



Applied Tuba and Euphonium: MVB 1414/1415/2424/2425/3434/3435/4444/4445

Spring 2017 Syllabus

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Office hours by appointment only | Studio Class Mondays (6th period) and Fridays (5th period)

Objective:

Regardless of your degree program, our goal is to advance your musicianship as much as possible during our short time together. Topics include (but are not limited to): musical expression, mental concept of music, pedagogy, practice and performance strategies, injury prevention, and correct and relaxed execution.

Lessons:

Attendance at weekly lessons is required. We will schedule a regular meeting time during the first week of classes. If you need to miss a lesson, please do your best to give me 24 hours' notice. I am happy to make up lessons that were missed for legitimate reasons at a time that is convenient for both of us. I will always try to make up lessons that I am forced to miss due to outside professional and personal commitments. Not showing up for a lesson will result in a failing grade for that week and missing three lessons during the semester will result in a failing final grade. See "Grading" for more info on how lessons are graded.

Studio class:

Studio class meets Mondays during 6th period in MUB 146 and on Fridays during 5th period in MUB 121. Studio class time will be used for a variety of purposes including group activities, solo performances, and tuba-euphonium ensemble rehearsal. Please always bring your instrument to class unless instructed otherwise. To receive the benefits of studio class, students should be as fully present as possible – therefore, cell phones and other electronics are not allowed in class. Using an electronic device during studio class will result in a letter grade deduction from your lesson that week.

Attendance at studio class is mandatory. As with lessons, if you need to miss class for a legitimate reason, please do your best to let me know at least 24 hours in advance. An unexcused absence will result in a dropped letter grade on your final grade in lessons. Missing three or more studio classes will result in a failing grade in lessons.

Studio class time will be dedicated to solo performances in the brass area during the last 4 weeks of classes. Everyone still needs to attend studio class during this time. Performers are TBD.

Communication:

Questions for me can be sent via e-mail or Facebook. Please only text or call in urgent situations.

Professionalism in all interactions (including online) is expected always. E-mails warranting a response need to be answered within 48 hours. E-mails should be formatted professionally, with an appropriate salutation, message, and signature.

If you are reading this syllabus, you should have been added to the UF Tuba/Euph Studio Spring '17 Facebook page. This page is how I will disseminate most announcements to the studio. This page will also serve as a place for studio members to interact and post items of interest. Make sure that you have notifications for this group turned on so that you will know when something has been posted.

Required texts:

Tuba: Arban *Complete Method* (Wes Jacobs edition), Bordogni *Vocalises* (any edition), Blazevich *Advanced Etudes* vol. I & II (available for free on IMSLP), Brad Edwards *Lip Slurs*, Snedecor *Low Etudes*, Michael Davis *15 Minute Warm-Up* or *20-Minute Warm-Up* (new addition!)

Euphonium: Arban *Complete Method* (Bowman/Alessi or an older trombone edition), Rochut *Melodious Etudes* (any edition), Blazevich vol. I & II (available for free on IMSLP), Brad Edwards *Lip Slurs*, Voxman/Rubank *Selected Studies for Baritone*, Michael Davis *15 Minute Warm-Up* or *20-Minute Warm-Up* (new addition!)

These books will last you your entire college career and beyond. Students are expected to have all required texts by the end of the third week of school. Other books and solos will be assigned on an individual basis.

Recommended texts:

Song & Wind (Frederiksen), *The Inner Game of Music* (Green), *Musician's Way* (Klickstein)

Required equipment:

A clean instrument and mouthpiece in working condition, metronome/tuner (with drone capability), recording device (i.e. Zoom H2 or similar), a good set of speakers/headphones with which to listen to music, mouthpiece brush and snake (for cleaning)

Juries and recitals:

During exam week, the student will perform before a panel of three or more faculty members. Students will sign up for a jury time the week before. Prior to the jury, we will choose a list of repertoire from which the panel can select items. In addition to the materials chosen for the jury, students will also be expected to demonstrate scale competency. The jury panel will choose scales at random.

Scale requirements:

Freshmen: all major scales and arpeggios, 2 octave minimum/3 octaves where possible and natural minor scales, 2 octaves

Sophomores: all major scales 2 octave minimum/3 octaves where possible and all minor (natural, harmonic, and melodic) scales and arpeggios, 2 octave minimum/3 octaves where possible

Sophomores: Undergraduate music majors will need to pass a Pre-Professional Jury (PPJ) at the end of the Sophomore year to qualify for entry into upper (3000) level study. For the PPJ, students will prepare a solo work along with a short presentation (5 minutes or less) about the work and the composer. The presentation should address musical elements such as style and form as well as historical or biographical information about the composer. The panel reserves the right to ask follow-up questions.

A Junior/Senior recital replaces the jury requirement for that semester. Failure to appear at a jury or recital (even though a recital is a separate course number) will result in a failing grade in lessons. See "Grading" for how juries factor into final grades.

Piano accompanists:

If you will be performing something that has piano accompaniment for a recital or jury, you are required to have an accompanist. To guarantee you will have an accompanist at your jury this semester, book someone by Spring Break. Those with recitals should book someone at least 2 months in advance of the recital date.

For juries, you will need to schedule at least one piano coaching session with me; for recitals, you will need at least two piano coaching sessions with me. However, these should not serve as your only meeting times with your pianist. Piano coaching sessions can be during your lesson time if it works for your accompanist or they can be at another time.

Concerts and recitals:

UF Brass Festival: February 4-5. We may or may not be performing, but students should plan to attend.

SERTEC, University of Alabama: March 9-11 (performance time TBD). Details on performance time, funding, and travel to/from SERTEC will be announced as soon as they are available.

Studio members also need to attend the recitals of their fellow studio members (all in MUB 101):

Alex Buck, tuba: March 18th, 2017, 7:30PM

Rachel Stern, tuba: April 1st, 2017, 5:30PM

Brian Burwell, euphonium: April 1st, 2017, 7:30PM

Tune of the Week:

Tune of the Week (TOW) is a weekly listening assignment. See Appendix A at the end of the syllabus.

Grading:

I am more interested in seeing you grow as a musician and try your best each week than I am in anything else. 100% of your grade will be an average of weekly lessons throughout the semester. Assignments will differ between individuals, but everyone should treat each lesson as a mini-performance.

Here's a guide to help understand how each lesson will be graded:

A lesson will be given the grade of A if:

It is obvious that the music for the lesson has been prepared. Technical execution and artistic intent are clear, and the music is presented at performance or near-performance level. Repeated material from the prior lesson has been more or less solved.

A lesson will be given the grade of B if:

It is evident that the music for the lesson has been prepared. Signs of artistic interpretation and comfortable execution are there, but one or both areas still need(s) more development. Repeated material from the prior lesson shows improvement.

A lesson will be given the grade of C if:

It is not obvious that the music for the lesson has been prepared. Hesitation occurs while playing through material, and notes are missed. Artistic concept of the music is absent or only slightly developed. Signs of understanding the material are there, but they cannot be executed through the instrument. Repeated material from the prior lesson shows a little (but not a lot of) improvement.

A lesson will be given the grade of D if:

It is obvious that the music for the lesson has not been prepared. Missed notes, key signatures, rhythms, etc. are common. Through struggle, some improvement can still be made during the lesson. Repeated material from the prior lesson shows no improvement.

A lesson will be given the grade of E if:

There is no one in my studio to teach during your lesson time, or, it is obvious that the lesson material has not been prepared and no amount of struggling can improve the performance during our short time together, and/or the assigned material was not brought to the lesson.

Juries count as two lessons and will be averaged into the rest of your lesson grades. At the end of the semester, I will drop your lowest lesson grade and take the average of everything left. After that, I will deduct letter grades (if necessary) for unexcused absences and/or failing to complete all Tune of the Week assignments.

A note on practicing

Your abilities to attend college and make music are opportunities denied to many. Our lives can be incredibly busy, so I welcome you to treat your practice time as a gift, and as time away from the hustle and bustle of everything else being thrown at you from the outside world. If you become distracted, that is OK – just take a breath, notice which thoughts are distracting you without judgment, and gently bring your awareness back to the practice room. You may have to do this many times, and that's OK.

If you practice regularly, mindfully, and efficiently (which I will help you with), you will improve steadily. Schedule your practice time just as you do your classes, and you will find that it is much easier to stay on track. Practicing in regular intervals is important because we are training our muscle memories and forming new neural pathways in our brains as we practice. However, scheduling rest is important as well. Practice *and* rest with purpose and you will find joy in your improvement!

Campus resources

U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352 392- 1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx> | 392-1575

University Police Department: 392-1111 or 9-1-1 for emergencies. <http://www.police.ufl.edu/>

Sexual Assault Recovery Services (SARS) Student Health Care Center: 392-1161

E-learning tech support: 352-392-4357 | Learningsupport@ufl.edu | <https://lss.at.ufl.edu/help.shtml>

Career Resource Center: 392-1601 | <http://www.crc.ufl.edu/>

Library Support: <http://cms.uflib.ufl.edu/ask>

Students with disabilities

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Academic honesty policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code <http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/> specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor of this class.

University attendance policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Course evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/>

Appendix A: Tune of the Week (TOW) assignment details

Knowledge of repertoire and critical listening are crucial parts of being a musician. For this assignment, you will listen to a piece of music and write about what you liked/disliked about the piece and performance. Avoid giving a play-by-play – I want to hear your personal thoughts about the piece. One double-spaced page of text is sufficient for this assignment. The writing style does not have to be academic; however, please take care to double-check grammar and spelling and avoid being overly colloquial. Additionally, please make sure to use musically appropriate terms. A common mistake is referring to the wrong era – in Western art music, “Classical” means a fairly specific timeframe and group of composers (“Classical” often refers to all choral/orchestral/band/opera/etc. when speaking to non-musicians – consider using “Western art music” to replace this colloquialism).

You can access recordings via Naxos, Spotify, or hard copy CD. Avoid using YouTube (low sound quality and too many amateur ensembles). Listen to professional recordings only.

IMPORTANT: To receive the full benefits of this assignment, allow yourself to be fully present while listening. Eliminate all distractions from your environment (phone, social media, TV, other noise, etc.) and avoid completing other tasks (homework, household chores, etc.) during your listening experience. Focus your mind on how the music makes you feel or think and why that may be. If you get distracted, that’s OK – just noticed that you’ve become distracted and gently direct your focus back to the music. You may have to do this many times, and that’s OK, too.

- 1/9: The Planets – Holst (orchestra)
- 1/16: Symphony in B-flat – Hindemith (wind ensemble)
- 1/23: Pictures at an Exhibition – Mussorgsky/Ravel (orchestra)
- 1/30: Symphony No. 4 “West Point” – Gould (wind ensemble)
- 2/6: Ein Heldenleben – Strauss (orchestra)
- 2/13: La Fiesta Mexicana – Reed (wind ensemble)
- 2/20: Sinfonietta – Janacek (orchestra)
- 2/27: Symphony No. 3 – Giannini (wind ensemble)
- 3/13: Rite of Spring – Stravinsky (orchestra)
- 3/20: Symphony No. 3 “Circus Maximus” – Corigliano (wind ensemble)
- 4/10: Tuba or euphonium solo album of choice (see note below)
- 4/24: Jazz or fusion album of choice (avoid American songbook – see note below)

Tuba soloist suggestions: Gene Pokorny, Roger Bobo, Carol Jantsch, Velvet Brown, Oystein Baadsvik, Dan Perantoni, David Zerkel, Stephanie Frye, Matthew K. Brown, Patrick Sheridan

Euphonium soloist suggestions: Adam Frey, David Childs, Fernando Deddos, Brian Bowman, Steven Mead, Demondrae Thurman, Misa Mead, David Thornton, Sotaro Fukaishi

Jazz/fusion suggestions: Chick Corea, Pat Metheny, Howard Johnson, Wycliffe Gordon, John Coltrane, Miles Davis, Snarky Puppy, Bela Fleck, Herbie Hancock, Esperanza Spalding, Jaco Pastorius, Victor Wooten, Simon Shaheen/Qantara

Each assignment must be submitted by 11:59PM on the listed due date via Canvas.