



Studio Syllabus (MUAP x201/2) Spring 2021

Private study of [advanced] principles and techniques of brass performance

Requirements Overview

The student is expected to maintain the highest standards of musicianship at all times and develop an interest in continual improvement on the instrument. Students will receive one lesson per week; review of progress with further assignments will be made weekly. The student is expected to prepare the lesson material at a high level for each lesson. Daily practice is mandatory for high-level performance; practice rooms are available for use by students in the Carr Education-Fine Arts Building. The student is also encouraged to develop a consistent practice routine which includes all facets of performance as well as assignments from the instructor (see **Practicing** below). The student is required to obtain assigned materials needed for private instruction as well as procure other materials which would benefit overall musicianship and performance. Plan for financial commitments to pay for music, recordings, accompanist fees, equipment, and accessories, etc.

Objectives

- Developing specific skills, competencies, and points of view needed by professionals in the field most closely related to this course
- Developing creative capacities (inventing, designing, writing, **performing in art, music, drama, etc.**)
- Gain a broader understanding and appreciation of intellectual/cultural activity (**music, science, literature, etc.**)

Expected Outcomes

Upon mastering all private lesson and studio materials, the student should achieve the following:

- Demonstrable technical and analytical skills appropriate to professionals in the music field
Evaluated in weekly lesson and final jury
- Successful practice techniques and the knowledge to continue improvement
Evaluated in weekly lesson: practice charts
- Broader musical experience and expanded repertoire—explore various musical styles
Evaluated in weekly lesson and final jury
- Successful performance of fundamental techniques necessary for high-level performance (all must demonstrate good sound, intonation, articulation, range, and style)

These include:

Major and harmonic minor scales with arpeggios

*Evaluated in mid-term scale jury; end-of-term scale jury;
Skills Assessment Test*

Chromatic scale

Evaluated periodically in lessons and Skills Assessment Test

Articulation: Single, double, and triple tonguing

Evaluated periodically in lessons and Skills Assessment Test

Dexterity (e.g., Clarke Technical Studies)

Evaluated periodically in lessons and Skills Assessment Test

Transposition

Evaluated periodically in lessons and Skills Assessment Test

- Progress in ability to sight read

Evaluated periodically in lessons and Skills Assessment Test

Grading

Students are graded each week at the private lesson on level of preparation and performance.

Other factors involved with grading are:

- Attendance in weekly lessons
- Level of preparation of assigned material
- Level of participation/attendance in Studio Classes
- Regular completion of weekly Practice Chart
- Mid-term and end-of-term scale reviews
- Performance at student recitals
- Performance at Jury at end of semester

Note: weekly studio grades account for 2/3 of final grade; the remaining 1/3 from the faculty at the end-of-semester Jury. The student will be involved in regular self-evaluation as well. To receive a passing grade, the student must perform a jury at the end of the semester. *Maximum effort is expected for a maximum grade—don't expect a maximum grade for a minimum effort.*

Evaluation Criteria for all juries include:

- Tone *Characteristic of instrument; throughout entire range; good control throughout*
- Rhythm *Correct performance of rhythms; strict observance of pulse*
- Articulation *Correct observance of printed articulations; good coordination of fingers and tongue*
- Intonation *Perform in tune with self and accompaniment*
- Musicianship *Perform in manner appropriate to style/period; observance of dynamics; good phrasing*

Attendance

Attendance is required at private lessons and the Studio Classes. All excused absences must be cleared at least one day ahead with the permission of the instructor. Emergency situations will be taken into account and lessons missed by the emergency will be made up. Lessons missed by unexcused absence will not be made up. For a legitimate, excused reason for missing, verification will, in most cases, be required. Missed lessons will reflect negatively on the student's weekly grade; for each unexcused absence, the student's grade may drop one letter grade.

Practicing

The student should plan on practicing 2-3 two hours per day. Daily practice should at least consist of:

- Warm-up and daily routine
- Etudes (lyrical and technical)
- Solo and ensemble repertoire, jazz repertoire, orchestral repertoire
- Reading, sight reading, transposition
- Scales, arpeggios
- Studies on technique, articulation, flexibility, etc.

Studio Curriculum

A suggested course of study for one's entire studio curriculum is outlined in the CURRICULUM STUDY GUIDE. It lays out scale, etude, technique, and other ancillary studies necessary to successfully progress through an eight-semester college career. A list of required and suggested music is also given; see the LIST OF ETUDES/METHODS. Coordination of repertoire to be performed will be coordinated with the instructor. Finally, a list of ideal MINIMUM SCALE REQUIREMENTS provides a time frame in which a student should master all scales and arpeggios throughout a four-year course of study. Related areas of study are also offered which cover transposition, orchestral excerpts, jazz styles, improvisation, etc. Most of this material can be found on my website (www.angelo.edu/faculty/jirish)

Studio Class

A Studio Class will be held regularly. Attendance and participation in this class is mandatory for majors but encouraged for all. This affords an opportunity to work on aspects related to ensemble sections, perform before one's peers, and focus on skills unique to the instrument. A schedule of studio classes will be kept on the brass bulletin board and/or near my office; check my web site (STUDIO CALENDAR) for more information on studio class dates.

Schedule of Important Studio Events

A list of important events for all members of the studio will be furnished. Please refer to it often for information, dates, and times for master classes, recitals, concerts, and crucial studio deadlines. Vital details on the performances of guest artists, special musical events, local music activities, etc. will also be found.

Student Recitals

• 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.

• Juries

All students are required to perform a jury at the end of each semester. The jury will consist of prepared work(s) with accompaniment (when applicable). The faculty will grade the student's performance. The student will be responsible for material studied throughout the semester at the jury: the jury panel may select works (or passages) for the student to perform at the jury.

• **Junior Recital**

B.M. Applied students will perform a Junior Recital, MUAP 3199. This will include a recital of compositions:

- Minimum of 25 minutes in total length; it may be shared with another student
- One piece must be a multi-movement composition

The student will be evaluated on his/her performance in the following areas:

- Recital Hearing (50%)
- Recital Performance (50%)

A Recital Hearing must occur no less than four weeks prior to the scheduled Junior Recital. The minimum passing grade for the Senior Recital is a C. The Junior Recital must be presented prior to the last week of classes. The Junior Recital may not be presented during holiday breaks (Thanksgiving Holiday, Spring Break, etc.).

The major applied music instructor is the primary resource for all things related to the Junior Recital. Repertoire selection will be confirmed with the major applied music professor by the end of the first week of classes. Memorization requirements are determined by the individual applied area: consult the applied professor for those requirements.

With guidance from the major applied professor, select a Junior Recital Committee of three (3) music faculty (one of those will be the major applied professor).

Consult and confirm with the Department of VPA Office Coordinator, and the Junior Recital Committee, dates for the Recital Hearing, any rehearsals, and the Junior Recital performance. (This step needs to be completed by the end of the first week of classes.)

Approximately one month before the proposed Junior Recital, the student will perform the recital repertoire before an applied faculty committee. The student is responsible for coordinating the availability of the applied faculty committee for both the Hearing and the Recital. The decision of the committee from the Hearing will determine whether the Junior Recital will take place as scheduled.

See the Syllabus for MUAP 3199 for more details on the Junior Recital.

• **Senior Recital**

After entering the Upper Division (3000 Level) and successfully completing the Skills Assessment Test, B.M. students will be required to perform a Senior Recital.

- BM Cert.: MUAP 4199 (Senior Recital) AND concurrent registration in MUAP 4101
- BM Applied: MUAP 4101 AND concurrent registration in MUAP 4199

MUAP 4199

This will include a recital of compositions:

- Minimum of 25 minutes in total length (B.M. Cert.); minimum of 50 minutes (B.M. Applied)
- One piece must be a multi-movement composition

The student will be evaluated on his/her performance in the following areas:

- Recital Hearing (50%)
- Recital Performance (50%)

A Recital Hearing must occur no less than four weeks prior to the scheduled Senior Recital. The minimum passing grade for the Senior Recital is a C. The Senior Recital must be presented prior to the last week of classes. The Senior Recital may not be presented during holiday breaks (Thanksgiving Holiday, Spring Break, etc.).

The major applied music instructor is the primary resource for all things related to the Senior Recital. Repertoire selection will be confirmed with the major applied music professor by the end of the first week of classes. Memorization requirements are determined by the individual applied area: consult the applied professor for those requirements.

With guidance from the major applied professor, select a Senior Recital Committee of three (3) music faculty (one of those will be the major applied professor).

Consult and confirm with the Department of VPA Office Coordinator, and the Senior Recital Committee, dates for the Recital Hearing, any rehearsals, and the Senior Recital performance. (This step needs to be completed by the end of the first week of classes.)

See the Syllabus for MUAP 4199 for more details on the Senior Recital.

Advancement and Matriculation

Note: Upon successful acceptance into the Music program, beginning Freshmen are entered at the 1000 Level of study. The student is required to play a jury every semester and successful outcome of each jury will advance the student to the next semester. This is the progression:

1st Year: MUAP 1201 — MUAP 1202 • MUAP 1202 — MUAP 2201

2nd Year: MUAP 2201 — MUAP 2202 • MUAP 2202 — MUAP 3201

3rd Year: MUAP 3201 — MUAP 3202 • MUAP 3202 — MUAP 4101/4201

4th Year: MUAP 4101 (B.M. Cert)

or

4th Year: MUAP 4201— MUAP 4202 (B.M. Applied) • MUAP 4202 (BM Applied)

Skills Assessment Test

Prior to being eligible to perform the Junior Recital (MUAP 3199) or Senior Recital (MUAP 4199), the student must pass a Skills Assessment Test. This will involve demonstrating fundamental skills and techniques necessary for successful performance. Consult with your teacher on tempo, range, rhythm, articulation, etc.

Components of this test will include:

Scales: (♩ = 100) All major scales with arpeggios (2 octaves in practical range) performed from memory
All harmonic minor scales with arpeggios (2 octaves in practical range) performed from memory
Chromatic scale performed by memory through the practical range of the instrument

Articulation: Single tonguing: Arban (ed. Goldman) pp. 28-29, 32-33
Double tonguing Arban (ed. Goldman) pp. 175-76
Triple tonguing Arban (ed. Goldman) pp. 155-56

Dexterity: Clarke Technical Studies: Study #3

Transposition: Transpose a simple melody one step higher

Sight-reading: Read at sight a piece that is idiomatic to the instrument and level-appropriate

Syllabus Addenda

Other important items for inclusion in the syllabus can be found in an addendum located on our Blackboard site (“CV and Syllabus” tab). These include:

• Student Disability Services • Title IX • Student Absence for Observance of Religious Holy Days • Incomplete Grade Policy • Student Conduct Policies • General Policies Related to This Course • Wearing of Masks

Financial Commitments

Plan on budgeting for music, recordings, or equipment/accessories as you would any other class. Students are expected to purchase (NOT copy) their own music and recordings; photocopies of published music is not acceptable—nor legal. Library holdings are only a temporary solution until your own music is in hand. A list of materials for the studio can be found on the studio web site. The student may also need to pay accompanying fees for recital/jury performances.

ADA Statement

Persons with disabilities which may warrant academic accommodations 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.

Why Should I Want to Improve on My Instrument?

There are many reasons one plays his/her instrument and strives for mastery. The first would be that of improving one's skills. All successful musicians have developed a strong commitment to discipline and dedication to improving one's art. We should all possess the personal pride to represent ourselves, the studio, the ensemble, and the school to the best of our ability. The resulting heightened sense of achievement/self-esteem is a valuable byproduct of a better player. With better playing skills and experience, one will be able to perform more challenging repertoire and allowed into better ensembles. Last, but not least, one's grade will also improve with a higher level of musicianship. Who knows?—you just might discover a talent or refine a skill that has been latent.

Quality Practice Time

To achieve success on your instrument requires spending quality time in practice and performance. "Everything you do comes at the cost of something else you could be doing" (Phil Gaimon, pro bicycle rider). The extent that the student desires to grow as a musician/performer is not limited to any policies or requirements of the school but his/her own determination and willingness to succeed through hard work. The adage "practice makes perfect" is in reality "practice makes permanent." To improve one's skills, one must adopt the mindset of "perfect practice makes perfect." The goal is to develop practice habits that promote positive, musical growth and is dependent on the time and uninterrupted attention you devote to that. One should develop and perfect "good habits" not "bad habits." The student is highly encouraged to foster successful time management skills; I will happy to be of assistance in this.

Your Responsibility

Furthermore, you are your best teacher; I will always do my best to a guide, resource, and/or a mentor in a variety of ways, but you are the only one responsible for what goes on in the practice room and for all music preparation required of you. My goal as a teacher is to help each student become a well-rounded, highly proficient musician. Following the guidelines set forth in this syllabus and in private instructions, you will be prepared to tackle the first steps to meeting the minimum requirements needed to satisfy the Department and University policies.

You must take credit for your success or failure. I will be a vital part of your growth, but ultimately it is the student who must take responsibility for the outcome of your efforts. I have a great deal of pride and commitment to my students and will work very hard to create a positive, successful studio environment for which to learn and grow. Review the Music Division Student Handbook for further information on policies and requirements.

Typical Semester Calendar

(Note: due to COVID-19 restrictions, this may be shortened by one week)

- Studio Class and Important Dates in a typical semester
[See my office door and studio web site for exact dates]

Week 2	Studio Class
Week 3	Studio Class
Week 4	Studio Class
Week 5	Studio Class
Week 6	Guest Artist Master Class and/or Recital
Week 7	Studio Class
Week 8	Studio Class — Mid-term Scales
Week 9	Guest Artist Master Class and/or Recital
Week 10	Studio Class
Week 11	Studio Class
Week 12	A Night of Brass ASU Brass Ensembles in Concert
Week 13	Studio Class
Week 14	Studio Class — Jury Pieces/Scale Review <i>Last day to drop a class (April 30, 2021)</i>
Week 15	Mock Jury
Week 16	Brass Juries