

UNIVERSITY OF WEST GEORGIA
MUSC 4600 (O/P): APPLIED TUBA/EUPHONIUM, SPRING 2016

Instructor: Dr. Cale Self

Office: HUM 339

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

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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 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 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).

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. *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. The opportunities this spring are 2/8, 3/7, 4/4 and 4/11. Studio class performances DO NOT satisfy this requirement.

Tune of the Week:

Each student will be required to listen to all fourteen (14) of the following 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. This sounds like what the violins just did." Critiques should be no less than one and no more than two pages in length.

ToW assignments are due each week prior to your lesson and will serve as your "ticket" to have that lesson. If your ToW assignment for that week is not completed, you will not be given that lesson, will receive a grade of 'F' for that lesson, and will be unable to make up that lesson. Lower-level applied students get two "mulligans" during the course of the semester, but it is **highly recommended** that they not be used. As a student of music, *listening is at least half of your education*. The purpose of this assignment is to get you incorporating listening to great music by great musicians into your daily routine. Listening is just as important as what you do behind the horn! Please submit completed assignments (in MS Word compatible file format) via email to tcsself@westga.edu.

- Week: 1 Grainger: The Power of Rome and the Christian Heart
 2 Schoenberg: Verklärte Nacht
 3 Beethoven: Symphony No. 6 (5 movements)
 4 Mozart: Symphony No. 38 (4 movements)
 5 Adams: Short Ride in a Fast Machine
 6 Bach: The Art of the Fugue (14 fugues; 4 canons)
 7 Giannini: Variations and Fugue
 8 Stravinsky: Symphony in C (4 movements)
 9 Sibelius: Symphony No. 5 (3 movements)
 10 Mahler: Symphony No. 9 (4 movements)
 11 Nixon: Fiesta del Pacifico
 12 Mendelssohn: Symphony No. 5 'Reformation' (4 movements)
 13 Ives: Old Home Days Suite (5 movements)
 14 Colgrass: Arctic Dreams

myMuse.com:

Each student will be required to create a profile on this new and exclusive creative connections network for artists. This is a quick, painless process, and will be something that you continue to use throughout your career to communicate with and solicit collaborations with fellow artists.

Important Dates:

January 28-30: GMEA In-Service Conference in Athens (no lessons)

March 14-18: Spring Break (no lessons)

May 30-June 4: ITEA Conference at the University of Tennessee in Knoxville