Texas A&M-Commerce Department of Music

Spring 2015 Trombone/Euphonium Syllabus

Mus 149 151,152, 352, 552-Section 031/032

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Music Department 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.

A&M-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Students with Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities beguaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services Texas A&M University-

Commerce Gee Library Room 132

Phone (903) 886-5150 or (903) 886-5835 Fax (903) 468-8148
StudentDisabilityServices@tamu-commerce.edu

Student Behavior

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive environment (*Student's Guide Handbook, Policies and Procedures, conduct.)*

Student Learning Objectives

Upon completion of this course, students will be able to: ϕ Demonstrate the basics of musical performance with special attention to rhythm, tone quality,

range, musical phrasing, intonation and style.

ϕ Demonstrate the ability to perform music from different stylistic periods. ϕDemonstrate the ability to perform music in a variety of key signatures and meter

signatures. ϕDemonstrate the ability to perform all major and minor scales during the

appropriate barrier semester.

Office Hours

Regular class times will be listed on the web site. Applied lessons

will be at students available times according to their various schedules.

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 (natural, chromatic, melodic) 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 4thssemester-all major and natural, harmonic and melodic minor scales Upper Division scale requirements are posted on my website.

Students will play scale exams with a metronome-Scales in eighth notes,quarter note equals 80.

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. Private instruction in the skills applied to trombone performance. Areas of instruction included will be fundamental techniques, clef studies, sight-reading skills, performance skills, and knowledge of orchestral style, literature and pedagogy.

Standard Jury - 10-minute slots -- Solo (accompanied or unaccompanied) or etude (at the discretion of the student's applied professor) -- Four etudes from the current semester's assignments (in addition to etude above, if applicable). These are selected in advance of the jury and prepared accordingly. Professor may substitute orchestral/band excerpts for ONE of these etudes.

Barrier/Junior Level Jury -2 separate10-minute slots -- Accompanied solo -- Four etudes (same guidelines as above) -- Scales: all majors and three forms of minors, number of octaves and scale pattern at the discretion of the student's prof.

149, 151,152-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 tenor and

alto clef. Introduction to solo literature.

Studies

Remington-Daily Warm-ups Fink-Introducing Legat0 Rochut-Melodious Etudes-Book 1 Voxman-Selected Studies Fink-Studies in Tenor Clef Fink-Studies in Alto Clef Arban-Method for Trombone

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

Studies for the F attachment.

Solos

Bach-Haste Ye Shepherds

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:

Blazevich-Studies in Clefs

Lafosse-School of sight-reading (continuing) Voxman-Selected Studies Rochut-Melodious Etudes Book 2 Kopprasch-Studies, Book 1 and Book 1 Keith Brown-Orchestral Studies ten volumes

Solos:

Guilmant-Morceau Symphonique

Telemann-different solos Saint-Saens-CavatineDavid-Concertino Bozza-Ballad Casterede-Fantasy Concertante

Orchestral Excerpts:

The Complete Low Brass Excerpt Collection-Compiled by Gordon Cherry-www.Cherry-Classics.com

552-Graduate Level:

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

Studies:

Bach-Cello Suites

Blazhevich-Sequences

Lafosse-Method for Trombone, Book 2

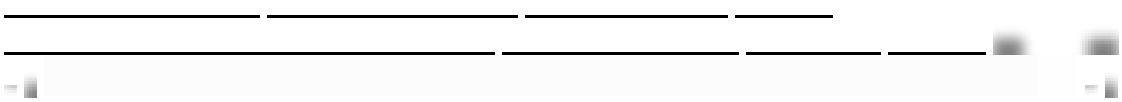
Schroeder-Cello Studies

Coulliaud-Selected Studies

Solos

Albrechtsberger-Concerto

Bloch-Symphony for Trombone and Orchestra Creston-Fantasy for Trombone



Serocki-Concerto for Trombone

T omasi-Concerto

Orchestral Excerpts

The Complete Low Brass Excerpt Collection-Compiled by Gordon Cherry-www.Cherry-Classics.com

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

Small Ensembles

Brass quintet literature.

Brass Trio literature. Ensembles of trombones, mixed with other brass instruments. Trombone with chamber groups. (mixed with woodwinds and/or percussion.

Selected references:

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. You are required to play in trombone choir, even though it is not a class that you sign up for. It is part of your lesson requirements.

Materials Needed

A slide trombone/euphonium, either owned personally or by the University. A mouthpiece or the correct size (to be determined by the professor) Books-tenor trombone/euphonium Crochet-Melodious Etudes for Trombone. Book 1 for freshmen. Book 2 and 3 for more advanced students.

Blazhevich-Clef Studies for Trombone Voxman-Selected Etudes for Trombone/euphonium Arban-Famous Method Complete (Encore Publishing)-New edition The Complete Low Brass Excerpt Collection-Compiled by Gordon Cherry-www.Cherry-Classics.com (optional)

Books-Bass Trombone

Bordogni-43 Bel Canto Studies for Bass Trombone

Blazevich-70 Studies for Tuba Stephanovsky-20 Studies for Bass Trombone Orchestral Excerpts:

The Complete Low Brass Excerpt Collection-Compiled by Gordon Cherry-www.Cherry-Classics.com (optional) Calendar of Events:

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