

UNIVERSITY OF WEST GEORGIA
MUSC 2600/4600/5600 (O/P): APPLIED TUBA/EUPHONIUM, FALL 2018

Instructor: Dr. Cale Self

Office: HUM 339

Office Hours: Posted on door (in green) or by appointment

Telephone: 678-839-6268 (Office), 432-352-4000 (cell)

Email: tself@westga.edu

Course Description: Applied lessons in euphonium or tuba for music majors and minors as a principal or secondary instrument. Instruction will cover all facets of musical preparation and performance.

Course Objectives:

- Sustained and continued improvement from week to week in the areas of tone production, technical facility, flexibility, articulation, breathing/endurance, and phrasing
- To develop of an understanding of the composer, style period, and characteristics of all repertoire studied
- To develop an evolving knowledge of the language of music and artistic interpretation
- To develop an active interest in the craft of playing the euphonium or tuba
- At least one (1) public performance in masterclass or recital settings
- To utilize feedback loops (via personal recordings/practice journal) into daily process

Required Texts:

- Rochut/Bordogni: Melodious Etudes for Trombone, vol. 1 (euphonium)
- Pilafian/Sheridan: The Brass Gym (all – instrument specific texts)
- Fink: Tenor Clef Studies (euphonium)
- Blazeovich: 70 Advanced Etudes, vol. 1 (tuba)
- Clarke: Technical Studies (both – any edition is acceptable)
- Grigoriev: 24 Studies for Bass Trombone (euphonium)
- Bordogni: Bel Canto Studies (tuba)
- Bellson/Breines: Modern Reading Text (both)

Recommended Texts:

- Voxman (Rubank): Selected Studies for Baritone (euphonium)
- Blazeovich: Clef Studies (euphonium)
- Pilafian/Sheridan: The Breathing Gym (both – book & DVD)
- Arban: Famous Method (both – any edition is acceptable)
- Kopprasch: 60 Selected Studies (tuba)
- Tyrell: 40 Advanced Studies for Trombone (euphonium)
- Snedecor: Low Etudes for Tuba (tuba)

Other Recommended Materials:

- A battery operated metronome or metronome app
- A digital tuner (or tuner app) will help you familiarize yourself with your instrument.
- A digital recording device to record yourself as often as possible (most smartphones come with voice/video recorder apps preloaded). The tape never lies and will force you to become a more critical listener of your own performances.

Course Requirements and Grading:

Attendance and participation at lessons is required. If missing a lesson becomes unavoidable, you must notify me as early as possible in order for it to be excused. I am happy to make up lessons missed for legitimate reasons at a convenient time for both of us. Missing a lesson unexcused will result in a grade of F for that lesson. I will always make up lessons that I am forced to miss for personal or professional commitments. As music major, it is expected that you will practice AT LEAST 90 minutes per day (this does not include rehearsals or warm-up class). It is recommended that you break that up into three 30-minute sessions per day, with at least one of those occurring before your first ensemble rehearsal of the day. Six 15-20 minute sessions per day is highly recommended.

Each student will have one one-hour lesson per week. Lessons will cover both the fundamental and technical aspects of playing the instrument as well as appropriate literature and repertoire. Fundamentals and etudes/excerpts/solo repertoire difficulty will be based on both the student's applied level (2600/4600/5600) and the individual students' ability level and progression. *You should prepare assigned material as if you were performing it publicly at that time.* Lessons will be graded. To remove any ambiguity from the grading of lessons, consider the following:

- **A lesson will be given a grade of A** if it is obvious that you have prepared the music for the lesson. You are playing the material technically well and it is apparent that you have put a good deal of thought into the artistic interpretation of the assignment. You exhibit an understanding of the material and can perform it at a near-performance level. Repeated material from the previous lesson has been accomplished and any problems solved.
- **A lesson will be given a grade of B** if it is obvious you have prepared the music for the lesson. You are playing the material fairly well, but still have technical issues that need to be worked out. You show signs of the beginnings of artistic interpretation, but the piece still needs to be thought out more. You know that you could play this better. Repeated material from the previous lesson shows improvement but has not been completely accomplished.
- **A lesson will be given a grade of C** if it is not obvious that you have adequately prepared for the lesson. You cannot play the music without hesitations. Notes are frequently missed. Your performance is void of artistic interpretation and expression. You show signs of understanding the material, but cannot execute these ideas through your instrument. Repeated material from the previous lesson shows little to no improvement.
- **A lesson will be given a grade of D** if it is obvious that you have not prepared the assignments, yet somehow you are struggling through it and improving during the course of the lesson. You don't know how things should sound. You have ignored key signatures, missed notes, and may be embarrassed by your performance. Repeated material from the previous lesson shows no improvement whatsoever.
- **A lesson will be given a grade of F** if you didn't show up, or it is obvious that you have not prepared for the lesson and no amount of struggling can improve your performance. You are wasting my time and your own time in the studio.

All music majors and minors are required to play a jury at the conclusion of each semester of study. Your jury performance will count as TWO lesson grades. At the end of the semester, I will throw out your lowest grade (unless it is your jury grade) and average the remaining grades to achieve your final grade in the course. Additionally, each student is required to perform in one of the MUSC 1000 recital hours once per academic year (performance majors once per semester). The opportunities this fall are 9/24, 10/15, 11/12, and 11/26. Studio class performances DO NOT satisfy this requirement. Students enrolled in applied music are required to attend all MUSC 1000 studio classes. Those dates are 8/27, 9/17, 10/29, and 12/3. Failure to attend all four studio classes will result in one lesson grade of F being added to your semester total.

Tune of the Week:

Each student will be required to critically listen to the following fourteen pieces this semester. Following your listening, you are required to write a critique of the performance you heard and the work itself. What did you like about it? What didn't you like? This is purely an opinion/observation-based assignment. Your critique doesn't necessarily need to be scholarly, but it does need to be intelligent, well thought-out, and follow the basic rules of grammar and punctuation. Be sure to include recording details such as orchestra/band, conductor, and any soloists in your writing. Try to avoid "blow-by-blow" style commentary, such as "now the violins are playing the melody while the low brass play something loud. Now the clarinets have the melody. This sounds like what the violins just did." Critiques should be no less than one and no more than two pages in length. Please include the recording details (ensemble/conductor/live or not) in each assignment. Want to take this assignment to the next level? Listen to a different recording of each week's ToW piece every day!

ToW assignments are due prior to your lesson each week. If you show up to your lesson without having turned in your ToW, your lesson grade for that week will be lowered by a full letter. 2600-level applied students get two "mulligans" during the course of the semester (4600 students get one; 5600 zero) but it is **highly recommended** that they not be used. As a student of music, *listening is half of your education*. The purpose of this assignment is to get you incorporating listening to great music performed by great musicians into your daily routine. Listening critically is just as important as what you do behind the horn! Please submit completed assignments (in MS Word compatible file format) via email to tcself@westga.edu.

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| Week: 2 | Wagner: Overture to <i>The Flying Dutchman</i> |
| 3 | Barber: Essay No. 2 for Orchestra |
| 4 | Hanson: Chorale and Alleluia |
| 5 | Nielsen: Symphony No. 4 "Inextinguishable" |
| 6 | Bernstein: Symphony No. 1 "Jeremiah" |
| 7 | Harris: Symphony No. 3 |
| 8 | Vaughan-Williams: Toccata Marziale |
| 9 | Bach: St. Matthew's Passion |
| 10 | Copland: Clarinet Concerto |
| 11 | Mahler: Symphony No. 5 |
| 12 | Milhaud: Suite Française |
| 13 | Bernstein: Suite from <i>On the Waterfront</i> |
| 14 | Stravinsky: Rite of Spring |
| 15 | Reed: La Fiesta Mexicana |

UWG Common Syllabi Language:

<http://www.westga.edu/uwgsyllabuspolicies/>

Important Dates:

Monday Evenings 8-10pm: Tuba/Brass Ensemble (all are expected to play unless cleared with me)

September 3: Labor Day (no classes); October 4-5: Fall Break (no classes)

November 19-23: Thanksgiving Break (no classes)