Angelo State University Low-Brass Studio Syllabus

MUAP 1100 09Z
MUAP 1202 06Z
MUAP 3201 05Z
MUAP 3202 03Z

Spring 2018

Instructor: Dr. Matthew Shipes
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Email: mshipes@angelo.edu

Office Hours:

Mondays and Fridays 11:00 - 11:50
Wednesdays 12:00-12:50

Meeting Times:

Weekly Lessons - individually scheduled in room 215
Low-Brass Ensemble/Studio Class - Monday and Wednesday at 5:00 PM in Carr 134

Course Objectives

• Developing skills, techniques and competencies required of professionals in the field of music to perform and teach at the highest level.
• Learning how to self-assess and improve outside of the lesson/classroom
• Become excellent communicators through music - both by playing the instrument and by teaching
• Build a library of information, materials and equipment that will be used to move forward in the related career-field or education.

Learning Outcomes:

Students will:
• Develop a characteristic sound on their respective instrument
• Perform repertoire from a variety of styles and eras reflecting understanding of the material
• Master the technique required of the instrument, as shown through jury performance, scale memorization, and solo/etude/excerpt preparation

Required Materials:

Equipment:

• A professional model tuba, euphonium, trombone or bass-trombone in excellent working condition. This implies a 4-valve compensating euphonium, a full-size contrabass tuba (at
least 4/4 size) with at least 4-valves, a large-bore trombone with F attachment, or a large bore bass-trombone with 2 valves, produced by reputable, professional instrument manufactures. (e.g. Besson Sovereign or comparable for euphonium, Miraphone 186 or comparable for tuba, Bach 42B or comparable for trombone, Conn 112H/Holton TR181 or comparable for bass trombone) There are many options with purchasing instruments so be sure to educate and inform yourself before making any decisions. Ideally, students will work with me to determine what instrument will be the best fit. Some instruments are available to check out from the department.

- Metronome (or app)
- Tuner (or app)
- Recording Device - this can be as simple as an app for your phone, but I recommend a Zoom H2 for relatively inexpensive higher-quality recording

**Etude/Methods Books:**

Please do not purchase these materials until after our first lesson (unless you don’t mind spending extra money). While the books in the **required** section for each instrument will be used consistently over several semesters, individuals may require different materials based on their current level of playing.

**For Tuba:**

The following books are **required** for music majors
- Blazhevich, 70 Advanced Etudes vol. 1
- Bordogni, Complete Vocalises for Tuba (Wes Jacobs Encore Edition)
- Edwards, Simply Singing for Winds (Low Bass Clef)

The following books are either **recommended** or will be assigned individually:
- Bai Lin, Lip Flexibilities
- Fink, Studies in Legato for Bass Trombone
- Kopprasch, 60 Selected Studies for tuba
- Pilafian, The Brass Gym for Tuba
- Senon, Kaleidoscope for Tuba, Vol. 1
- Snedecor, Low Etudes for Tuba
- Milt Stevens, Scale and Arpeggio Routines (bass trombone and tuba)
- Tyrell, 40 Advanced Studies for BBb Bass

**For Euphonium:**

The following books are **required** for music majors
- Arban, Complete Method for Trombone or Euphonium (Bowman/Alessi edition)
- Edwards, Simply Singing for Winds (medium bass clef)
- Pottag and Andraud, 335 Selected Melodious, Technical Studies Book 1 for French Horn
- Rochut, Melodious Etudes for Trombone book 1

The following books are either **recommended** or will be assigned individually:
- Fink, Studies in Legato for Trombone
- Kopprasch, 60 Selected Studies for Trombone
• Mead, New Concert Studies for Euphonium Volumes 1 and 2
• Payne, Euphonium Excerpts
• Pilafian, The Brass Gym for Euphonium
• Milt Stevens, Scale and Arpeggio Routines (trombone, euphonium)
• Tyrell, 40 Progressive Studies for Trombone
• Voxman (Rubank) Selected Studies for Baritone

For Trombone:

The following books are required for music majors:
• Arban, Complete Method for Trombone or Euphonium (Bowman/Alessi edition)
• Rochut, Melodious Etudes for Trombone book 1
• Blazhevich, School for Trombone in Clefs (Kharlamov, Deryugin, Stare)
• Edwards, Simply Singing for Winds (medium bass clef)

The following books are either recommended or will be assigned individually:
• Fink, Studies in Legato for Trombone
• Kopprasch, 60 Selected Studies for Trombone
• Milt Stevens, Scale and Arpeggio Routines (trombone, euphonium)
• Tyrell, 40 Progressive Studies for Trombone
• Voxman (Rubank) Selected Studies for Trombone

For Bass Trombone:

The following books are required for music majors:
• Bordogni, 43 Bel Canto Studies for Bass Trombone
• Blazhevich, 70 Advanced Etudes vol. 1 (the tuba book)
• Edwards, Simply Singing for Winds (low bass clef)

The following books are either recommended or will be assigned individually:
• Fink, Studies in Legato for Bass Trombone
• Gillis, 20 Etudes for Bass Trombone
• Kopprasch, 60 Selected Studies for Tuba, ed. Jerry Young
• Ostrander, Basic Techniques for the Double Valve Bass Trombone
• Tyrell, 40 Advanced Studies

Required materials must be ordered immediately after our first lesson and brought to your lesson within 2 weeks of assignment. For ordering, I recommend amazon.com, justforbrass.com, or hickeys.com. Find the best prices. Individual solo repertoire will also be assigned in addition to the etude books listed above. Be prepared to spend an average of $50-100 each semester on books and solo materials. Some will be more, some will be less. You can use coupon code “SHIPES” at justforbrass.com for 10% off solo pieces (sheet music) only.

Failure to order assigned materials will lower your lesson grade. If it is a shipping issue, or the materials are backordered/out of print, then bring me your order receipt and notification that the item is delayed from the publisher. I will likely have spare copies of the music that you can use while waiting. Please come to me with any ordering issues, and I would be happy to help you find what you need ahead of time.
Criteria for Final Lesson Grade:

Weekly Lessons - 2/3 of Total

Scale Mid-Term - Pass/Fail (see below)
Attendance - (see below)
Departmental Recital Performance - (see below)

Jury Grade - 1/3 Of Total

Course Description:
Our goal with private lessons is two-fold, to become better instrumentalists and to become better musicians. In lessons, we will spend much of our time dealing with the mechanics of playing: articulation, scales, tone production, tonguing, phrasing, etc. All of us need to achieve technical mastery on our instruments in order to teach and perform effectively. Equally important is developing the musical side of our performance as well. Music is a communicative art form, and the music we make must serve a purpose, and tell a story beyond the notes and rhythms. Listening to music, both live and recorded, is vital to your development as a performer and teacher of music, and will help to form and refine both the technical and musical aspects of playing as much as your actual practice time.

Each week, you will be given assignments in several potential categories: etudes, solos, scales, fundamentals, and excerpts. These assignments will be personalized for each student, and a grade will be given each week based on your individualized progress.

Lesson Attendance Policy:
Attendance is mandatory at all scheduled lessons. Please try to give me 24 hours notice if you need to be absent. I am happy to make up lessons that are missed for legitimate reasons at a time that is convenient for both of us. You may miss one lesson without penalty. Not showing up for a second lesson will result in an F for that lesson (0%). Your third missed lesson will result in a maximum grade of B for the course. Each additional missed lesson will lower your grade by another letter. Of course, there is no penalty for lessons that are made up. I will always try to make up lessons that I need to miss due to professional or personal reasons.

Recital Attendance:
You are required to attend all low brass studio recitals, brass faculty recitals, brass guest artist recitals, wind ensemble and orchestra concerts. It is recommended that you attend as many other faculty, guest artist, and large-ensemble performances as you can.

Low Brass Ensemble/Studio Class:
Studio class is both an opportunity to teach and lead discussions concerning topics like practicing, audition preparation, or breathing to name a few, as well as an opportunity for us to perform for each other and offer constructive feedback. Low-brass ensemble will be a weekly rehearsal of chamber music for the instruments, and enables us to practice good musicianship and things like matching tuning, tone, and style in a more isolated setting than the large ensembles.
Required Events:
All Music-Majors are required to attend all departmental recitals, low brass student recitals, studio classes, low-brass ensemble rehearsals, brass faculty recitals, brass guest artist recitals, and band/orchestra concerts. Non-Majors (MUAP 1100) are not required but it is recommended you do. You are responsible for keeping track of required events! A schedule of required recitals and studio events will be posted on the brass studios board once the semester starts.

Attendance Grade:
You may miss one required studio event without penalty. Afterwards, each additional absence will count off half a letter grade (or 5%). It is your responsibility to let me know about University excused absences or other valid reasons for needing to miss.

Preparation:
You must practice regularly to be successful in applied lessons. At a minimum all music majors should warm-up and practice fundamentals for thirty minutes a day, and practice your assigned lesson materials for one hour each day. Everyone is different and this should serve as a general guideline. The amount we practice will inevitably fluctuate depending on what is going on in our lives each week. Be sure that your overall average does not fall below this amount (10.5 hours total per week).
Ideally, a B.M. major with specialization in Teacher Certification will practice at least two hours total every day, and a B.M. major with specialization in Applied Performance will practice at least three hours total every day. Keep in mind that just meeting the minimum practice amount does not guarantee that you will receive an A in lessons.

What to bring to your lesson:

• Your instrument!
• All assigned materials - including solos, etudes, etc.
• metronome
• tuner
• Lesson Assignment Sheet

Failure to bring any of these items will result in a lowered lesson grade (B if you earned an A, D if you earned a C, etc). Of course the lesson is an F or should be rescheduled if you do not have your instrument.

Weekly Lesson Grading Procedures:
You will be given assignments for each lesson. Here is a general guideline for grading:

A (90-100%) - It is obvious that you have prepared the music and fundamentals/exercises for the lesson. You have mastered the technique at your individual level and have given thought into the artistic interpretation of the assignment. You are treating the lesson as a performance so we can continue to refine your technique and interpretation efficiently.

B (80-89%) - You have prepared pretty well for the lesson. There are still several issues that have not been addressed from your assignment. You are making progress, but need to put more time into refining your technique and the artistic interpretation. You know you can do better!
C (70-79%) - You are not completing the assignment. You spent some time working through it but there are many technical errors or hesitations, and little or no artistic interpretation. You understand the material but cannot demonstrate it effectively.

D (50-69%) - You did not prepare the assignment at all, but come to the lesson on time and make some progress in person. You show little improvement from the previous week.

F (0-49%) - This lesson is either an unexcused absence or a complete waste of time. You either did not bring required materials (instrument, music, mouthpiece), or did not take the lesson seriously. It is obvious you did not prepare or practice at all this week.

Your grades are not a secret, I will be happy to address any questions you have about the grades you earn throughout the semester. While everyone is at a different level of playing, these general guidelines should hold true regardless of this level. When determining your final ‘weekly lesson’ grade, I will throw out your lowest lesson grade and average the rest.

Juries:

All music majors will perform a jury at the end of each semester. If the performance requires accompaniment, you must arrange to bring your accompanist to your lesson (or another mutually agreed upon time) at least two weeks before the jury. The jury will include solo repertoire, etudes, scales, or other assigned materials from throughout the semester. You must also fill out an Instrumental Applied Music Report (Jury Form) which can be found here: http://www.angelo.edu/dept/arts/music/current_students.php.

Sophomore Level:

After completing MUAP 1202/1102 following 2 contiguous semesters of 1000-level study, music majors must complete an examination in order to continue on to sophomore level applied lessons (MUAP 2101, 2201). The student will prepare one solo, and all major scales and arpeggios in 2 octaves, as well as sight reading. Solos will be performed with accompaniment if needed. All elements of this jury (solo repertoire, scales, sight reading) must be passed with a C or greater to move on. Otherwise, a subsequent semester of 1202/1102 must be taken.

Upper Division Study:

After Completing MUAP 2202/2102 following 2 contiguous semesters of 2000-level study, music majors must complete an examination in order to continue on to upper level applied lessons (MUAP 3201, 3101). The student will prepare solos from two contrasting genres, all major and harmonic minor scales and arpeggios in 2 octaves at listed tempos below, as well as sight reading and excerpts. Solos will be performed with accompaniment if needed. All elements of this jury (solo repertoire/excerpts, scales, sight reading) must be passed with a C or greater to move one. Otherwise, a subsequent semester of 2202/2102 must be taken.

Departmental Recitals:

All students will also prepare a work for the Departmental Student Recital once per semester (except first-semester Freshmen). This includes a work from the standard repertoire and be no more than seven minutes in length. You may perform your first semester if you wish. Failing to perform on this recital will lower your final grade for applied lessons by a letter.
If you are performing in public:

For all public performances (juries, solo recitals, recital hour performances, etc.) I must hear you rehearse with your accompanist at least **2 weeks** before the performance. We will preferably meet during your regular lesson time, but we can schedule another time that we are all available as well.

**Scale Mid-term Requirement:**

<table>
<thead>
<tr>
<th>Semester</th>
<th>Requirements</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>All Major Scales, 2 octaves, F to F chromatic Scale, 2 octaves</td>
<td>Eighth-notes at Quarter Note = 72</td>
</tr>
<tr>
<td>2</td>
<td>All Major Scales, 2 octaves, F to F chromatic Scale, 2 octaves&lt;br&gt;</td>
<td>Eighth-notes at Quarter Note = 72</td>
</tr>
<tr>
<td></td>
<td>All Natural Minor Scales, 2 octaves</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>All Major Scales, 2 octaves, F to F chromatic Scale, 2 octaves&lt;br&gt;</td>
<td>Eighth-notes at Quarter Note = 84</td>
</tr>
<tr>
<td></td>
<td>All Natural and Harmonic Minor Scales, 2 octaves</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>All Major Scales, 2 octaves, F to F chromatic Scale, 2 octaves&lt;br&gt;</td>
<td>Eighth-notes at Quarter Note = 84</td>
</tr>
<tr>
<td></td>
<td>All Natural, Harmonic, and Melodic Minor Scales, 2 octaves&lt;br&gt;</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>All Major Scales, 2 octaves, F to F chromatic Scale, 2 octaves&lt;br&gt;</td>
<td>Eighth-notes at Quarter Note = 92</td>
</tr>
<tr>
<td></td>
<td>All Natural, Harmonic, and Melodic Minor Scales, 2 octaves&lt;br&gt;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Whole Tone Scales</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>All Major Scales, 2 octaves, F to F chromatic Scale, 2 octaves&lt;br&gt;</td>
<td>Eighth-notes at Quarter Note = 96</td>
</tr>
<tr>
<td></td>
<td>All Natural, Harmonic, and Melodic Minor Scales, 2 octaves&lt;br&gt;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Whole Tone Scales</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Diminished Scales</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>All Major Scales, 2 octaves, F to F chromatic Scale, 2 octaves&lt;br&gt;</td>
<td>Eighth-notes at Quarter Note = 102</td>
</tr>
<tr>
<td></td>
<td>All Natural, Harmonic, and Melodic Minor Scales, 2 octaves&lt;br&gt;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Whole Tone Scales</td>
<td></td>
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<td></td>
<td>Diminished Scales</td>
<td></td>
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<tr>
<td></td>
<td>Blues Scales</td>
<td></td>
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<tr>
<td>8+</td>
<td>Same as above</td>
<td>Eighth-notes at Quarter Note = 108</td>
</tr>
</tbody>
</table>

All music majors will be required to complete scale exams during their assigned lesson times at the mid-term each semester. Scales are not only a great way to objectively judge one’s technical progress on their instrument, but also serve as basic building blocks of the music we play. Mastery of all scales is vital to really getting to know your instrument, as well as sight-reading effectively. Scale exams will be graded as pass/fail and will consist of the required scales for that semester of study (e.g. major scales in semester 1, natural minor in semester 2,
etc). Each individual scale will be “passed” if you play it without any mistakes at the assigned tempo. A miss will count as a “strike.” Three strikes on any scale will fail that scale test.

For the jury that semester, the requirements are the same but with arpeggios added as well.

**Accessibility:**

Persons with disabilities which may warrant academic accommodation must contact the Student Life Office, room 112 University Center, in order to request such accommodations prior to any accommodations being implemented. You are encouraged to make this request early in the semester so that appropriate arrangements can be made.

For information regarding ASU website accessibility see [http://www.angelo.edu/welcome/accessibility.php](http://www.angelo.edu/welcome/accessibility.php).

For information about disability accommodations see [https://www.angelo.edu/services/student_services/](https://www.angelo.edu/services/student_services/).

**Academic Integrity:**

Angelo State University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for understanding the Academic Honor Code. The ASU Academic Honor Code can be found at [http://www.angelo.edu/student-handbook/code-of-student-conduct/misconduct.php](http://www.angelo.edu/student-handbook/code-of-student-conduct/misconduct.php)

Please read the Honor Code to fully understand the importance of academic honesty and the range of sanctions for academic dishonesty.

**Religious Holy Day:**

A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

A student who is excused for a religious holy day may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily. "Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20.