn, Double Horn, Bb, Other horns,</td>
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<tr>
<td>13</td>
<td>Chapter 4 - Linkages, Right-Hand Position, Handstopping, F and Bb sections of double horn, transposition/notation,</td>
</tr>
<tr>
<td>18</td>
<td>Chapter 4 - Intonation and tuning, Wagner tuba, recommended rep/lit, history of the horn Report and Review #4 Due (trumpet/cornet)</td>
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<tr>
<td>20</td>
<td>Chapter 8 - Other brass instruments, Flugel Horn, Alto/Tenor Horn, Bass Trumpet,</td>
</tr>
<tr>
<td>25</td>
<td>Chapter 8 - Valve Trombone, Contrabass Trombone, Cimbasso, Historical Instruments,</td>
</tr>
</tbody>
</table>
Class Attendance:

Attendance is extremely important in this class, and will be checked each day. You may miss two classes 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 six absences in the class will result in a grade of F for the course.** 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 reason.

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 weeks on each instrument, one should expect to warm-up and spend an additional 15-25 minutes **each day** practicing these secondary instruments 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 2 days without playing your instrument.** This gap in practice will set you back much further than the two days you have taken off. At the very least, warm-up and spend a few minutes buzzing.

Extra Credit:

You may earn up to 8% extra credit in the course by attending brass ensemble concerts this semester. These include **Low Brass-O-Ween** October 31, and **Night of Brass** November 7. Both of these are at 7:00 PM in the University Auditorium. To receive credit, turn in a program along with a 1-page single spaced essay responding to the concert. Write about the following:

- What was your concert experience like?
- Choose 3-5 pieces from the program (listing title and composer):
  - General comments about each
  - Did you like the piece/performance? Why or why not?
- What were your favorite or least favorite parts of the concert?

Each concert will count for 4% extra credit

Brass players performing on these concerts may attend brass degree recitals this semester instead and complete the same writing assignment for 4% extra credit. No more than 8% extra credit can be earned.
**Drop Deadline:**

The last day to drop a class or withdraw from the Regular Fall 2019 Semester is October 31. Form must be submitted to the Registrar’s Office by 5:00 PM.

**Student Disability Services:**

ASU is committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs or activities of the university, or be subjected to discrimination by the university, as provided by the Americans with Disabilities Act of 1990 (ADA), the Americans with Disabilities Act Amendments of 2008 (ADAAA) and subsequent legislation.

Student Disability Services is located in the Office of Student Affairs, and is the designated campus department charged with the responsibility of reviewing and authorizing requests for reasonable accommodations based on a disability. It is the student’s responsibility to initiate such a request by contacting an employee of the Office of Student Affairs, in the Houston Harte University Center, Room 112, or contacting the department via email at ADA@angelo.edu. For more information about the application process and requirements, visit the Student Disability Services website at www.angelo.edu/ADA. The employee charged with the responsibility of reviewing and authorizing accommodation requests is:

Ms. Dallas A. Swafford  
(325) 942-2047  
dallas.swafford@angelo.edu

**Title IX at Angelo State University:**

Angelo State University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from sex discrimination of any kind. In accordance with Title VII, Title IX, the Violence Against Women Act (VAWA), the Campus Sexual Violence Elimination Act (SaVE), and other federal and state laws, the University prohibits discrimination based on sex, which includes pregnancy, and other types of Sexual Misconduct. Sexual Misconduct is a broad term encompassing all forms of gender-based harassment or discrimination and unwelcome behavior of a sexual nature. The term includes sexual harassment, nonconsensual sexual contact, nonconsensual sexual intercourse, sexual assault, sexual exploitation, stalking, public indecency, interpersonal violence (domestic violence or dating violence), sexual violence, and any other misconduct based on sex.

You are encouraged to report any incidents involving sexual misconduct to the Office of Title IX Compliance and the Director of Title IX Compliance/Title IX Coordinator, Michelle Boone, J.D. You may submit reports in the following manner:

Online: www.angelo.edu/incident-form  
Face to Face: Mayer Administration Building, Room 210  
Phone: 325-942-2022  
E-Mail: michelle.boone@angelo.edu

Note, as a faculty member at Angelo State, I am a mandatory reporter and must report incidents involving sexual misconduct to the Title IX Coordinator. Should you wish to speak to someone in
For more information about resources related to sexual misconduct, Title IX, or Angelo State’s policy please visit: www.angelo.edu/title-ix.

**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. See ASU Operating Policy 10.19 Student Absence for Observance of Religious Holy Day for more information.

**Incomplete Grade Policy:**
It is policy that incomplete grades be reserved for student illness or personal misfortune. Please contact faculty if you have serious illness or a personal misfortune that would keep you from completing course work. Documentation may be required. See ASU Operating Policy 10.11 Grading Procedures for more information.

**Academic Integrity:**
Students are expected to maintain complete honesty and integrity in all work. Any student found guilty of any form of dishonesty in academic work is subject of disciplinary action and possible expulsion from ASU.

The College of Arts and Humanities adheres to the Statement of Academic Integrity

**Plagiarism:**
Plagiarism is a serious topic covered in ASU’s Academic Integrity policy in the Student Handbook. Plagiarism is the action or practice of taking someone else’s work, idea, etc., and passing it off as one’s own. Plagiarism is literary theft.

In your discussions and/or your papers, it is unacceptable to copy word-for-word without quotation marks and the source of the quotation. It is expected that you will summarize or paraphrase ideas giving appropriate credit to the source both in the body of your paper and the reference list.

Papers are subject to be evaluated for originality via Turnitin. Resources to help you understand this policy better are available at the ASU Writing Center.

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