

Tuba Euphonium Applied Lesson Syllabus SPRING 2011

Dr. Deanna Swoboda, Dalton 1418, deanna.swoboda@wmich.edu

*All tuba and euphonium students taking applied lessons with Dr. Swoboda are responsible for following the requirements contained within this syllabus.

Required Texts (everyone): **Brass Gym Method** (www.focus-on-music.com)
ITEA Membership (www.iteaonline.org)
Flow Studies for Euphonium or Tuba by David Vining
<http://www.mountainpeakmusic.com/Euphonium.asp>

Other texts:

AS ASSIGNED

Course Description

This course is comprised of a progressive sequence, including all levels of private applied study on the euphonium or tuba. Each student has the opportunity to develop the highest level of musical expression and technical proficiency on the euphonium or tuba of which he/she is capable. My job is to teach/coach every student as much about the performance of the instrument that the time we have together will permit. While I will strive to share with you all aspects of music performance including technique, tone production, tonguing, articulation, rhythm and phrasing, and sight-reading, my emphasis in teaching will be based on producing the most musical performance possible.

Course Objectives

Each student should be able to demonstrate:

- An evolving technical ability on the instrument.
- Knowledge and facilitation of all major and minor scales.
- An understanding of musical phrasing and artistic interpretation.
- A basic understanding of the language of music.
- The ability to evaluate performances critically and coherently.
- Take an active interest in their craft (reading about it, listening to recordings, attending related events, etc.)
- A concerted commitment toward improvement.

This is your opportunity to improve as significantly as possible according to the appropriate indicated curricular level or beyond (i.e. freshman, sophomore, junior, senior, major/minor level of study, graduate work). It is your responsibility to practice efficiently and effectively every day in order to complete the assignment given each week. CONSISTANT, FOCUSSED PRACTICE IS DIRECTLY RELATED TO IMPROVEMENT.

Midterm Exam

- Scales and Technical Skills Achievement

Final Exam

- Scale/arpeggio exam
- Perform your "two week piece" in a lesson
- Jury if required this semester
- Performance portfolio (include updated resume, all recital programs from the semester, goal review and projection statement)

Course Policies and Procedures

Attendance: Attendance is required for all scheduled lessons. In the event a lesson will be missed due to illness, unexpected emergency, or conflict with a university event, I ask that you notify me in advance of the lesson whenever possible. Lessons missed for legitimate reasons may be rescheduled within one week if scheduling permits. I will do my best to reschedule your lesson. Lessons missed due to ensemble tours or other musical events may be rescheduled at the discretion of the instructor. Not showing up for a lesson (and failing to contact me ahead of time) will result in a failing grade for that lesson. Three unexcused lessons during the course of the semester will result in a failing grade. Attendance is also required at all studio scheduled master classes and clinics, studio recital class, tuba/euphonium faculty recitals, guest artist and student degree recitals, and major ensemble concerts. All events will be posted on the Euphonium and Tuba Studio door.

Performance Opportunities

*Studio class - All tuba/euphonium majors will perform twice each semester. Studio class meets by-weekly.

*Participate in Tubafest

*Participate in Tuba-Euphonium Ensemble

*Jury - if required for the semester as stated in the brass area handout. In the event that a jury is required, the combined jury/lesson grade will constitute one half of the student's final semester's grade.

Grading Policy

Your semester grade will be figured using the following criteria:

- Lesson preparedness and attitude
- Your attendance and participation in all tuba/euphonium related events/classes
- Your performance portfolio turned in at the end of the semester with all of your concert programs, CD reviews, extra materials given by Swoboda, your lesson notes.
- Responsibility and Professionalism (attendance, timeliness, attitude)

Studio, Area, and Convocation

During studio meetings (see schedule below) you will often have the opportunity to perform for the studio. These sessions may also be in the form of a master class during which time Swoboda will present a related tuba euphonium subject of interest. Area meetings are scheduled approximately once a month (see schedule below, usually meets on Mondays at 1pm) during which time all of the brass students gather to hear selected brass student performances. Convocation takes place every Wed at 1pm in the recital hall. This is an opportunity to hear professional performances as well as selected student performances of very high caliber. Your care required, as a music student, to attend all of the above sessions.

APPLIED LESSON NOTEBOOK

Each student is expected to bring his/her practice journal (spiral notebook or three ring binder) to each lesson, with information pertaining to each practice day/week. I will make assignments in this book and you will use it to document your practice. Minimum practice requirement for majors other than a performance major is 2 hours per day or the amount of time it takes you to master your assignment for the next lesson. Performance majors should consider practicing 3 or more hours per day in order to compete on a national or international level.

Performance Folio

Each student will complete a portfolio each semester (continually adding each semester, each year, etc.). This will contain information about yourself and provide employers information to review you and your accomplishments. By the end of college you will have a working portfolio to use for job applications whether it be a teaching job or a playing job, or both. It will include a bio, photo, resume, sound clips/video clips of your playing/teaching/conducting, copies of your recital programs or concert programs, and a list of your performed repertoire.

Group Warm ups

Unless previously discussed with Professor Swoboda, all euphonium and tuba majors are expected to attend group warm up sessions Wednesday and Friday mornings 7-7:50am. This is an opportunity to learn from your peers in an informal setting and to begin each day as a performing musician.

Graduate Students

Graduate students will complete two projects assigned by Professor Swoboda.

1. Make a performance demo CD
2. Design a project that will be potentially publishable and/or useful to the tuba/euphonium community. This may be in the form of a document, a website, a recording or video project, arrangements/transcriptions, or writing for our instruments. This also might be a project for the beginning of your doctoral dissertation, if that is something you are considering.

Tuba Euphonium Ensemble

All euphonium and tuba majors are expected to participate in tuba Euphonium Ensemble. Student participation, in the way of attendance, performances, preparation, attitude, etc., is required as part of your studio grade. Rehearsals are weekly TBA.

Accompanists

Although you may be able to find a friend to accompany you without charge (make sure he/she is competent), you should expect to hire accompanists on a regular basis each semester. If your piece requires accompaniment, all performances in studio class, area recitals, most juries and hearings, and solo recitals require an accompanist. It is your responsibility to schedule rehearsals and coachings with your accompanist. Please refer to the list outside my door or ask me for assistance.

Competitions

Competitions are a great way to improve your musicianship and performance ability. It is also a nice goal to set for yourself. Falcone, MWRTEC 2011 (Central Michigan), Tubonium 2011, Military Band Auditions, Orchestra Auditions, WMU Concerto Competition are just a sampling of the possibilities.

ITEA Membership

All serious tuba/euphonium players are required to be a member of the **International Tuba Euphonium Association**. See www.iteaonline.org for more information. The benefits include receiving the ITEA Journal each month and access to all of the interesting tuba and euphonium information on the website. It is a great way to begin "networking" and getting to know more about your instrument. There is an International Conference every other year and a Regional Conference on the "in between" years.

Attending conferences is a great way to meet people in the tuba and euphonium business, hear new (and old) music, shop for tuba/euph related items and get inspired again!

Miscellaneous

- **ATTEND SUMMER WORKSHOPS/CAMPS** - I strongly encourage you to participate in an off-campus master class and/or a recognized performance festival each year of study ie (but not limited to): Sam Pilafian/Patrick Sheridan Summer Workshop, Rafeal Mendez Summer Workshop, Gene Porkorny Master Class, Henry Mancini Institute, ITEC.
- **TEACH PRIVATE STUDENTS** – Teaching is one of the best ways to assimilate the information you have been given and apply it. In addition to practicing, teaching is one of the best ways to improve your own skills as a player and person.
- **WORK AT A SUMMER BAND CAMP** – Contact your high school band director and ask if you can teach the low brass section. This is also a great way to begin teaching.

Academic Integrity

“You are responsible for making yourself aware of and understanding the policies and procedures in the Undergraduate and Graduate Catalogs that pertain to Academic Honesty. These policies include cheating, fabrication, falsification and forgery, multiple submission, plagiarism, complicity and computer misuse. The policies can be found at <http://catalog.wmich.edu> <http://www.wmich.edu/catalog> under Academic Policies, Student Rights and Responsibilities. If there is reason to believe you have been involved in academic dishonesty, you will be referred to the Office of Student Conduct. You will be given the opportunity to review the charge(s). If you believe you are not responsible, you will have the opportunity for a hearing. You should consult with your instructor if you are uncertain about an issue of academic honesty prior to the submission of an assignment or test.”