UNIVERSITY OF WEST GEORGIA

MUSC 4600 (N,O,P): APPLIED TROMBONE/TUBA/EUPHONIUM, SPRING 2013

Instructor: Dr. Cale Self
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Course Description: Applied lessons in all low brass instruments (trombone, euphonium, and tuba) for music majors and minors as a principal or secondary instrument. Instruction will cover all facets of musical preparation and performance. Four semesters of lower-level applied music (MUSC 2600) and a successful level change are required for enrollment.

Course Objectives:

• Sustained and continued improvement from week to week in the areas of tone production, technical facility, flexibility, breath control, articulation, 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 trombone, euphonium, or tuba.
• At least two (2) public performances in masterclass or recital settings.

Required Texts:

• Rochut/Bordogni: Melodious Etudes for Trombone, vol. 1 (all)
• Pilafian/Sheridan: The Brass Gym (all – instrument specific texts)
• Fink: Tenor Clef Studies (trombone & euphonium)
• Blazevich: Clef Studies (trombone & euphonium)
• Blazevich: 70 Advanced Etudes, vol. 1 (tuba & euphonium)
• Clarke: Technical Studies (all – any edition is acceptable)
• Grigoriev: 24 Studies for Bass Trombone (trombone & euphonium)
• Bellson/Breines: Modern Reading Text (all)
• Snedecor: Low Etudes for Tuba (tuba)

Recommended Texts:

• Voxman (Rubank): Selected Studies for Trombone (trombone)
• Voxman (Rubank): Selected Studies for Baritone (euphonium)
• Remington: Warm-Up Studies (all)
• Pilafian/Sheridan: The Breathing Gym (all – book & DVD)
• Arban: Famous Method (all – any edition is acceptable)
• Fink: Alto Clef Studies (trombone)
• Kopprasch: 60 Selected Studies (tuba & euphonium)
• Pottag and Andraud: 335 Selected Melodious, Progressive, and Technical Studies for French Horn (tuba & euphonium)
• Tyrell: 40 Advanced Studies for Trombone (trombone)

I realize that you may be through with some of these materials and that this is a long list. I will make additional assignments as needed, but everyone should have this basic library of books – you will use them
for many years to come! The following companies have a good stock of brass music and don’t take forever to get it to you:

- Just For Brass, www.justforbrass.com
- Tuba-Euphonium Press: www.tubaephoniumpress.com

Other Recommended Materials:

- A battery operated metronome or metronome app. Doesn’t need to be top of the line, but make sure you can set it to any tempo, not just increments of three or four.
- A digital tuner (or tuner app) will help you familiarize yourself with your instrument and its particular intricacies as well as making you a better ensemble player.
- A digital recording device to record yourself as often as possible (most smartphones come with a voice recorder app 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, I must have at least 24 hours prior notice to excuse you. 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 week. Two unexcused missed lessons during the course of the semester will result in a failing final grade. I will always make up lessons that I am forced to miss for personal or professional commitments.

Each student will have two 30-minute lessons per week. Your first lesson will cover the fundamental aspects of playing your instrument, focusing on technique (scales, lip slurs, articulation, rhythmic reading, etc.). The second will cover repertoire (solo and possibly band/orchestral) and etudes. You will be given assignments each week in both lessons. You should prepare them as if you were performing them publicly at that time.

Both 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. I am more than happy to speak with you individually about your lesson grades at any time and for any reason. Additionally, each student is required to perform in one of the MUSC 1000 recital hours. Those opportunities are on 1/14, 2/11, 2/25, and 4/8.

Students enrolled in applied lessons are strongly encouraged to attend the daily brass warm-up class which will be held in the Band Room at 8:00AM Tuesday – Friday. This is a not a requirement and no credit may be obtained by attending. The class will consist of stretching, breathing, buzzing, and fundamentals to help build a strong foundation for your daily routine. I will not be able to attend on some Tuesdays and Thursdays due to faculty meetings but hope to be there as much as possible.

Tune of the Week:

Each student will be required to listen all fourteen tunes 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. Critiques should be no less than one and no more than two pages in length. If you have to ask if that’s double-spaced or not, you should probably write more.

At least half of your ToW assignments must be turned in by the conclusion of spring break. The rest may be turned in at any time prior to the last day of final exams. In order to keep you from having to complete one giant assignment late in the semester, suggested due dates have been provided. Failure to complete all fourteen of these assignments will result in the lowering of your final grade by one letter grade, no questions asked. It is essential that you stay on top of this assignment. Please submit completed assignments via email (tcself@westga.edu).

• Wagner: Overture to “The Flying Dutchman” (1/14)
• Barber: Essay No. 2 for Orchestra (1/21)
• Hanson: Chorale and Alleluia (1/28)
• Nielsen: Symphony No. 4 (2/4)
• Copland: Concerto for Clarinet (2/11)
• Harris: Symphony No. 3 (2/18)
• Vaughan-Williams: Toccata Marziale (2/25)
• Bach: St. Matthew’s Passion (3/4)
• Bernstein: Symphony No. 1 “Jeremiah” (3/11)
• Mahler: Symphony No. 5 (3/18)
• Milhaud: Suite Français (3/25)
• P.D.Q. Bach: Grand Serenade for an Awful Lot of Winds and Percussion (4/1)
• Stravinsky: The Rite of Spring (4/8)
• Reed: La Fiesta Mexicana (4/15)