

**APPLIED TUBA SYLLABUS – COURSE NUMBER MU 266 - 566**  
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**COURSE DESCRIPTION:**

Applied tuba is a course designed to give the student professional performance competencies on the tuba. The emphasis in this class is on learning how to play the tuba and to develop skills essential to teaching this instrument in addition to transferring learned competencies to other areas of music such as conducting and the teaching of other applied music courses. Studies in applied tuba will focus on the attainment of skills in the basic fundamentals of embouchure, tone production, holding position, breathing, articulation, intonation, and care and maintenance of the instrument. In addition, the student will study appropriate methods and literature written for the instrument. Students who have reached the 500 level in this sequence will be considered candidates for the Bachelor of Music Education (BME), Bachelor of Arts (BA), or Bachelor of Music BM – Performance) degree (depending on individual emphasis).

**COURSE OBJECTIVES:**

The student will learn to perform with musical understanding and technical proficiency on representative works of the past and present in solo and ensemble literature. To attain an understanding of current methods, materials, and literature appropriate to various instructional areas and levels in music education on the tuba. The student will also attain skills in performance and teaching of basic fundamentals of embouchure, tone, holding position, breathing, articulation, intonation, and care and maintenance of the tuba. Having reached the 500 level, the members of the brass faculty consider the student capable of performing a senior recital as partial fulfillment of the requirements for the degree.

**STUDENT OUTCOMES:**

- The student will satisfactorily perform (as a requirement for completion of the degree) a public senior recital with musical understanding and technical proficiency on representative works of the past and present in solo and ensemble literature.
- The student will be able to independently make informed decisions regarding musical interpretations of performance of literature from the past and present.
- The student will demonstrate an awareness and understanding of various levels of methods, materials, and literature available for study on the tuba.
- The student will demonstrate through performance: an understanding of the fundamentals of embouchure, tone, holding position, breathing, articulation, and intonation.

**INSTRUCTIONAL METHODS:**

Weekly lessons of one half hour (contact) for one hour credit, one hour (contact) for two hours credit, or ninety minutes (contact) for three hours credit. Lessons may be recorded and the instructor will assign a grade for each lesson.

Periodic studio recitals, small ensembles, and other opportunities to perform on student recitals will be provided for the student.

**REQUIREMENTS:**

You are expected to be at each lesson. Missed lessons (unexcused absences) will not be made up and a grade of **F** will be recorded for the lesson. If the student must miss a lesson (University sanctioned event or family emergency), the professor must be notified prior to the absence.

### EXPECTATIONS

- Come to lessons on time, prepared, and warmed up.
- Keep a notebook
- Whenever possible, record your lesson on tape, mini disc, etc.
- PRACTICE EVERY DAY! One hour (minimum) for students enrolled in one hour credit and two hours (minimum) for students enrolled in two hours credit.

### EQUIPMENT

- You will be required to purchase a good quality mouthpiece.
- You will also need valve oil, anhydrous lanolin (slide grease), a cleaning snake, and a mouthpiece brush.
- You will also be required to purchase all lesson materials.

### **COURSE EVALUATION:**

#### GRADES

- Grades assigned at each lesson will be averaged. Items considered in each lesson grade are tone, pitch, rhythm, articulation, artistry, and progress on assigned materials.
- Final grades will be determined as follows:
  - Private lessons 75%
  - Jury examination 25%
  - The jury will consist of scales, one – three appropriate etudes, works, or movements of a work from the material studied during the semester. You may be requested to sight-read as well.

### **FOUR YEAR COURSE OUTLINE:**

#### **Freshman Year, Semester I - MU266**

Scales with arpeggios:  
Major: G, C, F, Bb, Eb, Ab  
Natural Minor: e, a, d, g, c, f  
Ensemble Drill Raymond C. Fussell  
Section 10: 40 exercises  
Technical Studies: 10 pages  
Legato Studies: 10 pages  
Solo

#### **Freshman Year, Semester II - MU 266**

Scales with arpeggios:  
Major: Db, Gb, D, A, E, B  
Natural Minor: bb, eb, b, f#, c#, g#  
Technical Studies: 10 pages  
Legato Studies: 10 pages  
Solo

#### **Sophomore Year, Semester I - MU 266**

Scales” add Harmonic Minor – ALL  
“Freshman Semester I” Scales = two octaves  
Technical Studies: 12 pages  
Legato Studies: 12 pages  
Solo  
Ensemble  
Perform on Convocation

#### **Junior Year, Semester I - MU 466**

All scales (two octaves)  
Technical Studies: 12 pages  
Legato Studies: 12 pages  
Intro to Orchestral Excerpts  
(Wagner. Strauß)  
2 Solos  
Ensemble  
Perform on convocation

#### **Junior Year, Semester II - MU 466**

All Scales (two octaves)  
Technical Studies: 12 pages  
Legato Studies: 12 pages  
Orchestral Excerpts (cont.)  
2 solos/Ensembles  
Perform on Convocation

#### **Senior Year, Semester I - MU 566**

All Scales (two octaves)  
Technical Studies: 12 pages  
Legato Studies: 12 pages  
Orchestral Excerpts  
2 Solos  
Perform on convocation or half recital

**Sophomore Year, Semester II - MU 266**

Scales: add Melodic Minor – ALL  
“Freshman, Semester II” Scales = two octaves  
Technical Studies: 12 pages  
Legato Studies: 12 pages  
Solo  
Ensemble  
Perform on Convocation

**Senior Year, Semester II - MU 566**

All Scales (two octaves)  
Technical Studies: 12 pages  
Legato Studies: 12 pages  
Orchestral Excerpts  
3 Solos  
Perform Recital (half or full)

**COURSE MATERIALS:** Selected from the following:

**Technical Study Books:** *Arban Method Complete* – ed. Young; *Foundations to Tuba Playing*: Bell; *Practical Studies*: Getchell; *Etudes*: Sear; *Advanced Studies for BBb Bass*: Tyrell; *70 Studies for Bb Tuba* (vol. 1 & 2): Blazhevich; *Lip Flexibility Studies*: Wright; *66 basic Studies*: Slama; *Flexibility Studies* (vol. 1 & 2): Jacob; *17 Virtuosity Studies*: Cummings; *Ensemble Drill*: Fussell; *101 Rhythmic Rest Patterns: Daily Drills for Trumpet*: Schlossberg

**Legato Study Books:** *Melodious Etudes* (vol. 1, 2 & 3): Bordogni/ Rochut; *Legato Studies*: Concone/Shoemaker; *Bach Cello Suites* (vol. 1 & 2): Marsteller; *43 Bel Canto Studies*: Bordogni/Roberts; *Low Studies*: Snedecor

**Solos/Duets:** Selected from assigned list.

**Juries & Recital Performances:** All students perform on brass juries each semester. Juries are held during finals week. Student Convocation performances are required each semester, beginning the second semester of Sophomore Year. Students in the BM & BME degree programs are required to present at least a “half” recital in one of their last two semesters. Students in the BA degree program are encouraged to present a “half” recital in one of their last two semesters however it is not a degree requirement. I will work with Dr. Cuéllar to find a dependable and competent accompanist for you for both juries and recitals. Once one has been assigned to you, it is your responsibility to schedule rehearsals, etc. The student is also responsible for completing paperwork for recital performances and to furnish the brass jury panel with a repertoire form each semester.

**400 LEVEL JURY:** The purpose of this jury is twofold. It provides an intermediate level between the 200 and 500 levels. It also serves as an accurate barometer by which each candidate’s abilities, progress and likelihood of successful completion of their selected degree program will be assessed.

Each degree candidate must pass the “400 Level Jury” by the end of fourth (4<sup>th</sup>)\* semester of study. Students with the desire to attempt to advance to the 400 level of applied study earlier may do so with the approval of their professor.

Transfer students who have studied at another institution for more than one year are encouraged to attempt to pass the “400 Level Jury” at the end of their first semester of study at ESU.

\*Candidates who fail to pass the “400 Level Jury” at the end of the prescribed semester will be afforded a second attempt at the end of the following semester, provided all of the other criteria (see below) are met.

**400 LEVEL JURY REQUIREMENTS:** Candidates wishing to advance to the 400 level of study must perform the following at an average (grade of “C” minimum) level.

Scales: all majors, all minors (three forms) = one (1) octave plus arpeggio

Two etudes, and/or solo in contrasting styles

Sight reading.

**ASSESSMENT:** Candidates’ fitness to continue in selected degree programs will be assessed through evaluation of a combination of the following criteria:

400 Level Jury grade

Cumulative GPA

Departmental GPA = no grade below a “C” will be accepted

Failure to meet the standard in any single criterion on the above list will result in the candidate’s failure to advance in the program.

**500 LEVEL JURY:** This is a benchmark for all undergraduate music majors. Students achieving the 500 level of performance are technically advanced on their individual major instruments and display a highly proficient level of physical and musical expertise. Students at the 500 level are well on their way toward final preparation of their senior recital and possess the necessary abilities to deal with the demands that a performance of this magnitude encompasses.

Minimally, one semester of study at the 500 level of applied study is a requirement for presenting a senior recital preview (a prerequisite for the senior recital). In order to be enrolled in the 500 level of study, students must successfully pass the “500 Level Jury.”

**500 LEVEL JURY REQUIREMENTS:** Candidates wishing to advance to the 500 level of study must perform the following at an average (grade of “C” minimum) level.

Scales: all majors, all minors (three forms) = two octaves plus arpeggio, chromatic = two octaves, and a whole tone scale = one octave.

Two etudes, and/or solo in contrasting styles which are/is representative of appropriate recital literature (number to be determined by professor).

Sight reading.

**Emporia State University’s ADA Statement:** Emporia State University will make reasonable accommodations for persons with documented disabilities. Students need to contact the Director of Disability Services and the professor as early in the semester as possible to ensure that classroom and academic accommodations are implemented in a timely fashion. All communication between students, the Office of Disability Services, and the professor will be strictly confidential.