

Applied Tuba and Euphonium, Fall 2009

Instructor: David Zerkel

Office: School of Music 430

Office hours: By appointment

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Required Texts:

Tuba:

Blazevich, 70 Advanced Etudes, vol.1

Rochut, Melodious Etudes for Trombone, book 1

Kopprasch, 60 Selected Studies

Arban, Famous Method. (Tuba edition preferred)

Snedecor, Low Etudes for Tuba

Orchestral Excerpt Book (Available at BelJean Printing on Broad)

ITEA membership

Euphonium:

Rochut, Melodious Etudes for Trombone, book 1

Voxman (Rubank), Selected Studies for Baritone

Blazevich, 70 Advanced Etudes (tuba), vol.1

Arban, Famous Method. (trumpet or trombone)

Pottag and Andraud, 335 Selected Melodious, Technical... for French Horn

Band Excerpt Book (Available at BelJean Printing on Broad)

ITEA membership

I realize that some of you might be through with some of this material. I will make further etude assignments as needed, but everyone should have this basic library of books...you will use them for years to come.

Each student will work at least two solos per semester. I will assign the solos at the first lesson of the semester.

The following companies do a good job of stocking brass music and getting it to you in a hurry:

Sheet Music Service of Portland, (800) 452-1133. www.sheetmusic-service.com

Hickey's Music Service, (800) 442-5397. www.hickeys.com/

TUBA Press, www.tubaeuphoniumpress.com

Recommended Supplies:

In order to make the most of the time spent pursuing your musical studies, I recommend investing in the following paraphernalia:

- A battery operated metronome*. Doesn't need to be top of the line...a \$30 metronome will get the job done.

- A digital tuner* will help you understand your instrument better and will make you a better ensemble citizen. A Korg DT3 will set you back about \$60.
- A digital recorder, such as the Edirol R-09 or the Zoom H4. Having one of these devices helps you to become your own teacher. Learning to be critical of your own performance is an invaluable musical skill. These are expensive, but are a necessity if you have designs on competing successfully at auditions. Your laptop may provide you with the same capability.

*There are many products on the market that combine these tools. This may be a more economical way to go.

Course Description:

The basic principle behind applied lessons is to teach you as much about the performance of your instrument that the time we have together will permit. While I will strive to teach you all aspects of music performance to include technique, tone production, tonguing, articulation, and phrasing, my emphasis in teaching will be based largely on coaxing the most musical performance out of you as possible. Music is a communicative art form, not just notes and technique. Since many of you will go out into the big wide world to teach younger students about music, it is my goal to incorporate concepts that we discuss into situations that you will undoubtedly encounter as a band director.

Objectives:

Students in applied tuba and euphonium should be able to demonstrate:

- An evolving technical ability on the instrument.
- Knowledge 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.
- An active interest in their craft.
- A concerted commitment toward improvement.

Course Requirements and Grades

Attendance and participation:

Attendance at lessons is required. If you need to miss a lesson, please do your best to give me 24 hours notice. I am happy to make up lessons that were missed for legitimate reasons at a time that is convenient for both of us. Not showing up for a lesson will result in an F for that week and **missing three lessons during the course of the semester will result in a failing final grade.** I will always try to make up lessons that I am forced to miss due to other professional and personal commitments.

Assignments:

You will be given assignments for each lesson. They should be prepared as if you were performing them publicly at the time of your lesson. To take away some of the ambiguity of how lessons are graded, consider the following:

A lesson will be given the grade of A if:

It is obvious that you have prepared the music for the lesson. You are playing the material technically very well and it is obvious that you have given a good deal of thought into the artistic interpretation of the assignment. You exhibit an understanding of the material and can perform at near-performance level. Repeated material from the prior lesson has been more or less solved.

A lesson will be given the grade of B if:

It is obvious that you have prepared the music for the lesson. You are playing the material fairly well, but still have a few technical issues that need to be worked out. You show signs of artistic interpretation, but still need to develop the song a bit further. You know that you could play this better. Repeated material from the prior lesson shows improvement.

A lesson will be given the grade of C if:

It is not obvious that you have prepared adequately for the lesson. You cannot play the material without hesitation. Notes are missed. Your performance is void of artistic expression. You show signs of understanding the material, but cannot execute these ideas through your instrument. Repeated material from the prior lesson shows little improvement.

A lesson will be given the grade of D if:

It is obvious that you have not prepared the music for the lesson, yet somehow you are struggling through and improving during the course of the lesson. You don't know how things should sound. You have ignored key signatures, missed notes, and are embarrassed by your performance. Repeated material from the prior lesson shows no improvement.

A lesson will be given the grade of F if:

You didn't show up, or, it is obvious that you have not prepared for the lesson and no amount of struggling can improve your performance. You have offended me with your lack of self-discipline. You are wasting my time and your time in the studio. You failed to bring in the assigned material.

As a music major, you should spend a **bare minimum** of one hour a day practicing your instrument. Two hours a day would be ideal and if you can do more, even better. The quantity of practice is not nearly as important as the quality of your practice sessions. Go into your practice sessions with goals to achieve and don't give up until it is evident that you have accomplished something.

Each lesson will be graded. Your jury will count as two lesson grades. I will throw out your lowest grade and average your lesson grades to achieve a final grade. If you are concerned about your grades for your lessons, just ask me, and we can have a candid chat about the grade that you earned for any or all lessons.

Juries will be held on a date to be determined during exam week in December in the orchestra room. If you are performing a solo that has a piano part, I would like you to play your piece with a pianist. Since there will be a high demand for accompanying from the brass area, you must have engaged your pianist BEFORE Thanksgiving break. The week before juries, you should plan on hiring your accompanist to play at your lesson. Please do not procrastinate!

Tuba Euph Ensemble

Tuba-Euph Ensemble (4790) will meet on MWF at 11:15 in the band room. On Monday and Wednesday we will rehearse the ensemble and on Friday we will have a masterclass. You will be given an assigned performance date for masterclass. Attendance at these classes is required. Missing three class periods (unexcused) will result in the lowering of your final grade by one letter. Missing five class periods will result in the lowering of your grade by two letter grades and seven or more absences will result in a failing final grade.

Tune of the Week

You will be required to listen to ten of the following tunes this semester. Following your listening, you are required to write a critique of the work and the performance. What did you like about it? What didn't you like about it? This is strictly an opinion/observation assignment. Your critique does not necessarily need to be scholarly; however it does need to be intelligent and thoughtful. In your critique be sure to include the name of the orchestra and the conductor of the recording that you listened to.

The assignment is due on the due date! No exceptions! ***Failure to complete ten assignments will result in the lowering of your applied grade by one whole letter grade.*** It is imperative that you stay on top of this assignment. You may either turn in the assignment to the tune of the week folder hanging outside of my office or may submit the assignment via e-mail to dzerkel@uga.edu.

As an aspiring musician, you should be listening the same amount of hours that you spend practicing during the course of the week.

Students taking lessons as independent study (MUSI 2000, 4000, 6000) are also required to complete the TOW assignment.

In an effort to keep things fresh, I am providing two lists this semester. Choose one and stick with it for the whole semester

Orchestral Repertoire

1. Shostakovich- Symphony #5
2. Bruckner- Symphony #7
3. Mussorgsky- Pictures
4. Bartok- Concerto for Orchestra
5. Mozart- Concertos 3 and 4 for Horn
6. Berlioz- Symphonie Fantastique

7. Strauss- Also Sprach Zarathustra
8. Nielsen- Symphony #4
9. Adams- Short Ride in a Fast Machine
10. Stravinsky- Rite of Spring
11. Barber- Adagio for Strings
12. Mahler- Symphony #1
13. Ravel- Daphnes and Chloe
14. Respighi- Fountains of Rome
15. Copland- Symphony #3

Wind Ensemble Repertoire

1. Copland- Emblems
2. Maw- American Games
3. Schoenberg- Theme and Variations
4. Maslanka- Symphony #7
5. Grantham- J e'te un Bal
6. Holst- First Suite in E-flat
7. del Tredici- In Wartime
8. Ives- Variations on America
9. Corigliano- Gazebo Dances
10. Daugherty- Niagra Falls
11. Reed- La Fiesta Mexicana
12. Stamp- Gavorkna Fanfare
13. Barber- Commando March
14. Chance- Incantation and Dance
15. Young- Tempered Steel

Please be aware of the requirement to purchase a recital card and to attend at least fifteen recitals this semester. Your card will be inspected at your jury. **Failure to buy a card and/or attend fifteen recitals will result in a failing final grade.** This is the School of Music's policy, not mine. I will inspect your card during the course of the semester to ensure your compliance with this simple requirement. You should be going to as many live concerts as possible! Every time you hear someone else perform, you have the opportunity to learn something about yourself and your own performances.

Please try to swing by the bulletin board at least once a day for news and/or important information.

I'm very excited about this semester! If you need to talk to me about anything at all, please do not hesitate to call me at home (770-725-8073) or on my cell (706)714-2559 I also love e-mail and can be reached at dzerkel@uga.edu. I am here for you, so if you've got any issues that you need help with, school related or not, find me. I'll be in by 8AM on most days and can make myself available nearly anytime.

Have a great semester!