Applied Euphonium  
Spring 2024

**Instructor and Contact Info:**
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**Course Information:**
- **Course Title:** Applied Euphonium
- **Course Subject:** Private instruction on euphonium.
- **Term/Year:** Spring 2024
- **Class Days/Times:** Fridays
- **Location:** SFA Adjunct Studio
- **Course Number:** MUAP 1219-049 and MUAP 3219-049
- **Credit Hour:** Two
- **Required Text:** Provided or assigned by instructor
- **Prerequisites:** None
- **Co-requisites:** None
Introduction — This syllabus serves as an outline of policies for applied lessons and as a contract for the grade and policies of the course.

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.
iii. Apply successful, efficient, and appropriate practice techniques to generate quantifiable improvement.
iv. Increase familiarity with a broad scope of repertoire, composers, and artists representing varied cultures and styles, including standard repertoire, by developing their own personal libraries 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 semester on repertoire consisting of etudes, solos, and chamber pieces for their personal libraries. Additional expenses may be required for semesters that include competitions.

Please be aware of the required materials for your lessons. Unless otherwise specified, they should include:

i. Functioning instrument and mouthpiece
ii. A private lessons notebook dedicated to lessons (brought to every lesson)
iii. Repertoire (assigned solos, excerpts and etudes)
iv. Metronome and Tuner (Tonal Energy is a highly recommended app)
v. Original copies of all music where available.

Etude Books:

ii. Blazhevich: Advanced Musical Etudes and/or Clef Studies
iii. Bordogni/Rochut: Melodious Etudes for Trombone (Book 1-3)
iv. Charlier: 32 Ètudes de perfectionnement pour Trombone à pistons ou Tuba
v. Clarke: Technical Studies for Trumpet
vi. Kopprasch: 60 Etudes for Trombone Vol 1 and 2
vii. Vining: Range Songs for Tenor Trombone
viii. Voxman: Selected Studies for Baritone Horn

1 It is the student’s responsibility to purchase assigned repertoire in a timely manner.

2 You will be assigned an etude off of this list to purchase — you do not need to purchase all of these materials at once.
Flexibility Exercises:
   i. S. Belk: Modern Flexibilities for Brass
   ii. B. Lin: Lip Flexibilities

Recommended Texts on Euphonium and Brass:
   i. Beeler, Walter: Method for the Baritone (Euph) Vol. 1 and 2
      **This is a good beginner method book**
   ii. Bevin, Clifford: The Tuba Family
   iii. Bond, Peter: The Singing Trumpet
   iv. Bowman, Brian: Practical Hints on Playing the Euphonium
   v. Little, Don: Practical Hints on Playing the Tuba
   vi. Morris, Winston: The Euphonium Source Book
   viii. Phillips, Harvey: The Art of Tuba and Euphonium
   ix. Snell, Howard: The Art of Practice

Grading — students will earn their grade in private lessons based on the following information, and weighted categories.

Grade Scale:

   90-100 = A
   80-89 = B
   70-79 = C
   60-69 = D
   0-59 = F

Grade Breakdown — Your grade is determined by four categories as follows:

   Weekly Lesson Grade: 60%
   Jury Grade: 20%
   Scale Exam: 10%
   Article Response: 10%

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3 These texts are not required, but recommended especially to students who plan on teaching or performing the Euphonium.
Grading (continued)

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

i.  **Weekly Lesson Grade (60% of final grade)** — You will receive a weekly grade for your lessons based on the rubric below.

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<th>Grade</th>
<th>Description</th>
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| A (100) | 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. |
| B (85) | 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. |
| C (75) | 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. |
| D (65) | 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. |
| F (50) | 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. |

ii.  **Jury Grade (20% of final grade)** — Think of your jury as your final exam for private lessons. Your grade will be the average grade given by the panel of professors present at your jury. Repertoire consists of two etudes largely prepared using the practicing strategies developed in the semester’s lessons.

iii.  **Scale Exam (10% of final grade)** — You will be assigned scales and theory patterns throughout the semester. Near the conclusion of the semester (typically the third-to-last lesson of the semester) you will take a scale exam based on the scales focused on during that semester. The parameters of your scale exam will be assigned in advance of the exam. All required materials are to be performed from memory for the scale exam.

Grading Process for Exam: After two mistakes, 1.5 points are reduced per mistake. Student who score below 80% will be asked to re-take the exam. Their final grade will be the average of both exam grades.

iv.  **Article Response (10% of final grade)** — Also at the conclusion of the semester you will write an article response based on a provided article and outline.

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4 Occasionally there is justification to assign a weekly lesson grade that is slightly altered from this rubric. For instance, a student the applied certain practice strategies effectively to the majority of their assigned material may receive a 90% instead of an 85%. Justification will be provided in feedback for such cases.
**Practice Recommendations and Requirements** — Daily commitment to improvement should reflect your personal and professional goals. This will vary from student to student based on their major, personal aspirations, and the credit amount for lessons. Additionally, improvement through practice is about quality of time and quantity of time — you need both! You should aim for 1-2 hours of focused practice 5-6 days a week. The goal of practice is *improvement*.

*Past Week Practice & Lesson Reflection:* If students are struggling to accomplish weekly assignments or not making observable improvements in their playing each week, they will be asked to reflect on the preparation leading up to and performance at the immediate past lesson. This is the start of a wider conversation that will take place in your lessons on effective and efficient practicing strategies.

*Some Thoughts on Practicing* — Remember to keep your eyes on the prize: Improve, Improve Improve. To improve, we must be realistic and aware of where we are and where we want to be, and we must choose the correct processes/strategies of practice and apply them consistently over time.

> *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

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

Some important considerations and recommended processes for your practice approach follow:

i. **Divide and Conquer:** Divide your daily practice into different shorter sessions spaced at different, but consistent, times in the day. Giving yourself frequent breaks during the practicing process is very beneficial in the long run. Doing so also helps avoid the development of physical ailments due to over exertion.

   You can also apply the concept of “divide and conquer” to how you learn a piece of music. Always divide the piece into its natural sections and practice those sections individually. You can also move into the micro level and practice a piece measure by measure before playing longer passages.

ii. **Practice vs. Playing:**
   - **Practicing:** You know you have practiced when the music is better when you left it than when you found it. This typically includes a lot of repetition, work at very slow tempos, buzzing and signing, and consistent exercises and should consist of 80% of your time when first learning a piece.
   - **Playing:** On the other hand, playing consists of learning how to perform the piece from beginning to end, learning to play through mistakes, development and application of musical expression/imagination, and finalizing the plan of performance. Focus on ‘playing’ as you get closer to performances.
Thoughts on Practicing (continued)

iii. Imagine, Visualize, and Realize:

Visualization of Imagination: Imagine what you perceive the music sounds like in a state of absolute perfection with every possible detail is in place. Also, pretend that you are the composer of the piece; how do you want it to sound?

Analyze to Realize: Listen to your own performance as you play (or better yet, by listening back to a recording) and consider how close your performance is to your imagined ideal. Work hard to get your actual playing as close to the ‘perfect version’ from your imagination.

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

iv. 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 even necessary at times, but to improve 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 Phillips

“People should think you’re not very good when they hear you practice, because you are working on things you can not do!” — Dr. Brian Bowman

v. Rule of Three — A technique to develop virtuosic passages, and consistency.

Step 1 With a metronome, find a tempo that makes the passage you are working on completely easy. Note: this typically means starting at an extremely slow tempo (40 bpm or slower).

Step 2 Repeat the passage at the slow tempo of Step 1 until you can play the passage three times in a row without a single mistake.

Step 3 Once you complete Step 2, move the metronome up a small increment (no more than 5 bpm faster than previous tempo) and repeat all steps until you are at your desired tempo.

vi. The Penny Approach — A technique to develop consistency (one of the most important aspects of a successful musician). There are many approaches to building consistency, of which the following is one:

Step 1 Take 5-10 pennies and place them on the left side of your music stand.

Step 2 When you play the passage without a single mistake, move one penny from the left side to the right side.

Step 3 The ultimate goal: Move all pennies are moved to the Right Side.

Important: If at any point during The Penny Approach you make a mistake (a single mistake), move all pennies back to the left side.
Learn Without the Horn — There is benefit to be gained and much to learn by studying your music without your horn. I should emphasize that there is no substitute for learning to play on the horn, but there are some aspects that can be developed away from the horn.

Some of those elements include learning the details of the music 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’, focusing on rhythm, and working out tough fingering passages. You can also listen to recordings while following along in the score (do this minimally, not primarily). Your performance can also benefit from learning more about the composer/piece/era. Turn over every stone in your path.

Interpretation is Educated Imagination — Your performance should represent both the wishes of the composer to the best of your ability, and also deliver 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