

**ETSU Tuba & Euphonium Studio**  
Applied Winds-Level I/II/III (MUSC 1811/2911/3911)  
Fall 2022

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**Office Hours:** By appointment

Through weekly private lessons and studio/masterclass we will work to develop the highest level of musical expression as well as technical proficiency on the euphonium or tuba. We will focus on the following areas: breath support, tone production, embouchure, technical facility and accuracy, phrasing, musical interpretation, vibrato, control, note lengths, articulations, intonation, rhythm, expansion of dynamic range, stage presence, and knowledge of performance practices and performing skills. This will be accomplished alongside developing knowledge of the body of euphonium or tuba solo, chamber, wind ensemble (band), and orchestral repertoire.

### Course Objectives

- To continue developing the areas mentioned above at a rate consistent with or above the expectations of your applied lesson level
- To become familiar with standard repertoire of your instrument (solos, etude books, excerpts)
- To continue developing active listening and critiquing skills
- To continue developing comfort and consistency in performance

### Required Materials

- A working instrument with mouthpiece
- Portable music stand
- Towel in a plastic bag
- Garageband or Audacity program (these are free!)
- Music – etude books, solos, and excerpts as assigned (see end of syllabus for list of suggested texts and places to purchase)
- Tuner & Metronome - these can be phone apps!

\*\*\***HIGHLY RECOMMENDED** - high quality USB mic, see suggestions below. Please ask if you would like suggestions of where to purchase:

- \$50 or less - Blue Snowball
- \$100-150 -
  - Blue Yeti USB Multi-Pattern Electret Condenser Microphone
  - Rode NT-USB
  - Audio Technica AT2020 USB
- \$200+ - Apogee Mic Plus

### Course Expectations

You are responsible for preparing all assigned music (scales, etudes, solos, and/or excerpts) to the best of your ability for each weekly lesson. If a section or aspect of the music is proving difficult or frustrating I expect you to come into your lesson with specific questions.

Outside of your lesson and the weekly studio class I expect individual practice time (outside of ensembles) to equal a minimum of 10 hours/week, with a goal of 15 hours/week. The only practical way to improve on your instrument is consistent and smart practice.

There will be performance assignments and other assignments for studio class throughout the semester, I expect these to be completed by the given deadline. Studio class will also require you to be an engaged listener and provide constructive feedback for your colleagues. Be prepared to listen and respond.

### **Attendance**

Attendance is required for all scheduled lessons and masterclasses, it is a significant part of your course grade. Therefore you are expected to come to class regularly and on time. Students who frequently miss their lesson or class typically do poorly or fail. Any day you are late or absent please set up a time to talk to me.

In the event a lesson or masterclass will be missed due to illness, unexpected emergency, or conflict with a university event, you should notify me in advance whenever possible. Lessons missed for legitimate reasons may be rescheduled within one week if scheduling permits. Lessons missed due to ensemble tours or other musical events may be rescheduled at my discretion. I also expect attendance at ETSU faculty and student brass recitals, and announced faculty/guest artist recitals. You will be permitted one “freebie” absence from a required event, whether excused or unexcused.

- Individual Lessons – TBD, Mathes 210
- Masterclass – Tuesdays, 1:20-2:40PM, Mathes 107

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

### **Required Events - ALL brass related recitals**

See Google Doc: [Fall 2022 ETSU Brass Events](#)

\*Sunday, November 13, 5:00PM - Tuba & Euphonium Studio Recital (Martin Center Recital Hall)

Saturday, February 11 - Brass Day 2022

\*\*Make sure you are checking this regularly as dates will be added throughout the semester

### **Performance Requirements**

Each student is required to perform in the semester studio recital unless otherwise excused. This performance may take the form of a solo and/or chamber piece. In addition all students must perform an end of semester jury/final exam for members of the brass faculty unless performing junior/senior recital. Unexcused absence of a jury is automatic failure for the course. Jury music will be selected between the student and instructor. Attire should be representative of performance dress.

\*Brass Juries – Monday, December 5 (Martin Recital Hall)

### **Grading**

All students will receive a weekly grade for a minimum of 12 lessons. These grades will be based upon attendance in lessons and masterclass, preparation and progress, and responsibility and professionalism. Responsibility and professionalism will be based upon the responsibility of the student in obtaining necessary music, punctuality, attitude, preparation, and instrument maintenance. I keep track of these weekly grades, if you ever have a question as to what they are or are concerned about your grade at any point please come talk to me. In

addition to the weekly grades your final grade will also be affected by attendance at required events, utilization of your practice buddy, and your jury.

- Weekly grades - 80% (your weekly grades will be averaged and account for 80% of your final grade)
- Masterclass Assignments/Performances - 20%
- Event Attendance: one “freebie” event, after that your grade will drop half a letter for every subsequent event missed

### **Suggested Texts for Tuba**

Tyrell, Advanced Studies

Blazhevich, 70 Advanced Etudes, vol. 1

Rochut, Melodious Etudes for Trombone, book 1

Kopprasch, 60 Selected Studies

Snedecor, Low Etudes

Arban, Famous Method (Trumpet, Trombone, or Tuba editions)

### **Suggested Texts for Euphonium**

Rochut, Melodious Etudes for Trombone, book 1

Voxman (Rubank), Selected Studies for Baritone

Kopprasch, 60 Etudes for Trombone

Tyrell, 40 Progressive Studies for Trombone

Arban, Famous Method (Trumpet or Trombone)

### **Websites for purchasing music**

Hickey’s Music Service ([www.hickeys.com](http://www.hickeys.com))

TUBA Press ([www.iteaonline.org/community/TubaEuphoniumPress](http://www.iteaonline.org/community/TubaEuphoniumPress))

Just for Brass ([www.justforbrass.com](http://www.justforbrass.com))

### **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>
X	The ability to think, speak, and write clearly and effectively.	Students are asked weekly to reflect on their own playing in practice and performance, and also to reflect and comment constructively on the performance of the other students.
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.	<ul style="list-style-type: none"> <li>● 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.</li> <li>● In class and individual lessons we discuss what is happening in our bodies to produce the best possible sound on the instrument, understanding air flow and the diaphragm, oral cavity shape, and more.</li> </ul>

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 class and individual lessons the overtone series and pitch tendencies on brass instruments are discussed.</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. In lessons and masterclass students learn the skills necessary to express themselves artistically through their instrument, especially as soloists. These skills include how to create good tone, intonation, rhythmic integrity, and expansiveness of range.
X	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	<ul style="list-style-type: none"> <li>• Students are expected to have a familiarity of the total standard repertoire for their instrument, both works originally written for their instrument and transcriptions/arrangements.</li> <li>• Students are required to study and perform a solo from the standard repertoire of their instrument at least once a year in a studio recital, then to a greater degree for their junior and senior recital.</li> </ul>

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.	<ul style="list-style-type: none"> <li>• Students execute sightreading exercises at the end of numerous lessons throughout the semester.</li> <li>• A sightreading exercise is a required part of all students end of semester jury.</li> </ul>
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.	Every year all students are required to participate and perform as a member of an un-conducted chamber group. As a result, every student works on leadership and collaboration skills in rehearsals.
	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.	Growth in these areas occurs during the required chamber group participation that occurs in our weekly masterclass.
<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.	<ul style="list-style-type: none"> <li>• For at least two years of study students are required to learn and perform their major and minor scales and understand the theory behind them.</li> <li>• For all years of study students examine and breakdown key relationships and complex rhythmic patterns, implementing the skills they acquire in theory and aural skills to their instrument.</li> </ul>
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 applied lessons and masterclass, these skills are reflected in their recital performance. They are also reflected in masterclass where students are expected to actively listen and constructively comment on other students' performances.
X	The ability to place music in historical, cultural, and stylistic contexts.	For every solo and chamber piece a student studies, we research and discuss the composer and the piece's historical, cultural, and stylistic context.

<b>Composition/Improvisation</b>		
X	<p>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.</p>	<p>At least a few times a year students are required to improvise in our weekly masterclass. The improvisations may be based on looking at and responding to an image, a color, a story, or a sound.</p>
<b>History and Repertory</b>		
X	<p>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.</p>	<p>Applied lessons and masterclass 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.</p>
<b>Synthesis</b>		
X	<p>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.</p>	<p>Synthesis is what the students present in their performances in studio recitals and in their junior and senior recitals, which are the capstone projects. The students combine skills from all of their music classes to give a performance and write appropriate program notes that reflects their technical and emotional skills on their instrument.</p>



<b>Results</b>		
X	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.	A guest artist is brought in at least once every semester. Students are required to attend the guest artist's recital and then in the following class discuss what they did or did not like about the performance. Their opinions are expected to be backed up using musical language.
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.
X	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.	Through chamber music rehearsals, critique of other students performances, and constant verbal critique of their own performances, students learn how to communicate and lead. While excellence is always the goal, students also learn what it means to fail, and how to move through that failure gracefully while learning from the experience.
<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 students are required to give constructive criticism to their fellow students when listening in masterclass.
X	Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.	Students are required to attend all brass related recitals and events.
	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 class students must practice outside of class and lessons. They have to use the practice skills they learn in lessons and class 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 class students must practice outside of class and lessons. They have to use the practice skills they learn in lessons and class 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 lesson and class 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.
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 lesson and class 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>		
	<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.	

	<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.	
	<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.	
	<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.	
<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 as a soloist and in uncondacted chamber groups of varying sizes on our semesterly studio recitals.
	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.	

