Dr. Daniel Chapa  
MUP 109/119/319 Course Syllabus Applied Euphonium Lessons  
Steven F. Austin State University School of Music  
Adjunct Professor of Low Brass - Office # 289  
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I. Prerequisite: Permission of the instructor

II. Course Objectives:
   a. To develop the highest standards of personal musicianship and performance ability.
   b. To develop pedagogical concepts and material.
   c. To develop effective communication skills.
   d. To provide a broad knowledge of repertoire.

III. Attendance Policies:

   Lessons
   Attendance at the weekly private lesson is absolutely mandatory. In case of severe illness or emergency please notify Dr. Chapa at (512)466-1467. It is the responsibility of the student to notify the instructor of an absence at least 24 hours in advance.

   Free pass
   The instructor may approve one “free pass” or excused lesson each semester. A “free pass” is intended to help the student when the student feels unprepared for a lesson due to a lot of homework, concerts, tests, etc. The free pass is worth 50 minutes. The pass may not be taken until the sixth week of classes and not during TMEA week*). A request for a free pass must be made at least 24 hours before a lesson!

   Performances
   Attendance at all euphonium and trombone concerts, recitals and events is mandatory unless excused by Dr. Chapa. Guest Artist clinics and recitals may be required as they occur. Attendance at all other Brass Department recitals, Guest Artist clinics and performances are strongly encouraged.

IV. Practice:
Daily practice is required average rate of one hour of practice for every hour of credit in the lesson. (2-hour credit-2 hours of practice, etc). This is the minimum requirement!!! It is recommended when possible to extend the daily practice up to double that time.

Helpful hints:
1. Phone in AIRPLANE MODE and set a timer for 20 - 30 minutes
2. Use a metronome
3. Use a tuner and drones
4. Practice what you cannot play
5. Approach problems from several different angles and
6. Create solutions and allow for creativity
7. RECORD YOURSELF and listen critically
8. Listen to great performers
9. Attend live performances
10. Remember: The simplest ideas work best
When things are not working sometimes the best thing to do is to “Just Play”

V. Lesson Recording:
Recording private lessons is strongly encouraged and may be recorded on your own equipment.

VI. Scales:
Students who have not completed the upper level requirements will take the scale exam at the end of each semester. The scale patterns for the exam will be set at the beginning of the semester and are to be memorized.

Upper Levels*
Students should plan to play an upper level barrier exam at the end of their fourth semester. Transfer students who have had four semesters (8 hours) of lessons should plan to take this exam upon entering SFA. Passing this barrier will allow you to continue as a music major and enroll in upper level lessons and ensembles. Upper level requirements will consist of knowing your major and 3 forms of minor scales by memory as well as a solo with piano accompaniment (not memorized). Students will be asked to play 16 scales that are listed on a sheet of paper. The instrumental faculty judges this, and the students must pass with a quorum. Results will be tabulated and then students will be notified of the results by the following day. Upper Level exams are usually given during the week of finals at the end of each semester. A student has two tries to pass upper levels.

VII. Required Equipment/Books:
   a. Metronome
   b. Tuner and Drone (Tonal Energy)
   c. Mouthpiece visualizer
   d. Breathing tube
   See Dr. Chapa for information on these items

The following books will provide the basis of your lesson materials. Additional study material may be required dependent on individual lesson needs. Every student should have all the assigned materials by the third lesson.

Etude Books: (Individual Assignments will be made from this list)
   Arban, Complete Method for Euphonium and Trombone (any complete edition)
   Bellson, Modern Reading in 4/4
   Blahzevich, Clef Studies
   Blume, 36 Studies for Trombone
   Bordogni/Rochut, Melodius Etudes for Trombone Vol. 1-3
   Clarke/Gordon, Technical Studies for Bass Clef Instruments
   Kopprasch, 60 Etudes for Trombone Vol. 1 and 2
   Tyrell, 40 Progressive Studies for Trombone
   Uber, 22 Etudes for Euphonium
   Voxmen, Selected Studies for Baritone

Duet Books: (Individual Assignments will be made from this list)
Amsden’s, *Practice Duets*
Alessi/Sachs, *14 Duets for Trombone*
Blume, *Duets for Two Trombones Vol. 1 and 2*
Telemann, *Six Canonic Sonatas*
Voxman, *Selected Duets Vol. 1 and 2*

(I recommend ordering online from sheetmusicplus, hickeysmusic, justforbrass, amazon, and or euphonium.com)

**VIII. Juries:**
- Each student is expected to perform a jury consisting of two contrasting selections from a solo or etude. Substitutions may be made at the instructor’s discretion.
- Failure to show up or sign up for a jury may result in a severely lowered or failing grade.

**IX. Recitals:**
ALL LOW BRASS STUDENTS ARE REQUIRED TO ATTEND ALL BRASS RELATED ACTIVITIES (as noted by the professor). Attendance will be taken at each event. All absences must be approved by the teacher and each unexcused absence will result in lowering the student’s grade (5 points per absence).

**X. Grading Policy:**

a. Attendance
   - One unexcused absence will lower the grade one level
   - Three unexcused absences will result in failure of the course.

b. Performance during lessons (weekly grade) 50%
   - Midterm performance 25%
   - Jury/Upper divisional exam/final performance 25%

Grading policy:
- A = superior performance, superior jury perfect attendance at lessons, participation in master classes, recitals etc. Superior and outstanding musical progress.
- B = excellent performance, excellent jury performance, excellent participation in master class. Excellent musical progress.
- C = Average to good performance, some participation in master classes, good progress throughout the semester. Average jury performance
- D = Low performance, attendance and/or attitude problems, little or not participation in master classes and other brass activities. Unacceptable jury performance.
- F = Failure of the class due to attendance, lack of preparation, practice, performance ability or other factors

C. Behavior
   - As a student, you are continuously representing our institution and therefore expected to behave in a professional manner throughout your collegiate career (in and outside of lessons*). If
any student shows a consistent pattern of disrespectful, irresponsible, and or inappropriate behavior, action may be taken at the professor’s discretion.

XI. Office Hours/Communication:
Office Number: 289
Office Hours: By appointment
Note: If you have any questions or concerns please email me and reserve phone calls and text messages for emergencies only.

XII. University Polices:

Two Strikes—You’re Out
- Make sure you are familiar with the “two strikes you’re out policy” in the school of music. Music majors have two tries for each class required in their major. In short, if a class is failed twice, that student will no longer be allowed to continue as a music major. (Also, the third try is charged out-of-state tuition rates.)
- It is imperative that you do not drop classes if at all possible. The state now only allows six classes to be “dropped”. Also, even dropped classes add to your collective limited in-state tuition rate hours (attempted hours).

Hours Over your Degree Plan
- Providing that you pass your classes the first time and don’t drop them, you should not have trouble with reaching the out-of-state tuition and you should still be able to participate and enroll in lots of minor ensembles with no problem. Also remember that music electives are required; these can be fulfilled with small ensembles. You are allowed thirty hours over your degree plan, however you just need to have one in-state hour left over to get in-state tuition in your last semester.

Academic Integrity (4-9.1)
- Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.
- Definition of Academic Dishonesty
  Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.
- Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

Withheld Grades
At the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future semesters, the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Students with Disabilities
Please read the entire policy:
[http://www.sfasu.edu/policies/academic_accom_stu_disab.asp](http://www.sfasu.edu/policies/academic_accom_stu_disab.asp)