

**ETSU Tuba & Euphonium Ensemble**  
Brass Choir (MUSC 1211-003)  
Fall 2022  
MW 9:20-10:15AM (Mathes 107)

**Instructor:** Dr. Steph Frye-Clark  
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**Office Hours:** By appointment

The purpose of this course is to increase each student's musicianship and enjoyment of performance on their instrument through the study of literature especially composed and arranged for this unique ensemble. Emphasis will be given to intonation, rhythmic accuracy, dynamics, style and overall ensemble playing. Grading will be based on individual musical progress and contributions toward the performance goals of the entire ensemble.

This course should be both fun and serious study. I will make every effort to accommodate individual student requests for programming both in rehearsal and performance as long as those requests help the entire ensemble reach its performance goals. Please feel free to discuss any individual concerns with me to include individual part preparation and requests for programming.

**Course Objectives**

- To develop the areas mentioned above at a rate consistent.
- To gain experience playing in a setting with one or two people on a part.
- To develop active listening skills in an ensemble setting
- To develop comfort and consistency in performing

**Required Materials**

- A working instrument with mouthpiece
- Internet access
- Laptop or desktop computer
- Portable music stand
- Towel in a plastic bag
- Garageband or Audacity program (these are free!)
- All music will be provided

**Course Expectations**

You are responsible for preparing all assigned music for the ensemble. After a piece is handed out, all parts should be properly and completely prepared to the best of your ability before attending the next rehearsal. Since the class meets for less than two hours each week, you are expected to be prompt (this means early!) for all rehearsals and performances. Always be prepared with your music, a properly functioning instrument, and a professional attitude. You are responsible for making sure you are available for all rehearsals and concerts.

### **Attendance**

Attendance at all rehearsals and performances is mandatory, it is the majority of your course grade. Therefore you are expected to come to class regularly and on time. Any day you are late or absent please set up a time to talk to me. In the event a rehearsal or performance will be missed due to illness, unexpected emergency, or conflict with a university event, you should notify me in advance whenever possible.

\*\*\*If you are sick or not feeling well, or have been exposed to someone who has tested positive for COVID-19, PLEASE STAY HOME. You will not be penalized. We will figure out a way for you to make up the material.

### **Rehearsal Guidelines**

Please be a minimum of 5-minute *early* to every rehearsal. I expect everyone to be seated and warmed up by the start of class. Rehearsal repertoire will be emailed a week ahead. I expect that individual parts will be prepared to the best of each individual's ability ahead of rehearsal. Please let me know if you would like extra assistance with any of the music.

### **Performance Dates**

- Tuesday, November 1, 7:30PM - Combined Brass Ensembles Recital (Martin Center Grand Hall)
- TBD - Low Brass Ensembles Tour
- Monday, February 20, 7:30PM - Tuba & Euphonium Ensembles Recital (Martin Center Grand Hall)
- Thursday, April 20, 7:30PM - Combined Brass Ensembles Recital (Martin Center Grand Hall)

### **Grading**

Grades will be based on weekly attendance and responsibility and professionalism. Responsibility and professionalism will be based upon the responsibility of the student in punctuality, attitude, preparation, progress and instrument maintenance. If you ever have a question as to your grade status please come talk to me.

- Each unexcused rehearsal absence will result in a reduction of the final grade (i.e. A- to B+ or B to B-)
- Absences from any performance will result in failure of the course

### **Accommodations for Students with Disabilities**

Any student who feels he or she may need an accommodation based on the impact of a disability or temporary medical condition should visit Disability Services. Before accommodations may be put into place, students must provide appropriate documentation.

### **Diversity Statement**

I consider this classroom to be a place where you will be treated with respect, and I welcome individuals of all ages, backgrounds, beliefs, ethnicities, genders, gender identities, gender expressions, national origins, religious affiliations, sexual orientations, ability – and other visible and nonvisible differences. All members of this class are expected to contribute to a respectful, welcoming and inclusive environment for every other member of the class.

### **Safe Zone Syllabus Statement**

I am a member of a Safe Zone Ally community network and I am available to listen and support you in a safe and confidential manner. As a Safe Zone Ally, I can help you connect with resources on campus to

help you address issues you may face that interfere with your academic and social success on campus as it relates to issues surrounding sexual orientation and gender identity. My goal is to help you be successful and to maintain a safe and equitable campus.

**Preferred Name/Pronoun Syllabus Statement**

I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

## NASM

Below is a list of competencies provided by the National Association of Schools of Music (NASM). NASM is our accrediting agency at ETSU that verifies the quality of education that we offer to our students.

Faculty, for each class that you teach, please put a “X” in the left column if this competency is addressed in your class. In the right column, please list the assignment(s) that address this competency. Then, choose 1-3 assignments that best represent the synthesis of knowledge gained from your class and **highlight** those assignments. These assignments should address the highest levels of Bloom’s Taxonomy. Use this exercise to think of creative assignments that give your students choices to highlight their creativity.

Students, you will then upload your final graded highlighted assignment to your online portfolio. By graduation, your portfolio should have many assignments that address all of these competencies. My hope is that this portfolio represents the outstanding education you are receiving at ETSU and a tool to use for future job interviews and life endeavors.

Capstone assignments/projects/activities will be uploaded to the student’s portfolio that will show how each of these standards is being addressed. Through the portfolio, it should be evident that students have demonstrated achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

<b>General Competencies</b>		
<b>Addressed in this Class</b>	<b>NASM Standards</b>	<b>How is this standard being addressed? Capstone assignments should be highlighted.</b>
	The ability to think, speak, and write clearly and effectively.	
X	An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.	Students are expected to understand the background of the composer and pieces they are playing, as well as influential events in history during that time.
X	A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains. (ex. How are other subjects used in our classrooms—choir studies poetry, perhaps acoustics are studied in your class...)	<ul style="list-style-type: none"> <li>● In rehearsal the overtone series and pitch tendencies on brass instruments are discussed. Students are expected to understand how these function and react in regards to intonation.</li> <li>● Our main job as performers is to express something to whomever is listening, we discuss how to express emotion and meaning through playing.</li> </ul>

	Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.	
	The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.	
<b>Common Body of Knowledge and Skills for all BM Students</b>		
<b>Performance (for all BM students)</b>		
X	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.	Whether music education or music performance, tuba and euphonium players must learn to perform as a soloist, chamber musician, and in larger ensembles. Tuba & Euphonium Ensemble is a team effort where all players must be aware of others to create proper blend, balance, and a unified, in-tune sound. These are technical skills that we work on in every class.
X	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	The Tuba & Euphonium Ensemble performs transcriptions/arrangements from the Renaissance, Baroque, Classical, and Romantic periods to contemporary and modern original works and transcriptions/arrangements. The students gain an understanding that repertoire for these instruments expands outside of music written for the instruments.
X	The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.	The ensemble reads new music at least a couple times a semester, practicing sightreading skills.
X	Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.	All majors are given the opportunity to conduct the ensemble, whether for part of a rehearsal or on a concert.
	Keyboard competency.	

X	Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.	These skills are addressed in every rehearsal.
<b>Musicianship Skills and Analysis.</b>		
X	An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.	Although these skills are covered more thoroughly in theory and aural skills, the ensemble attempts to bring the students' knowledge of these skills to practice. The ensemble reinforces ear training skills (especially when 1-2 on a part), patterns in music, and analysis of the overall piece of music.
X	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.	For ensemble, these skills are mainly reflected in their performances. We will also analyze the music as necessary and find information about the composer to inform performance practice.
X	The ability to place music in historical, cultural, and stylistic contexts.	For every piece the ensemble plays, we research and discuss the composer and the piece's historical, cultural, and stylistic context.
<b>Composition/Improvisation</b>		
	Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.	

<b>History and Repertory</b>		
X	Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.	Ensemble reinforce the concepts learned in music history by discussing how the history of the tuba and euphonium fits into the greater picture. In addition the composers and pieces that students are learning are discussed from a historical context.
<b>Synthesis</b>		
X	While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.	Synthesis is what is presented at the concerts. The students combine skills from all of their music classes to give a performance that reflects their technical and emotional skills on their instrument.
<b>Results</b>		
	Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.	
X	Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.	The concept of professionalism is constantly discussed and practiced. Students are expected to be on time, prepared, organized, helpful, and kind. These elements are critical to “making it” in the field and as a result are frequently reviewed.
	Acquire the skills necessary to assist in the development and advancement of their careers, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.	

<b>Recommended General Competencies for all Professional Studies in Music</b>		
X	Develop teaching skills, particularly as related to their major area of study.	All majors are given podium time, expected to conduct portions or complete pieces on their own.
	Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.	
	Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.	
	Explore multidisciplinary issues that include music.	
X	Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.	In order to succeed on their instrument and in this ensemble students must practice outside of class. They have to use their own resources to learn their music independently.
X	Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.	In order to succeed on their instrument and in this ensemble students must practice outside of class. They have to use their own resources to learn their music independently.
	For performance majors in voice, the study and use of foreign languages and diction are essential.	
<b>Specifically for Education Majors (if addressed in performance classes, list as well.)</b>		
X	Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.	In every rehearsal I strive to lead through example by showing my personal commitment to the art of music and teaching music, and how important it is for all members of society.



X	The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.	In addition to the notes and rhythms, we are constantly working on the meaning behind the music, the direction of the musical line, and finding and expressing the musical message.
X	The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.	In every rehearsal I strive to lead through example by showing my personal commitment to the art of music and teaching music, and how important it is for all members of society. I teach by asking questions, I am constantly aiming to have the students figure out the solution instead of me just telling them.
	The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.	
	The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.	
	The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.	
	The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.	

<b>Music Competencies</b>		
X	<p><b>Conducting and Musical Leadership.</b> The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.</p>	<p>All majors are offered podium time, whether in a rehearsal and/or performance. They are expected to conduct part of all of a piece on their own.</p>
	<p><b>Arranging.</b> The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.</p>	
	<p><b>Functional Performance.</b> In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.</p>	
	<p><b>Analysis/History/Literature.</b> The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.</p>	

<b>General Music Teaching Skills</b>		
	Musicianship, vocal, and pedagogical skills sufficient to teach general music.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.	
	Laboratory and field experiences in teaching general music.	
	The ability to lead performance-based instruction.	
<b>Vocal/Choral Music</b>		
	Vocal and pedagogical skill sufficient to teach effective use of the voice.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.	
	Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.	
	Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.	
<b>Instrumental Music</b>		
	Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.	
X	Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.	All students are expected to perform in the Tuba & Euphonium Ensemble, giving them an experience different from solo performance or large band performance.

	Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.	
<b>Teaching Competencies</b>		
	Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.	
	An understanding of child growth and development and an understanding of principles of learning as they relate to music.	