

Texas A&M-Commerce Department of Music

Mission Statement

The Music Department of Texas A&M University-Commerce promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

Syllabus

Mus 152, 352, 552—Section 032

Euphonium

Assistant Professor-Jimmy Clark
Fall 2005

Contact Information

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Office Hours-M-F 11:00am

Students requesting accommodations for disabilities must go through the Academic Support Committee. For information, please contact the Director of Disability Resources & Services, Halladay Student Services Building, Room 303D, (903) 886-5825.

Goals and Objectives:

The overall goal of MUS 152, 352, 552, is to prepare students to play, teach, and perform on the euphonium. Upon completion of this course the student should be able to perform in an ensemble, as a soloist, and teach the euphonium at either the middle school, or high school level. Students will be expected to be able to do improvisation. There will be a required written paper using Internet research with appropriate attribution.

Student Expectations:

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive Learning environment.

Course assignments will be made on a weekly basis at a rate determined by the ability of the student. They will include weekly assignments to be practiced daily for an amount of time which will be determined by the difficulty of the assignment. Students will be expected to perform on a recital or master class at least once a semester and to perform for the brass faculty at the completion of each semester on a "jury". You will receive a grade for each lesson, a grade for your scale exam, a grade for your jury.

Success of the student and their grade will be determined by how well each weekly assignment is prepared, by the growth of the student in relation to the above goals, by their scale exam taken at the end of each semester, and by the results of their performances on their recital and jury.

Final grades will be determined by an average of your jury grade, your scale exam and your daily grades. Daily grades will count as half of your final grade, and jury and scale exam will each count as 25% of your final grade.

You are allowed to miss one lesson per semester. After one miss, you will receive a 0 for that lesson. If you know you are going to miss, please let me know ahead of time. If I miss a lesson, I will let you know and we will reschedule.

You are required to be at all brass functions-recitals, master classes, studio classes!

Lesson Grades: Each lesson will be given a grade based on the following scales:
A=90 – 100 B=80 – 89, C=70 – 79, D = 60 – 69, F=59 and below

The weekly grade will reflect the level of preparation of the assigned material. The final grade will reflect the student's improvement, quality of recital performance (if applicable), consistent practice, attendance, preparation of assigned material, scale exam and jury performance. Weekly grades will constitute 50% of the final grade. Students are encouraged to monitor weekly grades. The grading applied lessons can be very ambiguous. To take away some of that ambiguity, consider the following when preparing for your weekly lesson:

A lesson will be given the grade of A if:

It is obvious that you have prepared the music for the lesson. You are playing the material technically very well and it is obvious that you have given a good deal of thought to the artistic interpretation of the assignment. You exhibit an understanding of the material and can perform at near-performance level.

Repeated material from the prior lesson has been perfected both musically and technically.

A lesson will be given the grade of B if:

It is obvious that you have prepared the music for the lesson. You are playing the material fairly well, but still have a few technical issues that need to be worked out. You show signs of artistic interpretation, but still need work on musical issues. You know that you could play this better. Repeated material from the prior lesson shows improvement.

A lesson will be give the grade of C if:

It is not obvious that you have prepared adequately for the lesson. You cannot play the material without hesitation. Notes are missed. Your performance is void of artistic expression. You show signs of understanding the material, but cannot execute these ideas through your instrument. Repeated material from the prior lesson shows little improvement.

A lesson will be given the grade of D if:

It is obvious that you have not prepared the music for the lesson, yet somehow you are struggling though and improving during the course of the lesson. You don't know how things should sound. You have ignored key signatures, missed notes, and are embarrassed by your performance. Repeated material from the prior lesson shows no improvement.

A lesson will be given the grade of F if:

You didn't show up, or it is obvious that you have not prepared for the lesson and no amount of struggling can improve your performance. You have probably offended me with your lack of self-discipline. You are wasting my time and your time in the studio. You failed to bring the assigned material.

Scales:

All students are expected to know and be able to play all major, minor, and chromatic scales. Scales must be played two octaves, in eight notes, at a tempo of one quarter note equals 85 beats per minute. Following is the sequence by semester of scale studies:

End of 1st semester-all major scales. Chromatic scale starting on any note.

End of 2nd semester-all major and natural minor scales

End of 3rd semester-all major, natural and harmonic minor scales

End of 4thsemester-all major and natural, harmonic and melodic minor scales

Upper Division scale requirements are posted on my website.

Upper Division Jury:

At the end of the 4th semester of study, students will be expected to play an upper division jury. If the students fail to reach upper division, he/she can re-take the upper division jury the following semester. If upper division is not achieved with the 2nd jury, the student will no longer be able to enroll in music classes.

152-Undergraduate Level:

Basic tone production, embouchure, breath support, tonguing, lip slurs, daily routines, major scales two octaves. Basic books for legato, detailed, and rhythmic playing. More advanced tone production, embouchure, breath support, tonguing and lip slurring techniques. Introduction of the F-attachment and practice in the art of sight-reading. Introduction to solo literature.

Studies:

Remington-Daily Warm-ups

Fink-Introducing Legato

Rochut-Melodious Etudes-Book 1

Voxman-Selected Studies for Euphonium

Arban-Method for Trombone

Lafosse-School of Sight-reading-(Seven books-start with book 1)

Solos:

Capuzzi-Andante & Rondo

Corelli-several different solos

Marcello-several different solos

352-Undergraduate Level:

Emphasis on expanded range and presentation techniques with more advanced resource material and solo literature. More practice with sight-reading/emphasis on alto clef and orchestral literature.

Studies:

Lafosse-School of sight-reading (continuing)

Voxman-Selected Studies for Euphonium

Rochut-Melodious Etudes Book 2

Kopprasch-Studies, Book 1 and Book 1

Arban-Complete Method-(EncoreMusic edition)

Clarke-Technical Studies

Solos:

Guilmant-Morceau Symphonique

Telemann-different solos

Barat-Introduction & Dance

Clarke-Bride of the Waves

Mantia-Believe Me All Those Endearing Young Charms

Saint Saens-Morceau De Concert

Orchestral Excerpts:

Shifrin-Orchestral Excerpts for Euphonium & Bass Trumpet

552-Graduate Level:

Graduate level study of the euphonium-relating more specifically to performance, literature, pedagogy, orchestral style, and small ensemble.

Studies:

Bach-Cello Suites

Blazhevich-Sequences

Lafosse-Book 2

Rochut-Book 3

Solos:

Hartley-Two Pieces

Horovitz-Concerto

Sparke-Euphonium Concerto

Scales:

The scale requirements for graduate students are posted on my website.

Small Ensembles:

Tuba Euphonium Ensemble

Euphonium Quartets

Selected references: (trombone texts also pertain to euphonium)

Dempster-The Modern Trombone

Fink-The Trombonists Handbook

Kleinhammer-the Art of Trombone Playing

Wick-Trombone Technique

Gregory-The Trombone

Baker-Contemporary Techniques for the Trombone.

Course Requirements:

You are responsible for providing all of your etude books and/or solos.

You are required to be at all trombone recitals/master classes.

Materials Needed:

A euphonium, either owned personally or by the University.

A mouthpiece or the correct size (to be determined by the professor)

Calendar of Events:

TBA