

Course Description and Content

Brass Pedagogy is intended to convey advanced concepts in brass instrument study and teaching beyond those covered in the undergraduate brass class. Teaching strategies for applied brass lessons at the beginner through college levels will be explored, as will curriculum development for college-level applied music and brass methods courses. Activities, discussions, and writing/research projects will include studies in brass instrument history and development, solo and ensemble performance literature, methods and etudes, reference works, prominent players, and pedagogical techniques. Some aspects of study will be focused upon the student's primary instrument, while others will apply to brass teaching in general. The student will emerge from this course with materials and concepts necessary for effective teaching of brass instruments at all levels, with special focus upon college-level applied instruction on the student's primary instrument.

Student Goals and Objectives

In this course, the student will:

1. Gain a basic understanding of the history and development of the trumpet, horn, trombone, and euphonium/tuba families of instruments.
2. Develop a working knowledge of the mechanics involved in playing brass instruments.
3. Identify prominent reference works for brass instrument study.
4. Explore pedagogical techniques for teaching applied brass lessons.
5. Develop and defend basic curricula for an undergraduate brass methods course, and for applied study of the student's primary instrument at the undergraduate level.

Course Materials

There is no text assigned for Brass Pedagogy. Various library, online, and other resources will be employed throughout the course of the semester.

Teaching Strategies

This course will be conducted much like an independent study. Weekly meetings with the instructor will consist primarily of discussion of selected topics in brass instrument study and evaluation of assignments prepared by the student. Teaching demonstrations by the instructor and/or student will also take place during selected meetings, and will be discussed afterward. The organization of and teaching strategies employed during each meeting will vary depending upon the material covered, and the student's career goals and goals for mastery.

Assignments

Assignments for this course and their percentage of the final grade are as follows:

1. "Playing Problems" paper – 10%. The first draft of this paper will be a four (4)-page discussion of two (2) playing issues commonly encountered by beginning students on your principal instrument, and ways in which teachers can avoid or eliminate these. In the second draft, this must be shortened to two pages, since brevity is often required when publishing in professional journals.
2. Short histories – 10%. This project will consist of four (4) two (2)-page papers outlining the development of the trumpet, horn, trombone, and tuba/euphonium families. These must be in narrative form, and must cite sources used. (*If online sources are used, these must be approved by the instructor before proceeding. Print sources are preferred.) The purpose is to provide the student with a basic "frame of reference" regarding the history and development of brass instruments, not to conduct deep historical research.
3. Breathing paper – 15%. This paper will consist of a four (4) to six (6)-page discussion of the mechanics of breathing as applied to brass instruments, and the teaching and development thereof. Students are welcome to explore various "schools of thought" on this subject, or to choose and defend a certain methodology.
4. Tone Production paper – 15%. This paper will consist of a four (4) to six (6)-page discussion of tone production on brass instruments, the physical elements involved, the effects of equipment (particularly the mouthpiece), and common problems and their remedies.

5. Advocacy papers (2) – 5%. In these two (2)-page (or more) papers, discuss the role/necessity of applied lessons at the secondary school level, and at the college/university level. For the secondary school level, discuss the necessity of individual study for proper playing development. For the university level, delineate the place of applied study in the overall curriculum, both for music majors and for non-majors. If sources other than class discussions are used these must be cited.
6. Undergraduate Brass Methods curriculum – 20%. Provide a syllabus for an undergraduate Brass Methods course in which aspiring band directors develop basic playing and pedagogical proficiency for each of the brass instruments. You can decide how the course will be structured, but keep in mind that you will have to defend your decisions in a class discussion.
7. Undergraduate Applied Music Curriculum – 25%. In this large project, an entire undergraduate curriculum for applied study on your primary instrument will be produced. This should include:
 - Course syllabus, including:
 - Goals and objectives.
 - Performance and/or recital requirements.
 - Practice requirements.
 - Recital/concert attendance requirements.
 - Grading and attendance policies.
 - Jury Requirements.
 - University instrument policies.
 - Warm-up materials, scales, and arpeggios for each semester of study.
 - Methods and etudes for each semester of study.
 - Representative solo works for each semester of study.
 - Orchestral and/or band excerpts for each semester of study.

Grading Scale

90-100=A

80-89=B

70-79=C

60-69=D

0-59=F

Schedule of Topics and Assignments

	Discussion Topic(s)	Assignment(s) Due
Week 1	Introduction, discussion of first assignment. Determine which “playing problems” will be addressed.	
Week 2	Discussion of brass instrument history, and materials for research.	Four (4)-page paper delineating the two (2) problems most commonly exhibited by beginning players of your principal instrument. Suggest ways for teachers to avoid or eliminate these problems.
Week 3	Evaluation of “playing problems” paper. Discussion of bibliographical/research materials for brass studies.	Short histories of brass instruments: trumpet, horn, trombone, euphonium/tuba.
Week 4	“First lesson” on student’s primary instrument. Discussion of starting students on each instrument and the undergraduate Brass Methods course.	Revision of “playing problems” paper. Now must be two (2) pages.
Week 5	“First” trombone lesson. Discussion of breathing and materials for research on this topic.	First draft of undergraduate brass methods curriculum.
Week 6	Brass methods curriculum initial evaluation.	Breathing paper.
Week 7	Evaluation of breathing paper. Continue discussion of tone production and equipment selection.	Final draft of undergraduate brass methods curriculum.
Week 8	Final evaluation of brass methods curriculum. Advocacy discussion: what is the place of applied lessons at the middle school and high school levels?	Tone production paper.
Week 9	Evaluation of tone production paper. Advocacy discussion: what is the place of applied music in the university music curriculum, and the university curriculum as a whole?	Advocacy paper: Two (2)-page paper articulating the necessity of applied lessons at the middle school and high school levels.
Week 10	Discussion of the undergraduate applied music curriculum: course structure, grading, literature selection, etc.	Advocacy paper: Two (2)-page paper delineating the place of applied music in the university curriculum, for both music majors and non-majors.
Week 11	Evaluation of advocacy papers. “Intermediate” euphonium lesson. Identification of playing problems and possible solutions.	First draft of undergraduate applied music curriculum for your principal instrument.
Week 12	Initial evaluation of applied music curriculum.	No assignment. Work on applied music curriculum.
Week 13	“Intermediate” trombone lesson. Identification of playing	No assignment. Work on applied music curriculum.

	problems and possible solutions. Continued applied music curriculum discussion and evaluation.	
Week 14	“Advanced” lesson on student’s primary instrument. Identification of playing problems and possible solutions. Continued applied music curriculum discussion and evaluation.	No assignment. Work on applied music curriculum.
Week 15	Final discussion – general issues.	Final draft of undergraduate applied music curriculum.

Class Preparation

Because class meetings will consist entirely of discussion and evaluation, it is vital that the student prepare “mentally” for these discussions by reading, research, and/or simply thinking through selected issues. Assignments must be submitted on the date indicated. Assignments turned in late without a valid excuse will receive a ten (10)-point penalty. This penalty will be doubled for assignments more than one month late.

Attendance

Because of the individual and discussion-based natures of this course, attendance at each class meeting is essential. In order for a pre-planned absence to be deemed excused, the student must inform the instructor in advance of the planned absence, and the instructor must approve of the reason for the absence. This rule, of course, does not apply to immediate emergency situations such as sudden illness or injury, car trouble, or death in the immediate family, although it is still desirable that the instructor be contacted in advance, if possible. All other absences will be deemed unexcused. Meetings missed for valid reasons will be rescheduled. Meetings missed due to absences deemed unexcused cannot be made up, though assignments due on the missed date will be accepted with a penalty to the student’s grade (see above). Because this course meets only once weekly, the accumulation of four (4) or more unexcused absences will result in a grade of “F” in Brass Pedagogy.

General Policies, Procedures, and Information

In addition to the information specified above, information in the ULM Student Policy Manual and Organizational Handbook (<http://www.ulm.edu/studentpolicy>) applies in this course.

In case of an in-class emergency, the instructor will provide information on how to proceed.

For information on Student Services, including the Student Success Center, Counseling Center, Special Needs, and Student Health Services, please visit <http://www.ulm.edu/studentaffairs>.

Physical Contact Clause

In teaching and developing the physical aspects of playing the instrument it may become necessary in rare instances for some limited physical contact between the instructor and the student to take place, so that the instructor can correctly evaluate what the student is doing and diagnose any problems. Such contact will occur very infrequently, if ever, and will be strictly professional in nature. The instructor will inform the student immediately before contact will take place, and will ask if the student is comfortable with this method of diagnosis before proceeding. If the student is uncomfortable with such contact taking place alternative forms of diagnosis will be used.