

## Euphonium Syllabus

Paul Von Hoff

[paul@gaudetebrass.com](mailto:paul@gaudetebrass.com)  
cell: 847-812-9272 (text)

### **Objective of Advanced Trombone Study**

The purpose of a dedicated study of any instrument is for the student to gain the ability to communicate his or her musical intentions through the instrument to a listener and to provide a context in which to develop that musical intent. Students should also gain the technical and personal skills to continue to pursue their musical passion on a professional level.

### **Course Policies and Expectations**

All students are expected to have read the syllabus completely. If any of the requirements listed herein are unclear in any way, please contact the instructor immediately for clarification. Since most of this class consists of one on one lessons, a certain flexibility in scheduling will be understood. Both teacher and student will make every effort to find and keep a regular schedule as much as possible. Make up lessons will sometimes be a necessity and will be scheduled at a mutually convenient time. Twenty-four (24) hours advance warning is required to reschedule a lesson.

Assigned lessons should be prepared as if they are to be publicly performed.

### **Studio Class, Chamber Music, and Group Lessons**

All students enrolled in lessons are expected to attend all studio classes. Missing studio class without prior notification will result in an unexcused absence.

All students will be expected to perform in some kind of chamber ensemble. Playing duets with a weekly duet partner can satisfy this requirement. Please plan on performing with your chamber ensemble in studio class each semester.

Occasionally combining your lesson with other students' lessons to work on orchestral section excerpts, chamber music, or ensemble music is encouraged and can be very productive. It is your job to arrange this in advance if you are interested.

### **Grading Policies**

A grade of "B" is considered a good grade and represents the student having complied with the assignment and having done a good job.

A grade higher than a "B" is reflective of drive, excellence, and devotion to doing more than is requested. Less than adequately prepared assigned lessons are given grades commensurate with the level of preparation and time spent.

**An unexcused absence will result in a 1/2 letter grade deduction from your final grade.**

I reserve the right to dismiss a student from a lesson if, in my opinion, the student is unprepared. This will never be done capriciously, but, when done, it is intended to send the most serious kind of message to the student. The grade for such a lesson will be "F," and a make-up lesson will not be permitted.

It is understood that there will be obligations competing for the time and energy of students. If these activities are of a nature that a student knows about them in advance, they can be brought up the week before they are to occur and be considered in the amount of music assigned. A smaller amount of work in an extremely stressful week will often lead to more effective practice. This accommodation should not be used capriciously or taken advantage of.

For Carthage Students - Carthage College strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers due to your disability (including mental health, learning disorders and chronic medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, you also need to register with Diane Schowalter in Learning Accessibility Services.

### **Final Exam**

Your final exam will be the required Jury that will take place during the final exam week. A sheet with available times will be posted on the bottom floor at JAC near the practice rooms. Juries must be performed with accompaniment where applicable. You are responsible for finding your own accompanist. Please speak with me during your lesson time to find an appropriate work to perform.

### **Required Method Books, Etudes, and Duets**

The following is a guide to the music and texts required for advanced study of the euphonium. All students at every level must purchase all of the required method books, etudes and duets. Every effort has been made to keep this list as short as possible and each book on the list contains essential materials that are necessary for a mastery of the instrument. In addition to trying to keep this list concise links have been provided to some of the works in the public domain that have been archived on the website for the International Music Score Library Project's Petrucci Music Library. This wonderful resource is something that all students of music should be familiar with. If any of the links don't work as they should please let me know.

### **REQUIRED TEXTS**

-These books must be purchased

Bordogni, *Melodious Etudes v.1* (Carl Fisher)

Davis, *20 Minute Warm-Up* (Hip Bone Music <http://www.hip-bonemusic.com>)

Voxman, *Selected Studies Euphonium or Trombone Edition* (Rubank)

Provided Supplementary Materials

Introductory Etudes Packet

Bach, *Selections from the Cello Suites*

Blazhevich, *Selections from Clef Studies and Duets*

Morley, *The First Booke of Canzonets to Two Voyces (PVH Editions)*

### **Suggested Solo Repertoire**

Below are a selection of solos to consider in addition to the etudes when choosing a piece for a jury. If you are studying a piece of music in lessons you are expected to purchase the music.

Smith, *Solos for the Trombone Player* (G. Schirmer)\* - a good source for the Guilmant and Rachmaninoff listed below as well as a number of other solos that can be useful

Bach, *Selections from the Cello Suites*

Guilmant, *Morceau Symphonique / Concert Piece Op. 88\**

Jacob *Fantasia for Euphonium* (Boosey)

Mozart, *Sonata for Bassoon and Cello* K. 292 <http://imslp.org/wiki/Special:ReverseLookup/78959>

Mozart *Concerto in Bb* K. 191

Rachmaninoff, *Vocalise\**

Schumann / Droste, *Five Pieces in a Folk Style* (Ludwig Music)

Telemann, *Twelve Fantasies* ed. Alan Raph (Carl Fisher)

Vaughan-Williams / Droste, *Six Studies in English Folksong (ECS)* - Euphonium Edition

Vaughan Williams *Romance from Tuba concerto*

Wilder *Sonate* (Margun)

### **Wind Band and Orchestral Excerpts**

The study of excerpts will not be a major focus during the first years of undergraduate study however it can be interesting for students to become familiar with the role that the euphonium can play in the orchestra as well as the more virtuosic and soloistic examples of its use in the wind ensemble. The following books are optional.

Payne, *Euphonium Excerpts from the Standard Band and Orchestral Library* (Cimarron)

Shifrin, *Handbook of Orchestral Excerpts for Euphonium and Bass Trumpet* (Virgo)

### **Required Equipment**

A euphonium from a reputable maker such as Yamaha, Besson, Courtois, Hirshbrunner, Kanstul, King, Meinl Weston, Miraphone, Sterling, Willson, or Shires

A mouthpiece in good condition and in an appropriate size for your euphonium

Music Stand - Hamilton KB-600N is a good folding stand

Metronome and Digital Tuner - w/ loud, high-pitched click and sound output (phone app is acceptable if it is loud)

A sharpened pencil

A recording and playback device - this can be a smart phone with a recording app