Applied Euphonium
MUAP 1219-049 and 3219-049
August 28th - December 17th, 2023

Instructor and Contact Info:
Course Instructor: Travis Scott, DMA
Email: Travis.Scott@sfasu.edu

Course Information:
Course Title: Applied Euphonium
Course Subject: Private Lessons
Term/Year: Fall 2023
Class Days/Times: Fridays
Class Location: SFA Adjunct Office
Course Number: MUAP 1219-049 and 3219-049
Credit Hours: Two (2)
Required Course Text: Provided or assigned by professor
Prerequisites: None
Co-requisites: None
See pg. 2-3.

Introduction — This syllabus serves as an outline of policies for applied lessons, and a contract for the grade and policies of private lesson instruction.

Course Specific Objectives — Upon successful completion of this course, the student will:

i. Demonstrate, identify, and describe quality sound on the instrument of study.
ii. Demonstrate growth and improvement in all areas of playing including tone production, articulation, fundamentals, and artistic expression. This will be partially achieved through preparation of scales and theory, studio performance, and interpretive and technical application to repertoire studied.
Course Specific Objectives (continued)

iii. Apply successful and efficient practice techniques to generate quantifiable improvement.
iv. Increase familiarity with a broad scope of repertoire, composers, and artists that represent varied cultures and styles by developing their own personal library of recordings and repertoire.
v. Increase their understanding of the professional expectations and standards of their major and focus their view on the prospective career path of their choice.
vi. Develop effective pedagogical materials and techniques.

Required Texts and Materials for Applied Lessons — Students should plan on spending $40-80 per typical semester on repertoire of etudes and solo pieces for their personal libraries. During semesters that may include competition or conference performance, there may be additional expenses. Note: SFASA Tuba/Euphonium studio members can use the school’s studio page listed at [www.justforbrass.com](http://www.justforbrass.com) to achieve a 10% discount (use the code SALAS).

Please be aware of required materials at your lessons (unless otherwise specified):

1.) Functioning instrument and mouthpiece
2.) Spiral-bound notebook dedicated to lessons (bring to every lesson)
3.) Repertoire (assigned solos and etudes)
4.) Metronome and Tuner (*Tonal Energy* is a recommended app)
5.) Original copies of all music, if available.

Etudes Books¹:

1.) J.B. Arban (ed. Alessi/Bowman): *Complete Method for Euphonium and Trombone*
2.) Blahzevich, *Clef Studies, Advanced Musical Etudes*
3.) M. Bordogni/J. Rochut: *Melodious Etudes for Trombone (Book 1-3)*
4.) T. Charlier: *32 Études de perfectionnement pour Trombone en si bémol à 4 pistons ou Tuba* (pub. Editions Henry Lemoine)
5.) H. Clarke: *Technical Studies for the Trumpet*
6.) Kopprasch, *60 Etudes for Trombone Vol. 1 and 2*
7.) D. Vining: *Range Songs for Tenor Trombone*
8.) H. Voxman: *Selected Studies for Baritone Horn*

Flexibility Exercises:

1.) S. Belk: *Modern Flexibilities for Brass*
2.) B. Lin: *Lip Flexibilities*

¹ Your teacher will consult with you on your current materials and recommend purchases. You do not need to purchase all of these materials at once.
**Recommended Texts:**

1.) Beeler, Walter *Method for the Baritone (Euph) Vol. 1 and 2*  
   *A good beginner method book*
2.) Bevin, Clifford *The Tuba Family*
3.) Bond, Peter *The Singing Trumpet*
4.) Bowman, Brian: *Practical Hints on Playing the Euphonium*
5.) Little, Don *Practical Hints on Playing the Tuba*
6.) Morris, Winston *The Euphonium Source Book*
7.) Morris, W. And Perantoni, D. *The Tuba Source Book*
8.) Phillips, Harvey *The Art of the Tuba and Euphonium*
9.) Snell, Howard *The Art of Practice (a self-help guide for music students)*

**Class and Student Policies** — This class follows all policies applicable as outlined in the SFA Policy Manuel, found here: [https://www.sfasu.edu/policies](https://www.sfasu.edu/policies)

**Grading** —

Grade Scale:

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90-100% = A  
80-89% = B  
70-79% = C  
60-69% = D  
0-59% = F
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**Grade Breakdown** — Your grade is determined by four categories, as follows:

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Average of Weekly Lesson Grades  60%  
Jury  20%  
Scale Exam  10%  
Article Response  10%
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2 Recommended texts are not required.
Grading (continued)

Grade Item Descriptions — The following details how grades are achieved for each category.

1. Average of Weekly Lesson Grade:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (100)</td>
<td>There are two ways to earn an A in your weekly lesson: 1. Material assigned is covered thoroughly and performed at a performance-ready level. 2. Significant progress has been made on the assigned material suggesting consistent high-quality practice spent throughout the week.</td>
</tr>
<tr>
<td>B (85)</td>
<td>Much of the assigned material shows some signs of improvement. However, practice strategies that have been discussed and recommended in prior lessons have not been effectively applied to some or all of the repertoire.</td>
</tr>
<tr>
<td>C (75)</td>
<td>There are two ways to earn a C in your weekly lesson: 1. Material assigned shows minimal signs of improvement. Lesson performance suggests little or disordered practicing. 2. You earn a B for three consecutive lessons. Note: on the third lesson earning a B, the student receives a C.</td>
</tr>
<tr>
<td>D (65)</td>
<td>There is one way to earn a D in your weekly lesson: you earn a C for two consecutive lessons. Note: on the second consecutive lesson earning a C, you receive a D.</td>
</tr>
<tr>
<td>F (50)</td>
<td>There is one way to earn an F in your weekly lessons: You earn a D for two consecutive lessons. Note: on the second consecutive lesson earning a D, you receive an F. Note: Missing a lesson without notifying the instructor in advance (or without supplying documentation explaining the absence) will result in a 0% and may or may not be made up. On the third missed lesson without notice, the student will receive an F for their semester grade.</td>
</tr>
</tbody>
</table>

ii. Jury — You may think of your jury as your final exam for private lessons. Your grade will be the average grade given by the panel of professors who hear your jury. You will work on repertoire to prepare for the jury throughout the semester. This repertoire will consist of etudes from band and orchestral literature and an accompanied solo.

ii. Scale Exam — You will prepare throughout the semester for a scale exam, that is scheduled for November 10th. You will have the option of delaying your exam to November 17th for a 5% reduction. A rubric for the scale exam is found on the following page.

You will be assigned all or some of a scale routine, some harmonic progression arpeggios (i.e., I-ii-VI-V7-I), and a goal tempo. This may be revised closer to the scale exam to include more, or in some cases less. All required material is to be performed from memory on the scale exam and are to be performed (on the exam) with a metronome.

3 Occasionally there will be reason to adjust the given grade slightly. For instance, a student that applied practice strategies effectively to most of their repertoire (but not all) may receive a 90% instead of an 85%. Justification will be provided in feedback for such cases.

4 VERY IMPORTANT: Your instructor must be present at least one (and preferably two) rehearsals with your jury accompanist, and the lesson prior to your jury must include your accompanist. This will require you to confirm (at the time of initially consulting their service) that your accompanist can meet at your weekly lesson time.
Grading (continued)

Scale Exam Rubric:
100 = Near perfect execution of exam. Beyond correct notes and rhythms, you demonstrate good pitch and tone quality throughout. Performed at goal tempo.
90 = A very strong performance with 1-3 mistakes. You demonstrate very good pitch and tone quality mostly throughout. Performed 1-10 bpm under goal tempo.
80 = A good performance at with 4-6 mistakes. Pitch and tone quality is strong, but not always consistent. Performed 11-15 bpm under goal tempo.
70 = Some aspects of this performance are strong, but it is overall inconsistent in accuracy, pitch, and tone quality. Rhythm is not aligned with metronome, and/or there were several (2+) restarts. Performed 16+ under goal tempo.
60 = Some portions of the assigned material are not prepared.

Article Response — As members of the SFA Tuba-Euphonium Studio, you are required to join the ITEA as student members. Remember that there are group membership and e-memberships available to keep costs down. Membership will gain you access to the quarterly ITEA Journals. Prior to the final week of classes, you are to select an article that has relevance to your professional goals and write a response on it. An Article Response Outline and Rubric will be posted in D2L.

ITEA Membership: [https://iteaonline.org/join-itea/](https://iteaonline.org/join-itea/)

Practice Recommendations — Daily practice time should reflect one’s goals, one’s major, and one’s course credit amount. Additionally, improvement through practice is about quality of time and quantity of time. We will develop a practice routine together, but at a minimum, you should aim for 1-2 hours of focused practice, 5-6 days a week. If you can’t get done what you need to get done in a maximum of 2.5-3.5 hours of daily practice, re-evaluate your approach — something is not working.

Some Thoughts on Practicing — Remember to keep your eyes on the prize: improve, improve, improve. Some considerations for your practice approach follow on pp. 6-7.

“Every bit of playing we do today, be it good, bad, or indifferent, goes towards deciding the sort of player we will be tomorrow.” — John Fletcher

(over)
Some Thoughts on Practicing (continued)

“The Three Secrets of Success: Practice, Practice, Practice.” — Dr. Brian Bowman

1. **Divide and Conquer:** Divide your daily practice into different shorter sessions spaced at different times in the day. This allows your brain a chance to reflect and process information. It also helps to avoid the development of physical ailments due to over exertion. Also, at the beginning, break the piece into sections — sometimes even measure-by-measure.

2. **Practice vs. Playing:**
   Practicing: You know you have practiced when the music is better than when you started. Work for improvement and use ‘perfection’ as a target, not a destination. When you are first learning a piece, you should spend 80% of your time practicing.
   Playing: Playing consists of learning how to perform the piece from beginning to end, development of musical expression and finalizing the plan of performance. It consists of learning to play through mistakes. Playing isn’t really necessary until you have put in the practice time to learn to play the piece correctly, and is focused on more as you lead up to a performance.

3. **Imagine, Visualize, and Realize:**
   Visualize: Imagine what you perceive the music sounding like in a state of absolute perfection. Think of more than technique and tone — how does the music best convey its message in your mind? Visualize what you want.
   Analyze: Listen to your own performance as you play (or by listening to your recording) and see how close your performance is to your imagined ideal. Get your actual playing as close to the ‘perfection’ in your mind.

   “Match the horn in the hand to the horn in the head.” — Arnold Jacobs

4. **Isolate Problem Areas** — Spend most of your time in the practice room focusing on things you can’t yet do. Running through sections you can already play can be rewarding and is encouraged at times, but you must spend more time on the hard spots until they are ironed out.

   “I don’t want anyone to hear me practicing, as when practicing I am working on things I can’t do rather than playing the things I can do.” — Harvey Philips

5. **Rule of Three** — This is a technique to develop highly technical passages.
   i. With a metronome, find a tempo that makes the passage in question completely easy. Note: This usually means you start at an extremely slow tempo.
   ii. Repeat the passage at the tempo until you can play it three times in a row without a single mistake.
   iii. Once you complete step two, move the metronome up (no more than 5 bpm) and repeat the process until you are at the desired tempo.
Some Thoughts on Practicing (continued)

6. **The Penny Approach** — Once you have learned to play the piece the way you want, you need to develop **consistency**. There are multiple approaches to building consistency, of which the following is one:
   
   i. Take 5-10 pennies and place them on the left side of your music stand.
   
   ii. When you play exactly the way you want without a single mistake, move one penny from the left side to the right side of the stand.
   
   iii. If at any point you make a mistake (a **single** mistake) you move all pennies back to their starting position on the left side of the stand.
   
   iv. The ultimate goal is to move all pennies to the right side of the stand.

7. **Incorporate Solfege and Theory** — For tonal and centric pieces, think about the solfege of the important notes of your phrases; associate the solfeggi with the typical tendency of its corresponding pitches. Additionally, take time to analyze the full score and understand the key you are in, analyze special harmonies that stand out, the overall arch of form; and how your part fits in with the other part(s). It is recommended that you write in the rhythmic activity of your accompaniment above your part where needed for coordination.

8. **Learn without the Horn** — You can learn a lot by studying your score without your horn. Use that time to focus on all details by defining all foreign terms and instructions, plotting musical breaths, internalizing all articulations and dynamics, studying tempos and flow directions, getting your mind wrapped around the ‘road map’ (D.S., D.C., repeat schemes, etc.), focusing on rhythm, and working out tough fingering passages (consider how alternative fingerings might apply). Your performance can also benefit from learning more about the composer/piece. Turn over every stone in your path!

   “Sports scientists can find no physical differences between moderate athletes and those of Olympic standard. The only difference that can be identified in any way, shape or form is that the great athletes think about their event all the time, mentally rehearsing every element, time and time again. Likewise the musical performer who constantly thinks about style, technique and different ways to play will continue to improve, will develop as fast as possible, and will come as close as humanly possible to realizing their talent fully.” — Howard Snell *The Art of Practice*

9. **Don’t Forget To Spend Time Developing Interpretation** — Your performance should represent both the wishes of the composer to the best of your extent, and also a personalized realization of the music that represents you.

   “I feel like I’m breathing life into an instrument, verses just playing it…Learn to play your instrument, then you can do whatever it is that you want to do.” — Velvet Brown
**Academic Integrity (A-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)

**Students with Disabilities**

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/)

**Mental Health Resources**

SFASU values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students mental health and wellness. Many of these resources are free, and all of them are confidential.

**On-campus Resources:**
SFASU Counseling Services [www.sfasu.edu/counselingservices](http://www.sfasu.edu/counselingservices) 3rd Floor Rusk Building
936-468-2401

SFASU Human Services Counseling Clinic [www.sfasu.edu/humanservices/139.asp](http://www.sfasu.edu/humanservices/139.asp) Human Services Room 202
936-468-1041

**Crisis Resources:**
Burke 24-hour crisis line 1(800) 392-8343
Suicide Prevention Lifeline 1(800) 273-TALK (8255) Crisis Text Line: Text HELLO to 741-741