

Low Brass Studio Syllabus
Studio I - VIII
University of Lethbridge Department of Music
Fall 2019 – Spring 2020

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Course Objectives:

- Develop a high level of technical and musical proficiency, based on solid foundations of brass playing.
- Acquire a broad knowledge of pedagogy and repertoire specific to low brass instruments.
- Improve and expand tools for self-evaluation and resolution of performance issues.
- Develop ability to take ideas and concepts learned and teach them to others.
- Foster a creative and professional attitude in both the learning and performing environments.

Studio Expectations:

- Come prepared for lessons, having practiced the materials assigned during the week prior. You cannot cram for a lesson, so be aware and practice **ahead** of time. **There is an audible difference between performing something and just reading it.**
- Practice **at least** 2 hours a day, 6 days a week. This does **not** include chamber/ensemble rehearsals.
- Arrive on time for lessons, **warmed-up** and with all necessary materials.
- All studio members are required to attend recital performances of your fellow studio members.
- Participate as much as possible in as many musical opportunities as possible. Experience is hard to get once your University studies are complete.
- Actively listen to performances, either live or recordings, and reflect on how they can apply to your own playing.

Studio Policies:

- Lessons begin at specified time, not before. Please knock on studio door at appointed lesson time.
- 24 hours notice is required to reschedule a lesson, barring extreme circumstances. There are multiple ways of contact, so there should be no excuse. If you miss a lesson, it will be made up at the instructor's discretion.
- Read and understand the U of L Studio Handbook (can be found through studio website).
- It is crucial that you invest in your own music and equipment. Expect to purchase books (pedagogy, technique, etudes, excerpts), music (solo, chamber) and gear (metronome, tuner).
- To perform at your best, you need to possess your own instrument and mouthpiece. Borrowing an instrument saves money but does not allow you to truly learn that instrument and its individual intricacies.

Course Work and Grading:

Semester Grade (Instructor):

60%	Lesson Preparation and Development
20%	Performances (in Masterclasses, Recitals)
12%	Scale Challenges (3 challenges per semester)
4%	Masterclass Attendance
4%	Concert Attendance

Final grades for studio courses are determined according to the following:

- Studio I, III, V, VII: Instructor 100%
- Studio II, IV: Instructor 70%; Jury 30%
- Studio VI: Instructor 60%; Jury/Recital 40%
- Studio VIII: Instructor 50%; Recital 50%

The jury grade for Studio II & IV will be determined as an average of 2 juror grades, and the recital grade for Studio VI & VIII will be determined by 1 juror.

Grading Scale

A+	93 – 100	B+	77 – 79	C+	67 – 69	D+	55 – 59
A	85 – 92	B	74 – 76	C	64 – 66	D	50 – 54
A –	80 – 84	B-	70 – 73	C-	60 – 63	F	< 50

Lesson Preparation and Development:

- Preparation of assigned materials for lessons, master classes, ensembles, and solo performances
- Progress in concepts and technical challenges, through solo and study materials
- Demonstrated advancement in musical and technical facets of the instrument, through consistent practice routines.
- Each lesson will be graded under the broad categories of Time, Tuning, Tone, Technique, and Musicality/Interpretation (**Total of 5% per lesson**)
- **An evaluation will be provided at the mid-point in the semester to update the student as to their graded progress.**

Performances:

- Proper planning and rehearsal organization leading to a performance
- Accomplishment of technical goals, from practice and lessons, in the performance venue
- Use of expressive elements throughout a performance, including but not limited to: phrasing, dynamics, tone, articulation, breathing.
- Performance evaluation under same broad categories as lessons.
- Knowledge of the works being performed, beyond a cursory level.
- Attitude of professionalism in all musical settings; preparation, punctuality, and organization.
- Additional projects assigned to help develop music research skills, particularly in the areas of repertoire discovery and recital planning. These can include, but are not limited to:
 - Local and Interlibrary borrowing projects
 - Recording and artist listening projects
 - Repertoire research and reading sessions
 - Program notes for recitals (Studio VIII)

Scale Challenges:

A set of 3 exercises based upon scales will be assigned over the course of the semester. Tempos and range of scales will vary as you progress through the studio levels. Please refer to the separate handout for this year's specific challenges.

Additional Requirements:

Attendance at a certain number of master classes and recitals or concerts is required.

- Attendance at a minimum of 10 concerts and recitals. Programs from those attended must be handed in to the instructor **before** the last week of classes for that semester.
- Attendance at all brass area master classes is required.
- Attendance at 3 master classes outside of the Winds/Brass/Percussion area is required. One of these must be a visiting artist master class. There is a form available online, which must be signed by a faculty member at the master class. This must also be handed in to the instructor before the last week of classes.

- All studio members are required to perform once in during the semester. The Low Brass master classes offer the easiest opportunity. Full Winds/Brass/Percussion master classes are also a performance venue; however, eligibility is based on the recommendation of the instructor.
- Performance at scheduled semester-end Low Brass Recitals.

Collaborative Pianists:

Schedules towards the end of the semester get quite busy for everyone. If you are performing a work that requires a pianist, be sure to get in contact and secure a performer as quickly as possible. Dr. Deanna Oye (Room W-756, 329-2143) is the coordinator for the piano studio classes as well as the Collaborative Piano courses and can also assist in any additional questions.

Securing your pianist at the beginning of the year allows for convenient scheduling of rehearsals.

Juries and Recitals:

At the end of the semester for studio levels II & IV, each student is required to perform a 15-minute jury, chaired by performance faculty in the Department of Music. The juries act as a type of final exam for that course level. Solo works, etudes, and orchestral excerpts are all acceptable material to present on a jury. Sign up times will be available towards the end of the semester. Be sure to pick a time that your **pianist** is available for.

Junior and Graduating recitals occur in studio levels VI & VIII. The Junior Recital is optional, and in lieu a 30-minute jury can take place. The Graduating Recital is not optional and is the culmination of the work done over the course of all studio classes.

Required Materials:

The study of a brass instrument requires owning and maintaining the necessary equipment. Among the equipment needed is:

- Professional quality instrument and mouthpiece
- All necessary mutes
- Metronome and tuner
- Pencil, cleaning gear, music stand

In addition, a notebook or binder for taking notes in lessons is required. Having a day planner is also a good idea, to ensure that you know where you're supposed to be. The U of L Student's Union provides one for free in the SU Building.

You are also required to own copies of the solo literature and etude books that we will use during lessons. These are available for order online (www.hickeys.com) or through a local music store.

Tenor Trombone:

- Rochut – *Melodious Etudes for Trombone: Book 1*
- Schlossberg – *Daily Drills*
- Remington (Hunsberger) – *Warm-Up Studies*
- Edwards – *Introductory Studies in Tenor and Alto Clef* (Studios I – IV)
- Blazhevich – *Clef Studies* (Studios V – VIII)
- Fink – *Studies in Legato*
- Kopprasch – *Selected Studies Vol. 1*
- Stevens – *Scale and Arpeggio Routines*
- Chimera – *55 Phrasing Studies* (Out of Print, See Nick for copies)

Bass Trombone:

- Rochut – *Melodious Etudes for Trombone: Book 1*
- Schlossberg – *Daily Drills*
- Remington (Hunsberger) – *Warm-Up Studies*
- Edwards – *Introductory Studies in Tenor and Alto Clef* (Studio V – VII)
- Blazhevich – *Studies for Tuba Vol. 1*
- Tyrell – *Advanced Studies for Bb Bass*
- Kopprasch (Fote) – *Selected Studies with F Attachment*
- Stevens – *Scale and Arpeggio Routines*
- Fink – *Studies in Legato*
- Chimera – *55 Phrasing Studies* (Out of Print, See Nick for copies)

Euphonium:

- Arban – *Complete Method*
- Sheridan/Pilafian – *Brass Gym for Euphonium*
- Rochut – *Melodious Etudes for Trombone: Book 1*
- Little – *Embouchure Builder* (Treble Clef)
- Kopprasch – *Selected Studies Vol. 1* (Carl Fischer Edition)
- Voxman – *Selected Studies*
- Voxman – *Advanced Method for Trombone/Baritone (Vol. 1 & 2)* (Rubank)
- Stevens – *Scale and Arpeggio Routines*
- Chimera – *55 Phrasing Studies* (Out of Print, See Nick for copies)

Tuba:

- Arban (Jacobs) – *Complete Method*
- Sheridan/Pilafian – *Brass Gym for Tuba*
- Bobo – *Mastering the Tuba*
- Kopprasch - *Selected Studies Vol. 1 & 2*
- Blazhevich – *Studies for Tuba Vol. 1 & 2*
- Voxman – *Advanced Method for Tuba (Vol. 1 & 2)* (Rubank)
- Bordogni (Roberts) – *Bel Canto Studies*
- Tyrell – *Advanced Studies for Bb Bass*
- Fink – *Studies in Legato*
- Chimera – *55 Phrasing Studies* (Out of Print, See Nick for copies)

You will also be expected to acquire solo repertoire for performance at juries and recitals. There is a limited number of works available in the library, but do not rule out an "Inter-Library Loan" to get music from other institutions.

Search out repertoire that you are interested in performing. If you are at a loss, the U of L library has some brass repertoire resources, such as the *Tuba Source Book*, with suggestions. Of course, I will also recommend works to perform. Ensure that your pianist has a copy of the music to rehearse.

Suggested Materials:

- Voice recorder, or some form of digital recorder, for recording your practice sessions.
- Membership in either the ITA (International Trombone Association) or the ITEA (International Tuba Euphonium Association)
- Gordon Cherry's Low Brass Orchestra Excerpts CD (PDF copies of orchestra parts, can be found in library)
- Sheridan/Pilafian – *Breathing Gym*
- Stewart – *Legacy of a Master – Arnold Jacobs*
- Arnold Jacobs, *Portrait of an Artist* (recording)
- The Legacy of Emory Remington (recording)
- Gallwey – *Inner Game of Tennis*