

TEXAS A&M UNIVERSITY- KINGSVILLE ; TUBA-EUPH STUIDO

TECHNIQUE SYLLABUS

SPRING SEMESTER 2024

Performance Mastery Standards

A selection is considered mastered when both the technical and fundamental aspects are without errors. This requires diligent, methodical practice with clear goals and gradual progression. When mastery is achieved, musicality is revealed.

Grading Rubric

- All assignments require 100% Technical accuracy to be considered passing, and move to the following assignment. This mean all written makings are performed without error.
- When applicable, Fundamental accuracy is also required to be considered passing. This means that the complete composition of the sound (tone, articulation, flexibility, dynamics, etc.) will be considered in the grading of the assignment.
- Musicians will often find that technical and fundamental mastery are linked, in some cases loosely, and in others inseparably. Keep this in mind during practice.

Assignments Mastered	Grade
9 – 10	A+
7 – 8	A
6	B
5	C
4	D
3 or fewer	F

Suggested Practice Methods Toward Mastery

- Begin with the end in Mind – visualize your end performance and break down the path to mastery in progressive, accessible steps.
- Use a Practice Log – this builds both the habit of daily practice and tracks your progress toward your goal (like a real time GPS of your sound).
- Mock Performance – perform the selection, either for an audience or recording device.

Assignment 1: Technique Building I

Freshman

- All Major scales, with music, in quarter notes at 100 bpm, one octave

Sophomore

- All Major/minor scales, with music, in quarter notes at 120 bpm, one octave

Junior

- All Major scales, memorized, in eighth notes at 80 bpm, two octaves

Senior

- All Major/ natural minor scales, memorized, in eighth notes at 100 bpm, two octaves

Professor

- All Major/ All minor scales and arpeggios, memorized, in sixteenth notes at 80 bpm, three octaves

Assignment 2: Fundamentals – Flexibility and Flow

Freshman

- Air It Out, from the 20 Minute Warm-Up Routine, at 72 bpm

Sophomore

- Flexibility, from the Daily Warm-Ups by Emory Remington, at 80 bpm

Junior

- Beautiful Sounds, from The Brass Gym, at 72 bpm

- or -

- Second Study, from Technical Studies by Herbert Clarke, at 100 bpm

Senior

- Drill of the Week No 10 “Jellyfish”, by Chris Olka, at 120-160 bpm

Professor

- Write new exercise that focuses on full range slurs
 - Bonus points for mixed meter or complex subdivisions

Assignment 3: Musicality – Large Ensemble Excerpts

Freshman

- Tuba- Holst Suite in Eb, opening soli
- Euphonium – Holst Suite in Eb, opening soli

Sophomore

- Tuba – Holst 2nd suite in F, opening to rehearsal B
- Euphonium – Solo from Holst 2nd Suite in F (rehearsal E to G)

Junior

- One to Two large ensemble excerpt(s) of your choice

Senior

- Two to Three large ensemble excerpts of your choice

Professor

- Birds of Thunder, Danse Folatre, The Hut on the Hens Leg

Assignment 4: Technique Building II

Freshman

- All Major scales, memorized, in quarter notes at 100 bpm, one octave

Sophomore

- All Major/minor scales, memorized, in quarter notes at 120 bpm, one octave

Junior

- All Major/natural minor scales and arpeggios, memorized, in eighth notes at 100 bpm, two octaves

Senior

- One transposition exercise from “Transposition Inquisition” series, with music

Professor

- Bell Scales, memorized, 80 bpm

Assignment 5: Fundamentals – Articulation

Freshman

- Tongue Coordination, from The Brass Gym, at 80-100 bpm

Sophomore

- Tongue Coordination, from The Brass Gym, at 80-100 bpm

Junior

- Stacking the Scales, by Dr. Martorano

Senior

- Stacking the Scales, by Dr. Martorano

Professor

- Forty Stages of Moderate Doom, All stages

Assignment 6: Musicality – Creativity

Freshman

- Transcribe one 30 second to 1 minute melody of any style, and perform

Sophomore

- Transcribe one 1-2 minute melody of any style, and perform

Junior

- Transcribe, arrange, or compose a 1-2 minute melody (optional accompaniment), and perform

Senior

- Compose an original 1-2 minute melody (optional accompaniment), and perform

Professor

- Record Bach Flute Partita (end product needs to be of musical significance)

Assignment 7: Technique Building III

All levels

- Key Studies by Dr Jesse Orth

Assignment 8: Fundamentals – Register Blending

Freshman

- Arpeggio Study, by John DiCesare, with music

Sophomore

- Arpeggio Study, by John DiCesare, memorized

Junior

- Peanut Butter Long Tones, by Chris Olka, at 110 bpm

Senior

- Giant Steps, Gianter Steps, and/or Peanut Butter Long Tones, by Chris Olka

Professor

- Write a new range exercise of musical significance that pushes extreme high flow

Assignment 9: Musicality – Solo/Chamber Excerpts

Freshman

- One excerpt from a Victor Ewald quintet

Sophomore

- Two excerpts from a Victor Ewald quintet

Junior

- One Movement from a Bach Cello Suite, with Music

Senior

- One Movement from a Bach Cello Suite, memorized

Professor

- Write out a standard literature list for a chamber tubist, annotated bibliography

Assignment 10: Solo

All levels

- Perform a solo of your choosing (preferably the same as your jury piece)

Professor

- Memorize one standard literature concerto, and perform