

Tuba-Euphonium Applied Lesson Syllabus

Fall 2023 - University of Texas at Tyler

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Course Description

Applied lessons are comprised of a progressive learning sequence for both tuba and euphonium students. In these lessons, each student will be provided the opportunity to develop the highest level of musicianship and technical proficiency on the instrument, as well as discover ways of increasing their creative capacity through collaboration.

Course Objectives

Every individual student will obtain particular guidance in order to demonstrate an evolving technical proficiency on the instrument, facility in various scale forms, an overall comprehension of effective musical phrasing for artistic interpretation, and knowledge of their instrument's major repertoire. The student will become capable of evaluating performances both critically and articulately as well as developing a commitment to excellence in their craft towards improvement. Additionally, every student will be supportive of their colleagues and participate in the fostering of an active learning environment by attending peer recitals, connecting with the community, and developing performance skills.

Lesson Meeting Schedule

Students will receive lessons that are to be an hour in length. Lessons will occur on Thursdays with specific hours to be determined based on the student and teacher's availability. The following information is crucial for all students to reference:

- Tuba/Euphonium majors in the Bachelor of Arts, Music Therapy, and Music Education programs will meet for weekly lessons with Prof. Alonso, and a supplemental lesson with the current TA
- Tuba/Euphonium majors in Music Performance will study exclusively with Prof. Alonso
- Make up lessons due to an instructor's absence will be rescheduled on an individual basis

Required Materials

Students are expected to always have access to the following materials (in addition to a functional instrument and mouthpiece), some of which may be purchased at www.justforbrass.com as well as www.windsongpress.com - you may receive a 10% discount by using the code ALONSO as part of a current business partnership. Solo literature and fundamentals/etude books will be determined by Prof. Alonso on an individual basis.

- Breathing Tube
- Breathing Bag (6 Liter)
- Buzzing Rim
- BERP Device
- Lesson Journal (to be used in conjunction as a practice log)
- Metronome/Tuner
- Sound level meter
- Recording device (USB mic, Zoom recorder, iPhone, etc.)
- Spotify Membership

Practice Expectation

Consistency is paramount. Daily practice is crucial to a student's success, whether as a performer, educator, or non-musical field. Through practice, the student is able to improve his/her necessary technical skills, musicianship, and performance. In order to achieve optimal results in productivity, practice should always remain fun and oriented towards one's particular needs. Warmups and daily routines should be tailored to your particular weaknesses that may not necessarily coincide with a pre-written exercise. To accommodate this, the instructor will aid the student in discovering an adequate routine for the individual in order to maximize strengths and address deficiencies. The following timeline should be implemented as a reference at the student's discretion:

Performance Majors: 3 - 4 hours of daily practice. The student should strive to be goal-oriented and efficient throughout the practice session.

- 60 minutes devoted to fundamental materials: buzzing, long tones, lip slurs, flow studies, scales, arpeggios, articulation studies, and drone exercises
- 30 minutes devoted to etudes or performing tunes by ear (can be along with a pop song)
- 1 to 2 hours devoted to solo repertoire, orchestral or military excerpts, chamber repertoire, large ensemble repertoire, and/or improvisation

Music Education/Music Therapy Majors: A minimum of 2 hours of daily practice, revolving around the principles of goal-orientation and efficiency throughout the sessions.

- 30 minutes devoted to fundamental materials: buzzing, long tones, lip slurs, flow studies, scales, arpeggios, articulation studies, and drone exercises
- 30 minutes devoted to etudes or performing tunes by ear (can be along with popular music)

- 1-2 hours devoted to solo repertoire, orchestral or military excerpts, chamber repertoire, large ensemble repertoire, and/or improvisation

Studio Projects

All tuba and euphonium students will be expected to perform a movement of a solo for a studio recital that is to take place in November of the Fall semester, as well as in April of the Spring semester. Every student in the studio will be expected to attend the recital, in addition to all scheduled guest masterclasses and recitals.

Undergraduate students will be expected to perform a full solo recital (60 minutes) their senior year as well as a half recital (30 minutes) their junior year. Graduate students will perform two full solo recitals in addition to an optional chamber recital. All students must additionally perform a solo jury during their first semester in their degree program.

Studio Classes: Wednesdays — 6:00 PM - 8:00 PM — ESM 404

All students will be expected to prepare material to perform for a minimum of 15 minutes in front of colleagues, who will then provide feedback. This will provide an educational opportunity for both the performer and audience to practice skills in performance as well as feedback delivery. Performers will be expected to present their material at the highest possible level of their capability, and colleagues will give feedback that is objectively critical, but respectful and constructive to foster the best possible learning environment. Attendance is expected at every weekly studio class.

Grading and Attendance

Each student will be expected to consistently meet professional expectations for musical preparation, with attendance and punctuality at the forefront. All performances, dress rehearsals, masterclasses, and required recitals are to be attended without unexcused absences. If a foreseeable conflict arises, please contact Prof. Alonso or the teaching assistant in advance. After one tardy to a lesson, rehearsal, or recital, your grade will drop by one letter grade. The following percentages for calculating grades will be used throughout the course of the semester:

- 60% weekly lesson preparation (15 lessons at 100 points each)
- 20% studio classes, masterclasses, and recitals
- 20% Eastman Tuba Mirum Ensemble participation and preparation

Weekly Lesson Grading Criteria:

- 10 points = able to sing through assigned material with solfege syllables
- 10 points = able to buzz requested passages from assigned material on mouthpiece
- 10 points = able to perform assigned materials with written pitch accuracy
- 10 points = able to perform assigned materials with written rhythm accuracy
- 10 points = able to perform assigned materials with consistent time free of tempo

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10 points = able to perform assigned materials with proper intonation tendencies

10 points = able to provide audible contrast between written dynamics specified in music

10 points = able to provide audible contrast between articulation markings in music

10 points = able to reference historical information on assigned piece or excerpt

10 points = able to provide examples of professional reference recordings for assigned music

Grading Scale

A+ = 97-100% — A = 93-96% — A- = 90-92% — B+ = 87-89% — B = 83-86% B- = 80-82%

C+ = 77-79% — C = 73-76% — C- = 70-72% D+ = 67-69% D = 63-66% D- = 60-62% F = -60

Classroom Behavior

- Cell phones and computers may be used in class for work pertaining to the specific course
- Students may record lessons with their devices for their personal use
- Every student is expected to abide by the golden rule of treating others as they wish to be treated

Collaborative Pianists Information

Students must make certain to contact piano accompanists early and pay promptly for their services. The student will need to collaborate with a pianist every semester for either a jury, studio recital, or solo degree recital. It is the student's responsibility to schedule all necessary rehearsals and coachings with your accompanist. The student is expected to bring their accompanist at least twice into a lesson prior to their recital so that the instructor can ensure that the material is being performed at the highest possible level of presentation. If the student does not personally know piano accompanists, he or she may look into the school website's list of accompanist for assistance. Financial issues may be addressed directly with Prof. Alonso in order to reach an agreement and proceed with the collaboration.

ITEA Membership

Students in the tuba-euphonium studio are encouraged to become members of the International Tuba Euphonium Association. The membership provides access to pedagogical videos, recordings, and incredibly useful interview resources. If the student is financially capable, he or she may attend a regional conference during the spring semester as either an observer or competitor for extra credit. In addition to serving as a great resource, ITEA membership likewise provides a terrific opportunity to network in the field and learn more information about your instrument.

Academic Integrity

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please visit the Eastman School of Music Academic Policy Handbook at <https://www.esm.rochester.edu/registrar/policy/#03.00>

Miscellaneous

Teaching Private Lessons - One of the best ways to assimilate the information that has been taught in lessons is to teach and apply it to another individual. Aside from sole practice, teaching is one of the most important ways toward quickly improving one's own skills as a performer and reinforce concepts that have been gained in other musical areas. Teaching informs your practice.

Attending Summer Workshops - I strongly encourage all students to participate in an off-campus masterclass and/or recognized performance festival every year of study that is not limited to: ITEA Regional Conferences, Sewanee Music Festival, Rafael Mendez Institute, Pokorny Low Brass Seminar, Round Top Music Festival, Low Brass BootCamp, and Detroit Summer Institute. Applications normally carry deadlines of December through February, and the student is encouraged to always explore as many opportunities as possible in order to constantly absorb knowledge and continue their quest toward achieving personal growth in musicianship.

Working Summer Band Camps - A student may apply to work as a counselor at summer camps such as the Interlochen Arts Camp or Blue Lake Fine Arts Camp in order to not only gain summer employment, but to hone one's teaching skills and collaborative skills. Additionally, you are building resume experience and helping to improve your community at large by giving back to students!

Title IX

As per university policies, all members of the community are hereby granted the right to learn and work in an environment that is determined to be free and safe from all various forms of harassment, including but not limited to harassment on the basis of sex or gender. Students who have been subjected to sexual harassment, including sexual assault, domestic violence, or stalking, have the absolute right to receive accommodations for housing, transportation, or receive counseling and health services from the university campus, in addition to being able to make a report regarding the behavior to both the university and law enforcement. For more information on the topic, please visit www.utt Tyler.edu/titleix/ or reach out to the Title IX campus coordinator.