

## UNIVERSITY OF IDAHO BRASS TECH SYLLABUS

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INSTRUCTOR: JASON M. JOHNSTON

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OFFICE HOURS (Rm. 307): 1:30pm - 2:30pm, Tuesday and Thursday

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### MEETING TIMES

Weekly Lecture	Tuesdays, 8:30am, Room 102 or 123
Weekly Applied Class	Thursdays, 8:30am, Room 102 or 123
Weekly Lab Band	Fridays, 8:30am, Room 216

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### COURSE OBJECTIVES / LEARNING OUTCOMES

Learn and integrate - Students will:

- Understand and appreciate the cultural and historical context of the instruments they are learning
- Understand, integrate and apply your music theory, history, and literature knowledge to the coursework of study
- Develop fundamental performance techniques for trumpet, horn, trombone, euphonium, and tuba.
- Translate learned skills into pedagogical techniques

Think and create - Students will:

- Demonstrate knowledge of advanced techniques, reference materials, and appropriate repertoire related to brass performance
- Achieve and demonstrate basic playing proficiency, including correct embouchure formation, characteristic tone production, and proper fingering and holding position.

Communicate – Students will:

- Demonstrate ability to visually and aurally diagnose performance problems
- Implement effective pedagogical techniques for beginning brass students

Practice citizenship – Students will:

- Give respect freely to all members of the course
- Earn respect through punctuality, preparation, professionalism and attentiveness

Clarify purpose and perspective – Students will:

- Explore the role that music plays in your life through self-inquiry, readings, discussions, and preparation
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### COURSE DESCRIPTION

This course is designed to teach the fundamentals of brass pedagogy and performance for music education majors. The course consists of two components: applied study on brass instruments, and study/discussion of current brass pedagogy and methods.

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## REQUIRED MATERIALS

- Whitener, S. (2007, 3rd Ed.). *A Complete Guide to Brass: Instruments and Technique*. Belmont, CA: Thompson Schirmer.
- Accent on Achievement, Book 1 (we may provide)
- Additional Readings to be assigned
- One large , 2” three ring binder

## ADDITIONAL RESOURCES (not required)

- Williams, Richard & Jeff King (1998). *Foundations for Superior Performance: Conductor Score*. San Diego, CA: Kjos Music Company.
- Froseth, James O. (2006). *Home Helper for Band: Teacher’s Reference and Resource Edition*. Chicago, IL: GIA.
- Pilafian, Sam & Patrick Sheridan (2001). *The Breathing Gym*. Mesa AZ: Focus On Music.
- Biba, G. (2002). *Band Instrument “Quick Fix” Repair Solutions*. Chicago: GIA.

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## CRITERIA FOR FINAL GRADE

20% - Assignments

20% - Performance & Teaching Participation

20% - Midterm Exam

20% - Final Exam

20% - Notebook and Resource Collection

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## CRITERIA EXPLANATION

### **Requirements**

Attendance and Participation

Peer Teaching

Playing Exams

Written Exams

Assignments

Notebook & Resources Collection

Celebrate Problems!

### **Attendance and Participation**

You are expected to attend all classes, as learning in the class is enhanced by the attendance of all. You are allowed one (1) unexcused absence. Subsequent unexcused absences may result in the lowering of your final grade by 5%. Missed exams, quizzes, class teaching, and notebooks may only be taken in the case of a University Excused Absence. Students missing exams or assignments due to unexcused absence will not receive a grade higher than a C on that particular exam or assignment.

### **Peer Teaching**

Students will participate in three (3) teaching segments throughout the semester. These lessons will be based on skills and concepts to be developed, consistent with the goals and activities of a beginning brass class.

### ***Playing Exams***

Students will perform playing tests on instruments they have studied during class. Playing exams can include scales, warm-up exercises, and musical selections from method books and texts. These exams will be evaluated according to a performance rubric to be provided, and will take place throughout the semester as indicated in the course schedule in the syllabus

### ***Written Exams***

Two (2) written exams - Midterm and Final - will be administered to determine understanding of conceptual material covered throughout the semester. Study topics and/or materials will be provided in advance.

### ***Assignments***

All assignments are due on the indicated Fridays at the beginning of class (hand them to me). If an assignment is due during IMEA or Jazz Fest, please put the assignments in my mailbox located in the music office. I will collect them there.

### ***Class Notebook and Resource Collection***

The class notebook will be a compilation of class notes, observations, handouts provided, and other materials from class. The notebook can serve as a useful reference tool during the student's professional career. Notebooks should be at least two (2) inches with three (3) rings. The notebook will include a table of contents and the syllabus for this class. More information regarding the organization and topics included in the notebook will be provided.

Students will be expected to collect resources relative to brass teaching and performance. These resources can be journal articles, websites, textbooks and guides, or other approved materials of brass pedagogy. For each resource, students will write a brief summary of its contents and uses. The collection will be included in the Class Notebook and also disseminated to your classmates for their perusal.

By the midterm, you will have collected 8 resources pertaining to the instrument(s) you are currently playing. Do not rely solely: on the internet. Peer reviewed journal articles are an exceptional resource;

*The Horn Call* from the International Horn Society

*ITG Journal* from the International Trumpet Guild

*ITEA Journal* from the International Tuba Euphonium Association

*ITA Journal* from the International Trombone Association

*Historic Brass Society Journal*

*The Instrumentalist*

*The Grove Dictionary of Musical Instruments*

*look for more...*

### **Professional Conduct**

This course is part of a series of professional preparation courses. As such you are expected to conduct yourself with a high level of professionalism at all times when acting as a member of this class. These expectations include, but are not limited to, full preparation and participation in class, appropriate professional attire when peer teaching, cell phones/iPhones/etc. are turned completely off, and prompt and regular attendance. If you have any doubt about the level of professionalism regarding attire or behavior that you are about to undertake, then it is best not to take it.

### **Change Statement**

The instructor reserves the right to make adjustments to the Syllabus and Detailed Course Outline as necessary. Students will be alerted to all changes in advance.

Detailed Course Outline:

<b>Week</b>	<b>Tuesday</b>	<b>Thursday</b>	<b>Friday</b>
<b>0</b> <b>1/11</b>	<b>NO CLASS</b>	<b>LECTURE (1):</b> Syllabus, Videos, Instrument Assign, Mouthpiece Buzzing <b>READ:</b> Chapter 11 (your inst.) & pgs. 179-183	<b>LECTURE (2):</b> Instrument asses., Embouchure, Tone Production, <b>READ:</b> Chapter 10
<b>1</b> <b>1/18</b>	<b>LECTURE (3):</b> warm up, breathing gym, breath builder, <b>READ:</b> Chapter 10 cont.	<b>PLAY:</b> AA pgs. 7 - 11, 37 Harmonic Series <b>READ:</b> Chapter 1	Lab Band <b>ASSIGNMENT 1 DUE</b>
<b>2</b> <b>1/25</b>	<b>LECTURE (4):</b> Characteristics <b>REVIEW:</b> Chapter 1	<b>PLAY:</b> AA pgs. 12-16 <b>READ:</b> Chapter 3	Lab Band <b>ASSIGNMENT 2 DUE</b>
<b>3</b> <b>2/1</b>	<b>LECTURE (5):</b> TRUMPET DAY #1 w/Drs. Butterfield/Sielert <b>READ:</b> Chapter 9 (trumpet)	<b>PLAY:</b> AA pgs. 17-21 w/Prof. Martin <b>READ:</b> Chapter 4	Lab Band
<b>4</b> <b>2/8</b>	<b>LECTURE (6)</b> TRUMPET DAY #2 w/Drs. Butterfield/Sielert <b>READ:</b> pgs. 20-21, 112-113, 164-168, & 393	<b>NO CLASS</b>  IMEA	<b>NO CLASS</b> IMEA
<b>5</b> <b>2/15</b>	<b>LECTURE (7):</b> HORN DAY #1 w/Prof. Johnston <b>READ:</b> Chapter 9 (horn)	<b>PLAY:</b> AA pgs. 22-26 Horn Seating, Transposition <b>READ:</b> pgs. 21, 121-122, 167-172, & 393	<b>PERFORMANCE EXAM #1</b> <b>ASSIGNMENT 3 DUE (TPT)</b>
<b>6</b> <b>2/22</b>	New Instrument Assignments w/Prof. Spencer Martin <b>PLAY:</b> Foundations Warmup	<b>NO CLASS</b>  Jazz Festival	<b>NO CLASS</b>  Jazz Festival

7 2/29	<b>LECTURE (8): HORN DAY #2</b> w/Prof. Johnston <b>READ:</b> Chapter 12 cont.	<b>Play</b>  <i>AA pgs. 7 - 11, 37</i>	Lab Band
8 3/7	<b>PLAY:</b> <i>AA pgs. 12-14</i> <b>READ:</b> Chapter 6	Study Guide and Review <b>READ:</b> pgs. 22-23, 175-177, & 394	Lab Band <b>ASSIGNMENT 4 DUE (HRN)</b>
9 3/14	SPRING BREAK		
10 3/21	<b>LECTURE (9) EUPH DAY</b> w/Dr. Lawrence <b>READ:</b> Chapter 7	<b>PLAY:</b> <i>AA pgs. 15-19</i> <b>READ:</b> Chapter 9 (tuba), pgs. 23, 177, & 395	Lab Band <b>ASSIGNMENT 5 DUE (EPH)</b> <b>MIDTERM EXAM ONLINE STARTS</b>
11 3/28	<b>LECTURE: (10) TUBA</b> w/Dr. Lawrence <b>READ:</b> Chapter 5, Chapter 9 (tbn)	<b>PLAY:</b> <i>AA pgs. 20-23</i> <b>READ:</b> pgs. 22, 114-118, 157-158, 172-175, & 394	Lab Band <b>ASSIGNMENT 6 DUE (TBA)</b>
12 4/4	<b>LECTURE (11): TROMBONE DAY</b> w/Prof. Gemberling	<b>PLAY:</b> <i>AA pgs. 24-26</i>	<b>PERFORMANCE EXAM #2 ASSIGNMENT 7 DUE (TBN)</b>
13 4/11	New Instrument assignments Peer Teaching <b>READ:</b> Chapter 12	Peer Teaching (cont) <b>PLAY:</b> <i>AA pgs. 7-12, 37</i> <b>READ:</b> Chapter 12 (cont)	Lab Band
14 4/18	<b>LECTURE (12): TEACHING BRASS</b> <b>READ:</b> Chapter 14	<b>PLAY:</b> <i>AA pgs. 13-18</i>  <b>READ:</b> Chapter 13	Lab Band <b>ASSIGNMENT 8 DUE (Chs 12/14)</b>
15 4/25	<b>LECTURE (13): Repair Gear Discussion</b> <b>POSSIBLE FIELD TRIP Keeney</b>	<b>PLAY:</b> <i>AA pgs. 19-22</i>  <b>Read:</b> Articles	Lab Band <b>ASSIGNMENT 9 DUE (Rep Ch 13)</b>
16 5/2	<b>PLAY:</b> <i>AA pgs. 23-26</i> Study Guide and Review Course Evaluation	Lab Band Dress Rehearsal	<b>PERFORMANCE EXAM #3 (In Concert)</b>
17 5/9	<b>WRITTEN FINAL EXAM ONLINE STARTS AT 730am</b>	<b>TEACHING FINAL EXAM</b> <b>THURS: 730am - 930am</b>	N/A

## UNIVERSITY WIDE AWARENESS AND NOTICES

### [Civility Clause](#)

In any environment in which people interact in meaningful ways to gain knowledge, it is essential that each member feel as free and safe as possible in his or her own participation. To this end, it will be course policy and expected that everyone will be treated with mutual respect. We certainly do not have to agree, but each person deserves to feel he or she is heard. We learn by engaging in constructive, evidence-based dialogue. Therefore we shall establish in this course a general understanding that members of this class (including students and professors) will be respected and respectful to one another in discussion, in action, in teaching, and in learning.

### [Disability Support Services Reasonable Accommodations Statement](#)

Reasonable accommodations are available for students who have documented temporary or permanent disabilities. All accommodations must be approved through Disability Support Services located in the Idaho Commons Building, Room 306 in order to notify your instructor(s) as soon as possible regarding accommodation(s) needed for the course. DSS Office contact: 885-6307; email: [dss@uidaho.edu](mailto:dss@uidaho.edu); or website: [www.uidaho.edu/dss](http://www.uidaho.edu/dss)

### [Academic Honesty](#)

### [Tutor Center](#)

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## UNIVERSITY LEARNING OUTCOMES

University level learning outcomes broadly describe expected and desired consequences of learning through integrated curricular and co-curricular experiences. The outcomes become an expression of the desired attributes of an educated person and guide coherent, integrated and intentional educational experiences. They provide us with a basis for ongoing assessment to continuously improve teaching and learning.

1. Learn and integrate - Through independent learning and collaborative study, attain, use, and develop knowledge in the arts, humanities, sciences, and social sciences, with disciplinary specialization and the ability to integrate information across disciplines.
2. Think and create - Use multiple thinking strategies to examine real-world issues, explore creative avenues of expression, solve problems, and make consequential decisions.
3. Communicate - Acquire, articulate, create and convey intended meaning using verbal and non-verbal methods of communication that demonstrate respect and understanding in a complex society.
4. Clarify purpose and perspective - Explore one's life purpose and meaning through transformational experiences that foster an understanding of self, relationships, and diverse global perspectives.
5. Practice citizenship - Apply principles of ethical leadership, collaborative engagement, socially responsible behavior, respect for diversity in an interdependent world, and a service-oriented commitment to advance and sustain local and global communities.