

Incorporating Music Theory into a One-Semester Applied Tuba Curriculum

by

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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved November 2018 by the
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December 2019

ABSTRACT

In undergraduate music curricula, the subjects of music theory and applied music are typically taught separately, with little connection made between them. As a result, students may compartmentalize their knowledge instead of applying it to the music they work on in the studio. This lack of connection can especially affect students studying the tuba, an instrument seldom represented in music theory textbooks and classrooms. This project proposes a way to use the applied tuba studio as a vehicle for a more integrated approach to music theory. Following a first-semester curriculum from Steven G. Laitz's textbook, *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*, fourth edition, études from Marco Bordogni's *43 Bel Canto Studies for Tuba* and H.W. Tyrrell's *40 Advanced Studies for B-flat Bass*, two popular tuba method books, are used to illustrate concepts the student is likely to encounter in music theory classes. By showing how what is learned in class can be applied to études the student is practicing, this approach encourages the student to see music theory as a subject that is relevant to their own musical pursuits while they work to improve their performance skills.

DEDICATION

I dedicate this project to my parents, Kathy and Randy Margolis, without whom none of my work would have been possible.

ACKNOWLEDGMENTS

I would like to acknowledge all of my professors past and present who have acted as my guides through my time as a student. I would like to give special thanks to my applied instructors Drs. Jerry Young and Deanna Swoboda, the latter of whom has chaired my committee and encouraged me.

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CHAPTER 1

INTRODUCTION

During my time as a college music student, I have had great instruction led by professors who were dedicated to their students. This instruction was in both applied music (private instrument lessons) as well as academic subjects in music such as theory, history, and aesthetics. These subjects are necessary for a well-rounded musician who is capable of synthesizing information from all facets of their education.

One of the more noticeable gaps I have observed is the disconnect between applied instruction and academic subjects, particularly music theory. An issue that seems omnipresent is music theory's relevance to the students' other musical pursuits, especially performance. This issue could be due, in part, to the fact that traditionally, music theory discusses music from a period known as the "common practice period," which begins roughly around 1600 and ends in 1910 and contains three distinct stylistic periods: Baroque, Classical, and Romantic.¹ This style is often less familiar to students who enjoy more popular genres of music such as rock, jazz, and pop, which may cause music theory to seem irrelevant or unnecessarily difficult.

Even for those students whose interests do lie within this style of music, concepts are often presented with a limited variety of examples. These examples may or may not involve the students' primary instruments, and if they do not, the examples will create yet another gap in relevance. These gaps are a particular problem for tubists because, according to Clifford Bevan, the modern tuba dates back only to 1835, well into the

¹ Rachel Matz, "Common Practice Style & Developing Tonal Harmony," Study.com, accessed October 17, 2018, <http://study.com/academy/lesson/common-practice-style-developing-tonal-harmony.html>.

common practice period.² Even then, the tuba was not included in mainstream music for decades after its invention. The late development of the instrument leaves tuba students with few instrument-specific examples available to them in the context of the music theory curriculum.

The project at hand offers help with this problem by demonstrating that music theory has a place in the applied studio and can provide the student with a more integrated experience. This goal is achieved through the use of selected études from common method books to highlight concepts of music theory as they appear, and in the order presented in a sample theory textbook.

To establish the purpose behind this project, some background information is necessary. This project follows many of the ideas behind the Comprehensive Musicianship Project (CMP), so an examination of the CMP's history, philosophies, and outcomes will help to establish this project's purpose.

Following the examination of the CMP, the theory textbook chosen for this project will be discussed. The source of theory concepts for this project is Steven G. Laitz's well-known textbook *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*.³ This textbook employs a more "skills-based" approach (i.e., theoretical concepts are taught as a means of improving musicianship skills), which lends itself well to a studio setting.

² Clifford Bevan, *The Tuba Family* (Winchester: Piccolo, 2000), 34.

³ Steven G Laitz, *The Complete Musician: An Integrated Approach to Theory, Analysis and Listening*, 4th ed. (Oxford University Press, 2016).

The music for this project comes from two method books commonly assigned to freshman tuba students, Marco Bordogni's *43 Bel Canto Études for Tuba*⁴ and H.W. Tyrell's *40 Advanced Studies for B-Flat Bass*.⁵ These books were chosen because they contain different styles of études, from the lyrical études of Bordogni to the more technical études of Tyrell.

Finally, to demonstrate how concepts of music theory can be integrated into the applied studio, topics from the textbook will be presented in their proper order with corresponding études that demonstrate each topic. The goal is to progress through the first-semester theory curriculum and show how the études can help the student to see the music theory concepts in music that is relevant to them.

⁴ Giulio Marco Bordogni, *43 Bel Canto Studies for the Tuba (or Bass Trombone)*, ed. Chester Roberts (Gloucester, MA: Robert King Music, 1972).

⁵ H.W. Tyrell, *40 Advanced Studies for Bb Bass* (Boosey & Hawkes, 1950).

CHAPTER 2

THE COMPREHENSIVE MUSICIAN

The movement for comprehensive musicianship began in the 1960s and early 1970s as an attempt to teach students to draw broader connections among the various subjects they were learning. According to Michael Rogers, the idea was “to bring together discrete elements and ideas so that the students are taught to understand music as a unified whole rather than as detached fragments.”⁶ According to Leland D. Bland, the movement was moderately successful, but failed in the long run because students were, in general, receiving only shallow instruction in individual subjects such as theory, literature, history, and performance, causing them to either make connections where none existed or fail to understand why those connections were made.⁷ Additionally, faculty often found it challenging to incorporate material from other courses into their lessons.

Comprehensive Musicianship through Performance (CMP)

Even though comprehensive musicianship has fallen out of the mainstream curriculum, smaller movements still exist to promote the idea. One such movement is Wisconsin’s Comprehensive Musicianship through Performance (CMP). CMP began in 1977 as an effort to use performance as a vehicle for broader musical concepts, such as expression, melody, harmony, timbre, rhythm, texture, and form. CMP is unique in that it takes some of the music rehearsal time and turns it into a “laboratory” of sorts in which students can acquire and apply all of these broader concepts through various roles

⁶ Michael R. Rogers, *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies* (SIU Press, 2004), 20.

⁷ Leland D. Bland, “The College Music Theory Curriculum: The Synthesis of Traditional and Comprehensive Musicianship Approaches,” *College Music Symposium* 17, no. 2 (1977): 167–74.

including performing, conducting, improvising, composing, arranging, and analyzing music. These activities transform music rehearsal into a multifaceted, integrated activity that allows students to learn their music while applying knowledge from all areas of their musical education.

Many music education scholars have written books to provide music educators with ready-made curricula. One such collection is the *Guides to Band Masterworks: Instructional Designs for Teaching Comprehensive Musicianship in Rehearsal and Performance*.⁸ Of the five volumes published, the first two were written by Robert Garofolo and the latter three were written by David Kish. Each volume chooses three different pieces from the wind band repertory and builds comprehensive curricula around them. Teachers are given full structural and harmonic analyses of the works, as well as rehearsal strategies, potential pitfalls, and historical background, and are encouraged to share these sections with the students to help inform their rehearsal and performance. Students are given a separate workbook containing exercises in active listening, ear training, rhythm studies, and more, all pertaining to the selected works. The student workbook is written in a way that helps to guide the student's practice.

Comprehensive Musicianship in Higher Education

While the CMP model is being applied in K-12 schools, the current model gaining ground in higher education adopts a different approach: signature pedagogies. Lee Shulman describes signature pedagogies as “the types of teaching that organize the

⁸ Robert Garofolo and David Kish, *Guides to Band Masterworks: Instructional Designs for Teaching Comprehensive Musicianship in Rehearsal and Performance*, 5 vols. (Delray Beach, FL: Meredith Music, 2000-16).

fundamental ways in which future practitioners are educated for their new professions.”⁹ According to Gary Don, Christa Garvey, and Mitra Sadeghpour, the model for a signature pedagogy in music still proposes separate classes for the separate topics of music theory, musicianship, and music literature, but also proposes more collaboration among faculty members; specifically, it calls for faculty who encourage and emphasize the interconnections among the music subdisciplines.¹⁰ Emphasizing these interconnections allows students to get the depth they need from each topic, but also encourages them to apply knowledge across different subjects. Don, Garvey, and Sadeghpour also point out that many modern textbooks have been written with an integrated model in mind (including the textbook chosen for this project) and recent music theory articles favor an integrated approach.¹¹ These articles include Bruce Quaglia’s “Planning for Student Variability: Universal Design for Learning in the Music Theory Classroom and Curriculum,” which uses educational theory to advocate for a more integrated curriculum design,¹² and a report by the College Music Society’s Task Force on the Undergraduate Music Major titled “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors,” which calls for

⁹ Lee S. Shulman, “Signature Pedagogies in the Professions,” *Daedalus* 134, no. 3 (June 1, 2005): 52, <https://doi.org/10.1162/0011526054622015>.

¹⁰ Gary Don, Christa Garvey, and Mitra Sadeghpour, “Theory in Practice: Signature Pedagogies in Music Theory and Performance,” in *Exploring Signature Pedagogies: Approaches to Teaching Disciplinary Habits of Mind*, ed. Regan A. R. Gurung, Nancy L. Chick, and Aeron Haynie (Sterling, VA: Stylus Publishing, LLC., 2009), 87.

¹¹ Don, Garvey, and Sadeghpour, 88.

¹² Bruce W. Quaglia, “Planning for Student Variability: Universal Design for Learning in the Music Theory Classroom and Curriculum,” *Music Theory Online* 21, no. 1 (March 2015): np.

sweeping changes to the undergraduate music curriculum, including adding more activities and topics to applied lessons.¹³

The original CMP model was designed mainly for K-12 ensemble directors to give their students a broader perspective on music and to hone their musical skills in other areas.¹⁴ The “signature pedagogy” model proposed in higher education was designed to provide students with a broader musical knowledge base by encouraging them to apply what they have learned across the different subjects.¹⁵

Challenges

A curriculum based on comprehensive musicianship has many merits, but it also presents many challenges to both faculty and students; namely, it relies on faculty to teach a certain way, and the students to think and learn a certain way.¹⁶ For faculty, creating a curriculum that integrates with curricula from other courses by other professors is quite challenging given the variables of teaching styles, course materials, and grading criteria among faculty and courses. Additionally, discussing the connections with various courses takes away from the amount of time available to teach any single subject, and as a result, faculty may not be able to discuss the topic for their own course at the appropriate depth.¹⁷ Teaching this way also requires professors to be well-versed in areas outside of their specialty, which can take time and concentration away from their own

¹³ Patricia Shehan Campbell, David E. Myers, and Edward W. Sarath. "Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors," in *Redefining Music Studies in an Age of Change* (New York: Routledge, 2017), 59-66.

¹⁴ Laura Sindberg, "Comprehensive Musicianship through Performance (CMP) in the Lived Experience of Students," *Bulletin of the Council for Research in Music Education*, no. 174 (2007): 28.

¹⁵ Bland, "The College Music Theory Curriculum," 167-68.

¹⁶ Rogers, *Teaching Approaches in Music Theory*, 22.

¹⁷ Ibid.

academic pursuits.¹⁸ All in all, these additional tasks place a heavy burden on faculty whose workloads are already quite high, and it requires a special type of faculty member who can draw on a breadth of knowledge spanning many different areas and whose teaching methods relay that breadth to students without compromising depth.¹⁹

In order for students to succeed in this kind of program, they must possess a learning style that is primed for making such broad connections.²⁰ Because the courses are set up to talk about connections among seemingly disparate pieces of information, students must be able to grasp the concepts at a lower level in order to see those connections clearly. If a student is unable to do so, they risk getting left behind in the curriculum. The desire to stay on track with the curriculum increases the pressure on the student to accelerate their understanding of subjects they may not be as familiar with, and can adversely affect the quality of the education they receive.

Curriculum vs. Philosophy

Perhaps one of the hardest things to determine about comprehensive musicianship is what it actually is. The two main definitions approach it as either a set of conceptual ideas that should be incorporated into a fully integrated curriculum, or as a philosophy to guide teaching rather than fully designing a curriculum from the ground up.²¹ This distinction may seem trivial at first glance, but it actually determines to what level comprehensive musicianship is implemented. As a curriculum, the program risks running

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Sindberg, "Comprehensive Musicianship through Performance (CMP) in the Lived Experience of Students," 27.

into the aforementioned challenges, but as a philosophy, there is no guarantee that it will be uniformly implemented.

The first approach is more commonly highlighted in K-12 music education articles by music educators who advocate for implementing a fully integrated curriculum. For example, Leon Burton of the University of Hawaii worked with a team of fellow music educators to develop a K-6 curriculum that brought together all of the concepts and subconcepts—his term for concepts that fall under broader concepts—of music that can be appropriately taught to students in that age group.²²

The second approach can be found more in higher education, where departments consist of specialists in their respective fields. As a result, it may seem more practical to have a guiding philosophy that could be applied to each of their courses rather than an entire curriculum. Essentially, faculty are encouraged to guide students in making connections among seemingly disparate topics. Michael Rogers seems to agree when he states:

It is my strong feeling that enlightening education often exists most dynamically in these little pockets of overlap between courses—in those too-rare moments of proverbial mental “bell-ringing” when two teachers in different classes, perhaps, have explained the same idea in different ways and a student suddenly realizes the link between theory and history, theory and aesthetic pleasure, or theory and interpretation.²³

There can be, however, an area of overlap between these two definitions. Instead of creating a whole program of curricula based on the concept of comprehensive musicianship, it may be possible to implement this concept in a few courses, especially in

²² Leon Burton, “Comprehensive Musicianship: The Hawaii Music Curriculum Project,” *The Quarterly Journal of Music Teaching and Learning* 1, no. 3 (1990): 67–76.

²³ Rogers, *Teaching Approaches in Music Theory*, 24.

applied music. According to Tracey Heavner, applied music represents an ideal environment for learning these concepts because the student is studying musical compositions directly, and as a result, they have the opportunity to learn everything they can about the compositions they study in order to inform their performance.²⁴

In the spirit of CMP, this project will use the applied studio as a vehicle for integrating the two seemingly disparate subjects of applied instruction and music theory. In the studio, the student receives weekly individualized instruction, which allows the student and the instructor to examine and discuss the music being studied in a way that goes beyond performance technique and allows students to utilize concepts from their theory lectures in a more personal setting. Through this approach, the student's instruction in music theory will be reinforced through their practice and performance of études from the Bordogni and Tyrell collections, two method books commonly assigned to freshman tubists. One goal of the project is for the student to see the concepts they learn in music theory illustrated in music that is directly relevant to the instrument they play. An additional goal is to encourage the student to begin to draw on their knowledge of theory and to continue to do so as the music they perform becomes more complex.

²⁴ Tracy Heavner, "The Applied Music Lesson: Teaching Gifted and Talented Students Utilising Principles of Comprehensive Musicianship," *International Education Journal* 6, no. 2 (May 2005): 170–71.

CHAPTER 3

A SAMPLE FRESHMAN THEORY CURRICULUM

College and university music theory curricula tend to vary widely, each program using different materials, proceeding at different paces, and employing different teaching methods. To design a curriculum for the applied studio that would work with all of these various approaches to music theory is not likely, given the sheer number of variables. The curriculum proposed in this document is based on a single textbook, which narrows the perspective so that practical applications for the studio can be designed based on one approach to theory study. As the concepts are introduced, études will be offered that illustrate each concept for the student to identify and study, allowing the student to apply their theory study to music that is completely relevant to them and thereby to reinforce their understanding of theory.

The theory textbook chosen for this project is Steven Laitz's *The Complete Musician: An Integrated Approach to Theory, Analysis, and Listening*. Like many other theory texts, the book begins with a brief fundamentals section—which is divided into chapters 1A and 1B—covering the most basic of musical concepts. Chapter 1A includes the staff, clefs, pitch and pitch classes, and accidentals, or what Laitz refers to as “musical space.”²⁵ To cover these initial concepts in the curriculum proposed here would be unnecessary, as any étude could illustrate them. The first concepts to be applied to the études – scales, key signatures, and intervals – are presented later in the chapter.²⁶

²⁵ Laitz, *The Complete Musician*, 3–43.

²⁶ Laitz, 12.

After chapter 1A covers musical space, chapter 1B explains musical time, and as such it is titled, “Musical Time: Pulse, Rhythm, and Meter.”²⁷ It covers the basics of rhythmic symbols, meter, accent, and metrical disturbance. The études presented here will contain examples of rhythmic disturbances caused by accents and syncopation, as well as examples of 6/8 time.

Chapter 2 poses a problem for applied lessons as it focuses exclusively on species counterpoint, whereas all of the études are monophonic. As a result, this chapter will not be covered.

The last chapter of Part One introduces triads and seventh chords, thus providing the tools needed for basic harmonic analysis.²⁸ This chapter marks the point in the curriculum where harmony becomes a primary focus. The student will begin by learning how to identify and label diatonic chords. Because of the études’ monophonic texture, the practice identifying chords using chord outlines and arpeggios.

Part Two of the theory text will most likely be included in the first semester of music theory; however, some of its chapters focus on part-writing and voice-leading.²⁹ Although these topics are essential in any beginning undergraduate theory course, they can best be illustrated with music in a style of composition different from that of the method books. As a result, the highlighted concepts will not follow the theory curriculum as closely for this part. Even though the focus is largely on part-writing, this portion of the textbook remains useful as it introduces the tonic and dominant harmonies as “tonal

²⁷ Laitz, 44–77.

²⁸ Laitz, 106–42.

²⁹ Laitz, 141–260.

pillars” around which tonal music is constructed.³⁰ One concept that is of particular importance to the student is that of cadences. By using the harmonic implications of an étude’s melody, the student can approximate cadences’ locations and types.

Part Three introduces both the phrase model and the pre-dominant function and is likely the last part of the textbook to be included in the first semester of music theory.³¹ Some of the chapters in this part focus on very specific chord types (e.g., nondominant seventh chords), or on harmonic concepts that need more than one voice to fully illustrate (e.g., different types of six-four chords). Despite these issues, this part can still prove useful as the student can apply some of the more overarching concepts, such as the phrase model, to the études.³² By using a chart in the textbook that provides four basic layouts for phrase models using the tonic, pre-dominant, and dominant functions,³³ the student can identify phrase model layouts in the études and determine which basic layout is most applicable to each phrase.

³⁰ Laitz, 166.

³¹ Laitz, 261–344.

³² Laitz, 280–302.

³³ Laitz, 275.

CHAPTER 4

THE METHOD BOOKS

The two method books selected for this project are ones that most undergraduate tubists have studied or will study at least once during their time as students. The first is Marco Bordogni's *43 Bel Canto Studies for Tuba*.³⁴ Marco Bordogni (1788-1856) was an Italian operatic tenor who created a set of "vocalises" for his students' singing practice at the Paris Conservatory. Joannes Rochut (1881-1952) was studying trombone at the conservatory and discovered these vocalises before graduating in 1905. Rochut arranged a set of them for trombone and had them published in 1928.³⁵ They were transcribed for tuba by Chester Roberts in 1972.

Marco Bordogni's book contains études that all focus on lyrical, expressive playing. In addition to being in the *bel canto* style, the études' phrasings are marked for the student, often challenging the student to play longer phrases before breathing. Though the études are all lyrical, many of them present technical challenges as well, shifting between beat subdivisions of two and three to playing in less-familiar meters, rhythms, and tempos. Many of these études are in sharp keys, which are inherently less familiar to a tubist whose instrument is pitched in a flat key. The melodic nature of these études makes them resemble "real music" versus the constructed examples the student may be accustomed to, so seeing the theory concepts in these études may inspire the student to look for them in all of the "real music" that they perform.

³⁴ Bordogni, *43 Bel Canto Studies for the Tuba (or Bass Trombone)*.

³⁵ Joannes Rochut, *Melodious Études for Trombone: Selected from the Vocalises of Marco Bordogni* (New York: Carl Fischer Music, 1928).

The second book selected is H.W. Tyrell's *40 Advanced Studies for Bb Bass*, first published in 1950.³⁶ There is not much information available about Tyrell.³⁷ His first publication was *40 Progressive Studies* for trombone in 1927, and because his original works contained alternative slide positions that only a trained trombonist would know, he is suspected by many to have been a trombone player.³⁸

Unlike Bordogni's studies, Tyrell's collection of études is primarily concerned with technique. It includes various technical exercises to challenge the student's range, rhythmic integrity, comfort with less-familiar meters, and large leaps. Earlier études focus on only a few techniques at a time while later études combine many different techniques and introduce less-familiar keys, meters, and rhythms. Later études also give the student stylistic directions (such as *tempo di bolero*), allowing the student to experience different styles and their inherent performance practices. Tyrell's études also tend to be in flat keys, keys that are more familiar to the freshman tubist. While many of these études have some semblance of melody, the primary focus is to present the student with technical challenges. On one hand, the absence of a strong melody makes the études resemble the constructed examples that the student may see in a workbook; on the other hand, many of these études include melodic outlines or arpeggios of chords that the student will need to label, so finding the chords they need may be easier.

Each of these two books fulfills a very specific role in the student's repertoire, and both provide a wide variety of études that could be used to illustrate concepts of

³⁶ H.W. Tyrell, *40 Advanced Studies for Bb Bass* (London: Boosey & Hawkes, 1950).

³⁷ Ryan Douglas Moore, "A Theoretical Historical and Comparative Analysis of Preferred Collegiate Trombone and Euphonium Methods of Books" (D.M.A., University of Kentucky, 2013), 29, <http://search.proquest.com/docview/1513248448/abstract/A9C55042C63745A2PQ/1>.

³⁸ Ibid.

music theory. The examples presented in the next chapter represent only a sample of the material within each book, but they were selected because they seemed to best serve the purposes of this project. Also, the études may be presented out of their order in their respective books (e.g., étude number three could be presented before étude number one) because they are arranged to correspond with the order of the concepts presented in the theory textbook.

CHAPTER 5

INCORPORATING THEORY INTO PRACTICE

The contents of the theory textbook and the method books have been described in previous chapters, and now this chapter will examine selected excerpts from the method books to demonstrate how they can be used to illustrate concepts from the theory textbook. Some of the études lend themselves to special practice techniques, and these will be discussed as well.

The theory textbook starts from the very beginning of music fundamentals—the grand staff, pitch, and intervals. These concepts could easily be illustrated with any étude, so the applied lesson curriculum begins with scales. Scales, of course, are fundamental to any musician as they are a tool that players can use to recognize and play the most common patterns of pitches within keys. The student should establish a practice routine at this point, one that drills all fourteen keys included in the circle of fifths. While only natural minor scales would be part of the scale routine at this point, specific harmonic and/or melodic minor scales could be assigned weekly as part of a “key study” in preparation for the études that either begin in or modulate to minor keys. Study of harmonic and melodic minor scales would follow the same procedure as the daily scale routine (two octaves, arpeggios included), and the minor keys of the études would be assigned alongside their relative major scales.

Bordogni’s étude No. 3 offers passages with complete scales, such as in the excerpt shown in Figure 1. Although the passage includes only two different full-octave scales (C major and F major), playing them in this context encourages the student to recognize the patterns of whole and half steps that make up a scale as shown in the

textbook.³⁹ The presence of these two scales would suggest that the week’s scale drills focus on them.

Figure 1. Bordogni No. 3, mm. 26-37.⁴⁰



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Many études incorporate scales into the music, so it may be helpful to have the student incorporate music into their scale routine. Because the practice procedure has a repeat built into each scale (ascent and descent), students could apply different techniques, such as a crescendo on the ascent and decrescendo on the descent or vice-versa. The latter, vice-versa option can be especially helpful as students tend to crescendo as a line ascends and decrescendo while it descends.

Another technique that may be useful is singing through the étude. Singing will help to engrain an aural image of the scales, which will improve pitch accuracy in performance. Singing will also allow students to “ear train” by having to produce the notated pitches without the aid of the instrument. Because all of Bordogni’s études were adapted from vocalises, they are phrased very naturally for singing. By singing them, the

³⁹ Laitz, *The Complete Musician*, 16–17.

⁴⁰ David Schwartz, *Folio #1: Teacher Accompaniments for Chester Roberts’ Numbers 1 to 22 from 43 Bel Canto Studies for Tuba or Bass Trombone*, vol. 1, 2 vols. (Belmont, MA: David Schwartz, 2010).

student can also work on breath control to use their air efficiently enough to phrase the music properly. A practice technique that could be helpful for the student who wishes to apply their singing practice to their playing on the tuba is the “sing, buzz, play” exercise. The student first sings the melody, buzzes it on the mouthpiece, and finally plays it on the tuba. This procedure is helpful because it allows the student to begin by producing pitches without any of the mechanical input from the tuba, then gradually adding the tuba back in. Without the tuba, the student must audiate each pitch accurately before they can produce it by singing. Similarly, on the mouthpiece, they must hear the pitch first in order to combine their lips and airstream in the right way to produce the desired pitch. The improved perception can then be used on the tuba to render clearer, more accurate pitches.

Once the student is familiar with scalar patterns, they can apply those patterns themselves by arranging the pitches that they find in the music into the appropriate scales, thereby revealing the music’s key. For this task, the textbook guides the student through the rudiments of pitch hierarchy, specifically how to identify the tonic pitch within a given musical passage.⁴¹ The procedure starts with collecting all the pitches and arranging them alphabetically. In order to arrange the pitches into a scale, the student must first identify the tonic pitch. To that end, Laitz places particular importance on how frequently certain pitches occur within a passage, where they occur within the meter, and their power to “attract” pitches around them.⁴² Pitches may be attracted to other pitches in different ways; for example, stronger pitches may occur more frequently at the

⁴¹ Laitz, *The Complete Musician*, 12–13.

⁴² *Ibid.*

beginnings and ends of phrases and may be preceded by tendency tones that will naturally want to resolve to the stable pitch. The tonic pitch is likely to be sounded most in comparison with the others. It is likely also to occur frequently on strong beats, and it seems to draw other pitches toward it. Laitz notes that some pitches besides the tonic pitch may have this “attractive” quality, but the other two criteria will distinguish the tonic pitch from the others.⁴³

One étude that can allow students to practice this process is No. 1 from the Tyrell method book, a passage from which is shown in Figure 2. If the student, as described above, collects the notes in this passage and arranges them in alphabetical order, they would get Ab, Bb, C, D, Eb, F, G. The next step would be to look in the passage for notes that follow the criteria described above. Focusing on the first system, the student will notice that Eb seems to occur the most frequently, almost always on strong beats, and draws many other notes towards it. Bb may be another contender for tonic, but because Eb falls on more strong beats than does Bb, Eb is the likelier choice for the tonic pitch. Having reached that conclusion, the student rearranges the pitches to get Eb, F, G, Ab, Bb, C, D, (Eb). This arrangement follows the pattern of a major scale, and since Eb is the tonic of this scale, the key of the passage is Eb Major.

⁴³ Ibid.

Figure 2: Tyrell No. 1, mm. 1-21.⁴⁴



40 Advanced Studies for Bb Bass by H.W. Tyrell
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This étude also happens to modulate to a minor key later, giving the student the chance to apply the same procedure, but within a minor key context. The beginning of the minor key passage is shown in Figure 3 (the key change begins in measure 25). Starting with pitch collection, the student will find the pitches Ab, Bb, B-natural, C, D, Eb, F, G. The student will then proceed to identify the tonic pitch, and notice that C occurs the most frequently, almost always on strong beats, and pulls other pitches towards it (the best example of which is the B-natural going to C in measures 32 and 33). B-natural could also be a contender for tonic, but the fact that C occurs more frequently and sounds more stable means it is more likely to be the tonic pitch. When the student begins to build the scale, they may notice that one letter of the musical alphabet is represented twice, which would not occur in a major scale, but because the minor scale comes in three forms (one of which is the melodic minor, which does include two letters of the musical

⁴⁴ Tyrell, *40 Advanced Studies for Bb Bass*, 1950.

alphabet more than once), the student can still fit the double letter name into a scale. The student can build either the C harmonic minor scale, which would include B-natural, or the C melodic minor scale, which would include Bb, as presented in measure 35 in a descent to G, identical to the upper tetrachord of the C descending melodic minor scale. Either way, the student can identify that this part of the passage is now in C minor. The student may also notice that C minor is the relative minor of Eb-Major, the key that they identified earlier. This observation is important for later lessons in music theory.

Figure 3: Tyrell No. 1, mm. 22-35.⁴⁵



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After scales, the next topic the Laitz textbook discusses is intervals. At this point in the curriculum, the student is introduced to intervals within the span of one octave, first by their generic forms (second, third, fourth, etc.) and then by their specific forms (major, minor, perfect) before additional properties are discussed, such as inversions, consonance/dissonance, and compound intervals.⁴⁶ After listing all of the different types of intervals, Laitz provides strategies for quickly identifying and naming intervals. For example, to determine size, if the two notes in the interval both fall on a space or both fall on a line, the interval size will be an odd number, and if the notes are on a line and a

⁴⁵ Tyrell, *40 Advanced Studies for Bb Bass*.

⁴⁶ Laitz, *The Complete Musician*, 27–40.

space, then the size will be an even number.⁴⁷ Laitz then points out that to determine quality, *perfect* is reserved for unisons, fourths, fifths, and octaves, while *major* and *minor* can apply to any other interval. *Augmented* and *diminished* intervals are also discussed, but Laitz classifies them as transformations of the major/minor and perfect intervals.

Because students will require practice in identifying many different interval sizes and qualities, an étude that may prove useful is Bordogni's étude No. 2, two excerpts from which are in Figures 4 and 5. Figure 4 will allow the student to practice with some smaller intervals, but the interval of note in this example is the compound interval of a minor tenth in measure 6. Because music for brass instruments tends to use few compound intervals at this level, this excerpt provides the student an opportunity to identify one.

Figure 4: Bordogni No. 2, mm. 1-10.⁴⁸



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Like Figure 4, Figure 5 contains some small intervals for the student to identify, but it also contains a few larger intervals as well, particularly the minor seventh in

⁴⁷ Laitz, 29.

⁴⁸ Schwartz, *Folio #1*.

measure 48 and the diminished seventh in measure 50. Both of these melodic intervals are descending, so the student will gain some experience identifying descending intervals. The student may notice the difference in sound and effect between the minor seventh and the diminished seventh.

Figure 5: Bordogni No. 2, mm. 38-end.⁴⁹



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A Tyrell étude that can prove useful for interval identification is étude No. 9, an excerpt from which is in Figure 6. This étude uses many intervals that are more difficult to identify and to produce accurately, especially the descending major sixth going into measure 1, the ascending minor seventh in measure 3, and the descending diminished fourth in measure 5. Before playing, the student would benefit from labelling the melodic intervals in this passage. Practice on this étude will need to begin slowly and deliberately, with the student gradually increasing the tempo as slower tempos become more

⁴⁹ Ibid.

comfortable. The “sing, buzz, play” exercise described earlier is also applicable to this étude.

Figure 6. Tyrell No. 9, mm. 1-9.⁵⁰



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The next chapter of the theory textbook introduces the basics of rhythm, meter, and pulse, including rhythmic subdivisions, simple and compound meters, accent, and metrical disturbances. The next étude illustrates many of these features, but especially accents. Laitz describes *musical accent* as “a musical event that is marked for consciousness so that the listener’s attention is drawn to it.”⁵¹ One way to draw attention is by disrupting an established pattern within the music, and Laitz describes a few different types of accents that do so.⁵² Some types, collectively called *temporal* accents, disrupt the established musical time, meaning rhythm and meter, while others disrupt

⁵⁰ Tyrell, *40 Advanced Studies for Bb Bass*, 1950.

⁵¹ Laitz, *The Complete Musician*, 64.

⁵² *Ibid.*

nontemporal patterns such as melody, harmony, dynamics, register, or texture.⁵³ Those types are collectively called *nontemporal* accents.⁵⁴

One étude with some examples of these different accents is No. 4 from Bordogni, an excerpt from which is shown in Figure 7. If the student looks at the time signature for this étude, it is 4/4, which the student should identify as a simple quadruple meter. Most of the time, the musical patterns are clear, with the ear naturally gravitating towards the strong beats of one and three; however, in measures 9 and 10, there are *articulative* accents on beat two, which would normally be a weak beat in quadruple meter.⁵⁵ These two half notes also happen to be both longer and in a higher register than the notes around them. The difference in duration gives them *durational* (or *agogic*) accent while the difference in height of pitch gives them *registral* accent.⁵⁶ The student may find it helpful to identify the different accents within this étude, and should realize that some accents, such as those in measure 7, will require more effort to execute effectively, as they lack the context of the accents in measures 9 and 10.

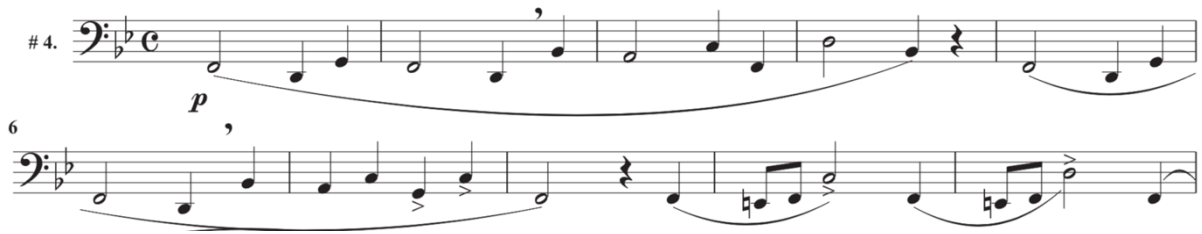
⁵³ Ibid.

⁵⁴ Laitz, *The Complete Musician*, 65.

⁵⁵ Laitz, 67.

⁵⁶ Laitz, 65.

Figure 7. Bordogni No. 4, mm. 1-10.⁵⁷



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This portion of the textbook also examines rhythms and rhythmic phenomena, especially those that disturb the meter. One such phenomenon is *syncopation*, which Laitz describes as happening when “a musical accent occurs on a metrically unaccented beat or part of a beat.”⁵⁸ Figure 8 contains examples, first of syncopation against the metric accent in measure 54 and then by long notes initiated between beats. The quarter notes that fall between the eighth notes, such as those in measures 55 and 56, are sustained into the weak beats of the measures, subsequently taking the weight off of the weak beats. Because the weak beat has no audible reinforcement, the listener is invited to fill that space with a physical impulse such as a dance move, which is why syncopation is a widespread tool in popular and commercial music. The student will have likely heard examples of it before because of its common usage, but now they are able to identify and recognize it.

⁵⁷ Schwartz, *Folio #1*.

⁵⁸ Laitz, *The Complete Musician*, 72.

Figure 8. Bordogni No. 4, mm. 51-end.⁵⁹



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Compound meter can be difficult for students to grasp, perhaps due to less exposure in the music assigned to them. In the textbook, Laitz defines simple meters as dividing the beat into groups of two, and compound meters as dividing the beat into groups of three.⁶⁰ The book also provides a chart for different meters that shows which note gets the beat, which note evenly divides the beat (division), and which note evenly divides the division (subdivision).⁶¹ One étude that provides a clear example of compound meter is No. 8 from the Tyrell book, an excerpt from which is shown in Figure 9. The rhythm of this étude is very basic, with all of the beat divisions clearly shown. The notation will encourage the student to recognize that the strong beats in this kind of meter occur at the beginning of these groups of three eighth notes.

⁵⁹ Schwartz, *Folio #1*.

⁶⁰ Laitz, *The Complete Musician*, 51.

⁶¹ Laitz, 52–54.

Figure 9. Tyrell No. 8, mm. 1-9.⁶²



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While this étude is useful to establish a “feel” for compound meter, the next étude will prove more challenging as it contains metrical disturbances in compound meter. That étude is Bordogni No. 6, an excerpt from which is in Figure 10. The metrical disturbance comes mainly from the weakening of the downbeat, which is accomplished by a tie into it from the last note of the previous measure. A similar disturbance occurs in measure 8, where the secondary accent (the accent at the beginning of the second group of eighth notes) is also weakened with a tie. In addition to the ties, the dotted-eighth/sixteenth-note rhythm itself may pose a challenge for students who are less confident with the basic 6/8 pulse. The grace notes can also be difficult as they can cause the student to delay the rhythm just enough to sound out of time. One exercise to address these issues is to temporarily simplify the étude by removing the ties and grace notes and reducing the dotted rhythms to straight eighth notes, much like the rhythms from the previous étude. As the student

⁶² Tyrell, *40 Advanced Studies for Bb Bass*, 1950.

becomes more confident, they can gradually add everything back in, most likely starting with the grace notes, followed by the dotted rhythm, and lastly the ties.

Figure 10. Bordogni No. 6, mm. 1-12.⁶³



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The next concept introduced in the textbook that these études can illustrate is triad construction. Laitz introduces triads first by defining their members (root, third, fifth) followed by their qualities (major, minor, augmented, diminished).⁶⁴ Laitz then proceeds to talk about triad positions and inversions, where *root position* means the root of the triad is the bass note, *first inversion* means the third of the triad is the bass note, and *second inversion* means the fifth of the triad is the bass note.⁶⁵ The lesson then talks about *figured bass* as a “catalog of the intervals that occur above the bass, regardless of spacing or doubling.”⁶⁶ The section ends by teaching students how to label chords using Roman numerals based on the key of the music and the scale degree of the root in that key’s scale, and by introducing seventh chords.⁶⁷ When labeling chords using Roman numerals, the student must first identify the key of the music, without which the Roman

⁶³ Schwartz, *Folio #1*.

⁶⁴ Laitz, *The Complete Musician*, 107–8.

⁶⁵ Laitz, 109.

⁶⁶ Laitz, 111.

⁶⁷ Laitz, 117–26.

numerals have no meaning. The student must then determine the root of the chord they are trying to label and figure out which scale degree the root represents within the key. Once the student gathers all that information, they are able to assign the appropriate numeral, figured bass, and additional symbols if necessary. The lessons on triads revolve mainly around harmonic triads, which are better illustrated by music of a different compositional style; however, while the études do not provide harmonic triads for the student to identify, they do outline triads melodically. One étude that may prove useful for identifying triads is Bordogni's étude No. 1 (Figure 11). In this étude, triplets are the main melodic rhythm, and many of those triplets outline triads. For example, the triplet in measure 2 outlines a diminished triad, the triplet in measure 4 outlines a minor triad, and the triplet in measure 8 outlines a major triad. This étude is helpful for beginning to identify and attach Roman numerals to triads clearly grouped together, but as the next étude will show, they will not always be presented so neatly.

Figure 11: Bordogni No. 1, mm. 1-10.⁶⁸



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Another étude that may prove useful for identifying triads is Tyrell's étude number three, an excerpt from which is in Figure 12. Unlike the previous étude, which had its triads arranged into groups of three already, this étude provides the student with many triads in succession, some beginning with the third or fifth of the chord. For example, from the pickup to measure 1 an outline of an Eb-Major triad breaks into three groups of three notes, each beginning on a different chord member. The student may find it helpful to identify these triads by "clumping" them together, in which they take all the chord members and stack them with the lowest note acting as the "bass" note. Many of these "clumps" form inverted triads, so the student will have practice in recognizing them. This étude also provides the student with the opportunity to begin identifying seventh chords and their inversions by using the same "isolate and clump" method as with the triads. For example, the pitches in measure 9 clump into a first-inversion dominant seventh chord. After recognizing such chord outlines, the student could write the chords harmonically on a sheet of staff paper and practice assigning Roman numerals and figured bass to them. The student may notice how some pitches could be shared

⁶⁸ Schwartz, *Folio #1*.

between chords, such as the G on the downbeat of measure 2, which belongs to both the Eb-Major chord before it and the C-minor chord after it. Also, chord outlines often have passing tones connecting chord members. For example, the last half of measure 2 into measure 3 outlines a Bb-Major triad with Eb as a passing tone, and in measure 7, a G-minor triad is outlined with A as the passing tone. Along with chord labeling, the student will also begin to learn to separate the chord tones from the non-chord tones such as passing tones.

Figure 12: Tyrell No. 3, mm. 1-11.⁶⁹



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This étude contains a minor-mode section near the middle (Figure 13), so the student can get some practice labeling a variety of triad types. Here, the student might start out by bracketing as many chord outlines as they can find, such as the half-diminished seventh outline in measure 18. Some arpeggios can be divided in various ways; in measures 26 to 27, for example, one can identify multiple “clumps,” namely D-F-Ab, B-D-F, B-D-F-Ab, G-B-D, and G-B-D-F.

Figure 13: Tyrell No. 3, mm. 18-29.⁷⁰

⁶⁹ Tyrell, *40 Advanced Studies for Bb Bass*, 1950.

⁷⁰ Ibid.



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One of the next concepts taught after triads is the *cadence*. Laitz defines a cadence as “a point of harmonic and melodic arrival that occurs at the end of a phrase.”⁷¹ This first discussion of cadences is limited to those involving V and I chords only, with other types of cadences being discussed in later chapters. The two main types of cadences Laitz discusses in the chapter are *authentic cadences*, which start on V and end on I, and *half cadences*, which end on V. Authentic cadences are further divided based on their “strength,” which is determined by the outer voices. The *perfect authentic cadence* (PAC), the stronger of the two, must open with a root position V chord and close on a root position I chord.⁷² Additionally, the soprano must end on the first scale degree.⁷³ Any authentic cadence that does not satisfy those criteria is an *imperfect authentic cadence* (IAC).⁷⁴ A special type of IAC is the *contrapuntal cadence*, in which either the V or the I chord is inverted; it is harmonically weaker than an IAC in which both chords are in root

⁷¹ Laitz, *The Complete Musician*, 172.

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Ibid.

position.⁷⁵ To decide where cadences occur, Laitz suggests looking for “changes in rhythm and the completion of larger metrical patterns.”⁷⁶

Cadences are more readily identified in a four-voice texture; however, using the melody and its harmonic implications, the student can approximate potential cadences. One étude that may prove useful is Bordogni’s étude No. 8, seen in Figure 14. When the student looks for implied harmony with a single voice, Laitz suggests paying close attention to the *harmonic rhythm*, or the “rate at which harmonies change”⁷⁷ as well as looking for broken or outlined chords.⁷⁸ Laitz also notes that harmonic changes tend to coincide with metric accents, giving the student another context clue. For example, in this excerpt, the first phrase, in measures 2-5, contains no more than one chord per measure, and all the changes happen on the downbeat. Both measures 2 and 3 use members of the tonic triad, so no harmonic change is implied between those two measures. Measure 4 uses members of the dominant triad, which implies the first harmonic change in the phrase, followed by measure 5, which contains members of the tonic triad to end the phrase. The motion from V to I would imply an authentic cadence, though when the student is determining which type of authentic cadence it is, a context clue that may prove useful would be how strongly each chord member sounds in relation to each other. At the end of this first phrase, the third of the chord sounds more strongly than the root of the chord, which is also the tonic tone of the étude. The tonic sounds almost like an afterthought, on the weak third beat instead of the downbeat, which diminishes the sense

⁷⁵ Ibid.

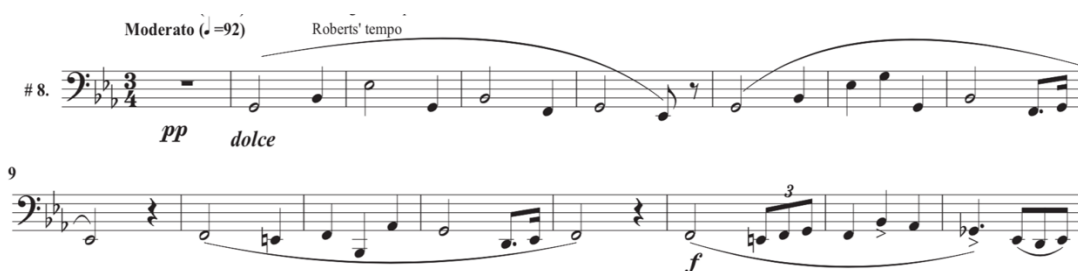
⁷⁶ Laitz, 171.

⁷⁷ Laitz, 67.

⁷⁸ Laitz, 159.

of closure here, so the student would label this cadence as an IAC. The second phrase, in measures 6-9, is harmonically almost identical to the first, with the melodic difference being that the tonic alone ends the phrase. Again, the V to I motion implies an authentic cadence, but the strong emphasis on the tonic at the phrase ending, and the resulting impression of final closure, should lead the student to choose a PAC. The next phrase, in measures 10-13, begins with two measures that outline the dominant seventh chord (Bb-F-Ab, missing the third D), which resolves to a tonic implied by the G in measure 12, followed by another implied dominant harmony in measure 13. The dominant seventh resolves to an implied tonic in measure 12, followed by another implied dominant harmony in measure 13. Because this phrase ends on a dominant harmony, the student will label this cadence as a half cadence. The student could check the implication of a half cadence by playing up to the F in measure 13 followed by a Bb-Major arpeggio around it. Additionally, the student may also notice that this phrase is very open-ended with no sense of closure, even weaker than the IAC from earlier.

Figure 14: Bordogni No. 8, mm. 1-16.⁷⁹



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⁷⁹ Schwartz, *Folio #1*.

For the last part of the textbook likely to be included in the freshman theory curriculum, Laitz introduces the pre-dominant chord function (which includes the subdominant IV and the supertonic ii) as well as the concept of the *phrase model*, which he describes as the “harmonic motion of tonic (T), through pre-dominant (PD), to dominant and tonic at the cadence (D or D-T) [that] guides a phrase from its beginning to its cadence.”⁸⁰ The textbook makes a point of saying that while the order of harmonic functions (T-PD-D-T) does not vary by much, their relative durations can vary (especially with the initial T). Although Laitz provides a general definition of the phrase model, the discussion centers specifically on four-measure phrases, and includes a chart that provides four different typical layouts for the four-measure phrase model.⁸¹ The first two layouts end on an authentic cadence, the first making one chord change per measure following the T-PD-D-T order.⁸² In the second layout, T lasts for two measures while PD and D are condensed into the third measure with a return to T in the fourth measure.⁸³ The third and fourth layouts end on a half cadence, and therefore do not return to T.⁸⁴ In the third layout, T expands all the way through the first half of the third measure with PD occupying the rest of the measure and leaving the last measure for D.⁸⁵ In the fourth layout, T lasts for the first three measures while PD and D split the final measure.⁸⁶ Because these layouts do not end on T, they can expand the initial T for longer than the

⁸⁰ Laitz, *The Complete Musician*, 273.

⁸¹ Laitz, 275.

⁸² *Ibid.*

⁸³ *Ibid.*

⁸⁴ *Ibid.*

⁸⁵ *Ibid.*

⁸⁶ *Ibid.*

first two can. One étude that can allow the student to work with the four-measure phrase model is Tyrell's étude No. 2, seen in Figure 15.

Figure 15: Tyrell No. 2, mm. 1-10.⁸⁷



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Looking at the first phrase, in measures 1-4, the student should see that measure 1 clearly outlines the tonic chord, the second measure outlines the subdominant chord, the third measure outlines the dominant seventh chord, and the fourth measure contains another tonic chord outline, with passing tones connecting chord members. The phrase's harmonic rhythm is one chord per bar, which follows the first phrase model layout described above, so the student would label measure 1 as T, measure 2 as PD, measure 3 as D, and measure 4 as T. As for the cadence, the phrase ends on the fifth of the chord rather than tonic, so this cadence gives the impression of an IAC. The second phrase, in measures 5-8, is much like the first phrase; however, the pre-dominant chord in this phrase is the supertonic rather than the subdominant. Also, the tonic chord in measure 8 begins and ends on the tonic note, so this cadence sounds more final than the one in measure 4 and is a PAC.

⁸⁷ Tyrell, *40 Advanced Studies for Bb Bass*, 1950.

While Figure 15 demonstrates the first phrase model layout, Tyrell's étude No. 22 (Figure 16) instead uses a different one. In the first phrase, in measures 1-4, T lasts for two measures, PD (ii) and D split the third measure, and T takes up the final measure. Though measure 4 begins with the tonic note, the cadence is immediately weakened by the run of sixteenth notes, so this phrase ends in an IAC. The second phrase, in measures 5-8, uses an identical layout, only the tonic is much stronger in the final measure, causing this phrase to end on a PAC.⁸⁸

Figure 16: Tyrell No. 22, mm. 1-9.⁸⁹



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The études presented in this chapter were selected for the student because they demonstrate specific concepts that coincide with the student's theory instruction. This approach allows the student to see the concepts in the music that they are already practicing in the applied studio, making the material they learn more apparent and relevant to them. This method also helps to lay the foundation for the student's recognition of diatonic harmonic patterns, an ability that will serve the student well in

⁸⁸ It should be noted that measure 8 contains a printing error. The four eighth notes should be sixteenth notes.

⁸⁹ Tyrell, *40 Advanced Studies for Bb Bass*, 1950.

later semesters of music theory, especially when harmonic concepts progress from diatonic to chromatic. The student will be more accustomed to not only hearing diatonic patterns, but also seeing and identifying them more quickly. This quicker identification will also help the student to hear when something changes, such as when pieces modulate or use chromatic chords for color. Additionally, piano accompaniments exist for the Bordogni études, which will enable the student to hear complete harmonies despite the études' monophonic texture. The accompaniments may prove useful in reinforcing the harmonic concepts as the student learns them. If the student is taught in an integrated fashion, the student will be encouraged to apply knowledge and concepts across other musical literature and subjects as well.

CHAPTER 6

CONCLUSION

In conclusion, the applied studio can act as a vehicle for integrating concepts of music theory with music familiar to the student. Based on ideas borrowed from comprehensive musicianship programs, this project suggests ways in which this integration can be accomplished.

The source materials for this project, namely the theory textbook and the two method books, represent only a sample of the resources students and instructors can use in implementing this approach. Theory textbooks will differ across curricula, students will use different method books depending on their individual needs and goals, and students will have different levels of comfort with music theory. An integrated approach can benefit students at all stages of study and levels of proficiency. Students who are highly proficient in music theory may find the concepts they learn more relevant and more helpful if they see that these concepts apply to the music they are already studying they are already studying. Students who are less proficient in theory can use the time in applied studio to receive individual attention and instruction in music theory, through which the students can clear up any questions or misconceptions they may have while they apply the theory concepts to the music they play.

Making music theory relevant to all music students is a challenge that many music theory curricula face, and this project certainly does not propose to overcome that challenge entirely; however, it may prove to be a step toward the integrated curriculum proposed earlier by the CMP, an idea that seems to be gaining ground in the field of music pedagogy. An integrated approach may not be easy and may require a lot of effort

on the part of the studio instructor, but if the result is a more integrated mindset for students, it may prove to be worth it.

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APPENDIX A

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David A. Schwartz <bordogni@icloud.com> ✕

Sep 22, 2018, 8:45 AM ⋮

to: Robert Margolis <robert.margolis21@gmail.com>

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Attached is the PDF I promised yesterday, the first twelve solo parts from my Bordogni for Tuba. The cover is a modification of my Folio #1 and page two includes a permission. This permission extends to your dissertation. Please ask again if you decide to publish a textbook.

The PDF has pages 9-in. x 12-in., but you should be able to print on 8-1/2-in. x 11-in. paper. Please make sure that what you have looks good. If your computer doesn't have all the fonts needed things will look funny.

Please let me know of your progress.

Good luck,

David

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APPENDIX B

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