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MUSI 195.27: Applied Study - Trombone

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Undergraduate Trombone Requirements



For Music Majors & Minors

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TROMBONE LESSON REQUIREMENTS

FOR MUSIC MAJORS

Please enjoy your journey by putting time into the slow, diligent process of becoming a better musician and person. Always strive to learn something in the correct fashion. Listen to recordings of what you want to sound like and record yourself both practicing and performing regularly to achieve your desired goals. A practice log is suggested to keep track of your daily growth. You are expected to attend all brass recitals (faculty and student) and large ensemble concerts (wind ensemble, orchestra, jazz ensembles, etc.). You are expected to present a Junior Recital and a Senior Recital after you have completed your Upper Division Audition. Preparation for your recitals can never start too early. Most importantly you should strive to lead by example every day.

ALL TROMBONE MAJORS SHOULD HAVE EXPERIENCE IN:

- Symphonic Wind Ensemble/Concert Band
- Jazz Ensembles (Big Bands)
- Orchestra
- Brass Chamber Groups (Quintet Or Quartet)
- Trombone Choir
- Jazz Small Groups

Grading Criteria

A (90-100)
All lesson requirements completed with the utmost of diligence, musicality and consistency. Scales, etudes and exercises completed with the highest level of musicality. Attendance consistent and reliable with the student seeking additional time and assistance.
B (80-90)
Most lesson requirements completed. Approximately 75% of Scales, etudes and exercises completed with a high level of musicality. Attendance was consistent and reliable.
C (70-80)
Lesson requirements completed, but lacking significant diligence, preparation and consistency. Attendance was perhaps unreliable.
D (60-70)
Lesson requirements for a music major or minor not completed to the satisfaction of the teacher. Lesson attendance and preparation poor and irregular.
F (0 – 60)
Incomplete lesson assignments, preparation minimal and attendance inconsistent and unreliable. Changing your major would be suggested.

Freshman Curriculum

FALL SEMESTER

SCALES- ALL **MAJOR** IN TWO OCTAVES with ARPREGGIATIONS @ Quarter note =72
SCALE PATTERNS UTILIZED FOR EACH MAJOR SCALE

BEGIN WORK ON **MANTIA, TYRRELL, MUELLER, OR KOPRASCH** (TECHNICAL)
BEGIN WORK ON **ROCHUT/BORDOGNI (OR CONCONE) BOOK I** (LYRICAL)

*** A minimum of five (5) completed etudes/exercises from each area**

SPRING SEMESTER

SCALES - ALL **HARMONIC/MELODIC** MINOR IN 2 OCTAVES @ Quarter note =72
SCALE PATTERNS UTILIZED FOR EACH MINOR SCALE

CONTINUE WORK ON **TYRRELL, MUELLER, MANTIA, KOPRASCH** (TECHNICAL)
CONTINUE WORK ON **ROCHUT/BORDOGNI (OR CONCONE) BOOK I** (LYRICAL)
BEGIN SOLO LITERATURE (SEE BELOW) FOR TROMBONE SOLO NIGHT

*** A minimum of five (5) completed etudes/exercises from each area**

PREPARE SOLO FOR TROMBONE SOLO NIGHT

FRESHMAN SUGGESTED SOLO LITERATURE

BARAT - ANDANTE & ALLEGRO

MARCELLO – SONATA IN A MINOR #3

TELEMANN- SONATA IN F MINOR

GUILMANT – MORCEAU SYMPHONIQUE

MOZART- CONCERTO FOR BASSOON K. 191

BERNSTEIN – ELEGY FOR MIPPY II

MARCELLO- SONATA IN F MAJOR

WHITE- LYRIC SUITE

BERLIOZ- RECITATIVE AND PRAYER

Freshman Jazz Lesson Curriculum

(Part of each grade)

As part of the degree program and necessity of experience, jazz lessons will occur throughout your studies. Requirements are as follows:
(All exercises to be done in cycle of fourths or whole step cycles)

Up Five/Down Five- Major and Minor

Major Triads/Minor Triads

Major scales in Diatonic pattern (1,2,3,1) and 1,3,2,1)

Major 7th, Dominant 7th and minor 7th

Basic ii-V lick

Diatonic Triads

Blues Form, Heads and Harmony

Sophomore Curriculum

FALL SEMESTER

SCALES -ALL MAJOR SCALES IN TWO OCTAVES **MEMORIZED** @ Quarter note =120
SCALE PATTERNS UTILIZED FOR EACH MAJOR SCALE – 3 MAJOR SCALES REQUIRED

CONTINUE WORK ON **MANTIA, TYRRELL, MUELLER, KOPRASCH** OR BEGIN WORK ON
OTHER ADVANCED TECHNICAL STUDIES, **BITZCH, MASSON**

CONTINUE WORK ON **ROCHUT BOOK I (BORDOGNI)** OR BEGIN BOOK II

BEGIN/CONTINUE WORK IN TENOR CLEF (**FINK**)

SOLO LITERATURE (SEE BELOW)

*** A minimum of five (5) completed etudes/exercises from each area**

SPRING SEMESTER

SCALES -ALL **MELODIC/HARMONIC** MINOR IN 2 OCTAVES MEMORIZED @ Quarter
note =72

SCALE PATTERNS UTILIZED FOR EACH MINOR SCALE

CONTINUE WORK ON **MANTIA, TYRRELL, MANTIA, MUELLER, KOPRASCH** OR BEGIN
WORK ON OTHER ADVANCED TECHNICAL STUDIES, **BITZCH, MASSON**

CONTINUE WORK ON **ROCHUT BOOK I (BORDOGNI)** OR BEGIN BOOK II

BEGIN/CONTINUE WORK IN TENOR CLEF (**FINK**)

SOLO LITERATURE (SEE BELOW)

A minimum of five (5) completed etudes/exercises from each area

***PREPARE SOLO FOR TROMBONE SOLO NIGHT**

SOPHOMORE SUGGESTED SOLO LITERATURE

BARAT- ANDANTE AND ALLEGRO

GUILMANT – MORCEAU SYMPHONIQUE

DAVID- CONCERTINO

SAINT-SAENS- CAVATINE

RIMSKY-KORSAKOV- CONCERTO

PRYOR- THOUGHTS OF LOVE

GRONDAHL- CONCERTANTE

SAINT-SAENS – CAVATINE

WEBER- ROMANCE

BERSTEIN – ELEGY FOR MIPPY II

Sophomore Jazz Lesson Curriculum

(Part of each grade)

Major 9, Dominant 9 and minor 9

Diminished triads

Augmented triads

Pentatonic exercises (1,2,3,5), (5,3,2,1)

Two separate ii-v licks from Charlie Parker tune or bebop

Diatonic 7ths in 3 keys

Blues Form, Heads, Harmony and Simple Standards

Upper Division Audition

(Following completion of sophomore requirements):

All Music majors must pass an upper division jury to earn the required upper division credits prior to graduation. This jury consists of sight-reading, two contrasting works or movements - one of which must include piano as well as demonstration of all major, harmonic minor, and melodic minor scales in all keys WHICH MUST BE MEMORIZED. The jury will determine if the quality of performance warrants promotion to upper division level. Performance majors will be held to a professional standard.

Junior Curriculum

FALL SEMESTER

ALL MAJOR SCALES IN TWO OCTAVES IN 3RDS MEMORIZED @ Quarter note =126
SCALE PATTERNS UTILIZED FOR EACH MAJOR SCALE – 6 REQUIRED

CONTINUE ON **MANTIA, MUELLER, TYRELL OR KOPRASCH**

OR BEGIN ON BITZCH OR SIMILAR TECHNIQUE ETUDE STUDIES

BEGIN WORK ON **ROCHUT BOOK II/III**

CONTINUE WORK IN **TENOR CLEF** (OR BEGIN ALTO CLEF, **FINK**)

POSSIBLY BEGIN WORK ON **ORCHESTRAL EXCERPTS**

*** A minimum of five (5) completed etudes/exercises from each area**

BEGIN PREPARATION FOR ½ RECITAL (SEE RECITAL CHECKLIST)

SPRING SEMESTER

ALL **HARMONIC/MELODIC** MINOR SCALES IN TWO OCTAVES MEMORIZED @
Quarter note = 120

SCALE PATTERNS UTILIZED FOR EACH MINOR SCALE – 3 REQUIRED

CONTINUE ON **TECHNICAL STUDIES** FROM FALL SEMESTER

OR BEGIN WORK ON BITZCH, MASSON OR SIMILAR TECHNIQUE STUDIES

BEGIN OR CONTINUE WORK ON **ROCHUT BOOK II/III**

CONTINUE WORK IN **TENOR CLEF** (OR BEGIN ALTO CLEF, **FINK**)

*** A minimum of five (5) completed etudes/exercises from each area**

CONTINUE PREPARATION FOR ½ RECITAL (SEE RECITAL CHECKLIST)

***PREPARE SOLO FOR TROMBONE SOLO NIGHT**

SOPHOMORE/JUNIOR SUGGESTED SOLO LITERATURE

BARAT- ANDANTE AND ALLEGRO	GUILMANT – MORCEAU SYMPHONIQUE
DAVID- CONCERTINO	SAINT-SAENS- CAVATINE
RIMSKY-KORSAKOV- CONCERTO	PRYOR- THOUGHTS OF LOVE
GRONDAHL- CONCERTANTE	SAINT-SAENS – CAVATINE
WEBER- ROMANCE	BERNSTEIN- ELEGY FOR MIPPY II
HINDEMITH- SONATA	TELEMANN- FANTASIES
SULEK- CONCERTO	PRYOR- BLUE BELLS OF SCOTLAND BACH-
CELLO SUITES (C MAJ, G MAJ)	SEROCKI - SONATINA
EWAZEN – SONATA	TOMASI- CONCERTO
CREES – FLOURISH	CRESPO – IMPROVISATION NO. 1
ALBRRECHTSBERGER – CONCERTO (ALTO)	

JUNIOR SUGGESTED EXCERPTS

MOZART - REQUIEM	WAGNER-RIDE OF DIE WALKURE
BRAHMS - SYMPHONY #1	BERLIOZ – HUNGARIAN MARCH
RAVEL - BOLELO	

Junior Jazz Lesson Curriculum

(Part of each grade)

Major 13, Dominant 13, minor 13
Augmented 7th
Diminished 7th
Whole Tone Scales
Altered scale and use of Melodic Minor
Standards – Heads, Harmony & Improvisation

Senior Curriculum

FALL SEMESTER

ALL MAJOR SCALES @ Quarter note = 148
SCALE PATTERNS UTILIZED FOR EACH MAJOR SCALE – ALL REQUIRED

BEGIN WORK ON **BITZCH OR SIMILAR TECHNICAL ETUDE BOOK**
CONTINUE WORK ON **ROCHUT BOOK II** OR BEGIN **BOOK III**
BEGIN OR CONTINUE WORK IN **ALTO CLEF**

***A minimum of five (5) completed etudes/exercises from each area**

*BEGIN PREPARATION TO PERFORM **1/2 RECITAL (OR FULL)**

SPRING SEMESTER

ALL MELODIC/HARMONIC MINOR IN TWO OCTAVES SCALE PATTERNS UTILIZED FOR EACH MAJOR SCALE MEMORIZED @ = 72
SCALE PATTERNS UTILIZED FOR EACH MAJOR SCALE – 3 REQUIRED

CONTINUE WORK ON **BITZCH OR SIMILAR TECHNICAL ETUDE BOOK**
CONTINUE WORK ON **ROCHUT BOOK II** OR BEGIN **BOOK III**
BEGIN OR CONTINUE WORK IN **ALTO CLEF**
BEGIN WORK ON **ORCHESTRAL EXCERPTS**
***A minimum of five (5) completed etudes/exercises from each area**

***PREPARE SOLO FOR TROMBONE SOLO NIGHT**

CONTINUE PREPARATION TO PERFORM **1/2 RECITAL (OR FULL)** WITH:
MUSIC EDUCATION MAJORS- AT LEAST 2 MAJOR WORKS
MUSIC PERFORMANCE MAJORS- 3 MAJOR WORKS

Senior Jazz Lesson Curriculum

(Part of each grade)

Major 13, Dominant 13, minor 13
Augmented 7th
Diminished 7th
Whole Tone Scales
Altered scale and use of Melodic Minor
Standards – Heads, Harmony & Improvisation

JUNIOR/SENIOR SUGGESTED SOLO LITERATURE

GRONDAHL- CONCERTANTE	SAINT-SAENS – CAVATINE
WEBER- ROMANCE	BERNSTEIN- ELEGY FOR MIPPY II
HINDEMITH- SONATA	BACH- CELLO SUITES
TELEMANN- FANTASIES	SULEK- CONCERTO
PRYOR- BLUE BELLS OF SCOTLAND	CASTERADE- SONATINE
JONGEN- ARIA AND POLONAISE	SEROCKI- SONATINA
EWAZEN- SONATA	DEFAY -DEUX DANSES
BERIO – SEQUENZA	PRYOR- FANTASTIC POLKA
TOMASI- CONCERTO	CREES – FLOURISH
CRESPO – IMPROVISATION NO. 1	L. MOZART - CONCERTO (ALTO)
ALBRRECHTSBERGER - CONCERTO (ALTO)	

SENIOR SUGGESTED EXCERPTS

ROSSINI – WILLIAM TELL OVERTURE	SCHUMANN – SYMPHONY #3
BERLIOZ – SYMPHONIE FANTASTIQUE	BRAHMS - SYMPHONY #4
HINDEMITH – SYMPHONIC METAMOPHOSIS	MAHLER – SYMPHONY #3

TROMBONE SOLO NIGHT

Once a year each member of the trombone studio will have the opportunity to perform a **classical solo** in concert with the rest of the applied studio. This **TROMBONE SOLO EXPERIENCE/RAFFLE** is a wonderful chance for the younger students to learn how to hire a pianist and organize practice time with that pianist. Suggested literature lists included in this packet will be a valuable resource along with attending trombone recitals and hearing upperclassmen perform. Trombone Solo Night will occur each year – ALL APPLIED TROMBONISTS ARE EXPECTED TO HELP OUT TO MAKE THIS SUCCESSFUL.

TROMBONE GROUP ACTIVITIES

Attend a concert together
Play duets (jazz or classical)
Listen to a recording together
Watch a video together
Play excerpts together
Play Aebersolds together
Study together
Read the same book or article
Play a mock audition for each other
Observe a rehearsal together (MSO, etc.)
Attend a music convention together
Study a score (brass quintet, trombone quarter, solo, big band) together

TROMBONE STUDIO SCALE PATTERNS

1. Thirds (1,3 2,4 3,5)
2. Diatonic Pattern A - 1,2,3,1 2,3,4,2 3,4,5,3
3. Ascending Triads (1,3,5 2,4,6)
4. Diatonic Pattern B - 1,3,2,1 2,4,3,2 3,5,4,3
5. Alternating Triads (1,3,5 6,4,2 3,5,7 8,6,4)
6. Inverted Thirds (1,3,4,2 3,5,6,4 5,7,8,6) *Ascending Only
7. Fourths (1,4 2,5 3,6 4,7)
8. Inverted Fourths (1,4 5,2 3,6 7,4)

Recital Checklists

(Additional information can be found in Student Handbook)

One Semester in Advance

- ___ Music - chosen and IN YOUR HANDS (Don't order them at that time)
- ___ Pianist - hired/assigned for jury, pre-recital, dress rehearsal and recital dates
- ___ Ensembles - scheduled for jury, pre-recital dress rehearsal and recital dates

Semester of Recital

- ___ Faculty – assigned/selected for pre-recital and recital dates 3 months prior to pre-recital
- ___ Student Recital performance - Each piece (individual movements are acceptable) should be performed on convocation, chamber showcase (Or similar venue such as studio class, performance class, etc.)
- ___ Program - in **rough draft** form **4 weeks** before recital (for pre-recital)
- ___ Program – in **presentation form 2 weeks** prior to pre-recital (with program notes) to the School of Music office
- ___ Give Recital information (which room, how many pianos) to Piano tuner
- ___ Program notes –in presentation form **two weeks** prior to recital
- ___ Posters - should be put up 2 weeks before recital
- ___ Stage hands - should be chosen/hired 4 weeks before recital
 - *Stage people need program and map of pieces with proper set-ups
- ___ Lights/recording- hired/assigned 2 weeks before recital

Week of Recital

- ___ Schedule to have Fans turned off
- ___ Mini-disk/CDs/Recording Tech
- ___ Table for Reception
- ___ Programs (75)
- ___ Reception stuff
 - Table Cups Drink
 - Napkins Plates
 - Punch Bowl (if necessary) Food

Post Recital

- ___ Recital Hall Cleaned up
- ___ CD to the office with 3 copies of program
- ___ Tables put away
- ___ Piano(s) covered
- ___ Pull down posters

NASM STANDARDS

1. Performance

Students must acquire:

- a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- c. The ability to read at sight with fluency.
- d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration
- e. Keyboard competency. Experiences in secondary performance areas are recommended.
- f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

2. Aural Skills and Analysis

Students must acquire:

- a. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses.
- b. Sufficient understanding of musical forms, processes and structures to use this knowledge in compositional, performance, scholarly, pedagogical and historical contexts, according to the requisites of their specializations.
- c. The ability to place music in historical, cultural and stylistic contexts.

3. Composition and Improvisation

Students must acquire:

- a. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.
- b. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

4. Repertory and History

Students must acquire:

- a. A basic Knowledge of music history through the present time.
- b. An acquaintance with repertories beyond the area of specialization. All students must be exposed to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theatre productions and other performances. With regard to specific content, music has a long history, many repertories, and multiple connections with cultures. Content in and study of these areas are vast and growing. Each institution is responsible for choosing from among this material when establishing basic requirements. Each is responsible for breadth and depth, and for setting proportions between them. Content choices and emphases, as well as means for developing competency, reflect institutional mission, areas of concentration offered, and the goals of the music unit.

NASM STANDARDS CONT.

5. Technology

Students must acquire:

- a. A basic overview understanding of how technology serves the field of music as a whole.
- b. Working knowledge of the technological developments applicable to their area of specialization.

6. Synthesis

While synthesis is a lifetime process, by the end of undergraduate study students should be:

- a. Working independently on a variety of musical problems by combining their capabilities in performance, aural, verbal and visual analysis; composition and improvisation; and repertory and history.
- b. Forming and defending value judgments about music.
- c. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time.
- d. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.

Student and Staff Responsibilities

To achieve the standards and competencies listed above, both students and staff must meet certain responsibilities as delineated below:

Student Responsibilities

1. To develop musical literacy and maturity, through diligent development of physical skills and intellectual awareness;
2. To meet standards consistent with those prescribed by NASM and the U of M music faculty.
3. To discipline one's self to accomplish the many necessary tasks in order to achieve excellence.
4. To become dedicated to the art. The study of music is demanding but also extremely rewarding.

Staff Responsibilities:

1. To provide a curriculum (course of study) which will prepare students for a career in music.
2. To guide students' musical growth (understanding, skill, awareness, creativity) through high professional teaching standards within the framework of the most complete curriculum possible.
3. To professionally contribute to maintaining high musical standards through musical leadership in the state and area.

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University of Montana. All Students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.