

# Applied Trombone, Bass Trombone, and Euphonium, Fall 2015

## Point Loma Nazarene

### MUA 171 & MUA 173

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**Office hours:** By appointment

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#### Course Description

The main idea behind applied lessons is to learn as much about performing on your instrument as possible. The major technical principles of music performance are to play in time with good rhythm and in tune with a characteristic sound for your instrument. Music is a communicative art, so the technique should be in service to the effective communication of a musical idea. This is especially important because many of you will go on to teach the young musicians of the next generation. You can't give what you don't have. Now is the time to develop your musicianship to such a level that you have something to give as both a teacher and a performer.

\*\*\*This syllabus offers a general plan of study. Each student will ultimately have a unique curriculum centered around his or her personal strengths, weakness, and career goals.\*\*\*

#### Lessons

Please be on time, warmed up, and ready to play. Lessons should be treated as a performance of what you have worked on for the week previous and should not be treated as practice sessions. **A grade will be assigned each week for your performance/progress.** If the student has not prepared their assigned material for the week, they will be dismissed early from that lesson and receive a grade reflecting their level of preparation.

#### Attendance

Attendance is required for lessons and required recitals. **Requests for cancellations must be made at least 24 hours in advance, preferably by email.** Emergency reasons for missing lessons, rehearsals, or recitals include: sudden death or serious illness in the family; any kind of contagious and/or upper respiratory sickness; or instrument being repaired (try to find a loaner!). I retain the right to deem which excuses are valid. Be honest and punctual, and I will make accommodations as much as possible.

#### Grades

Preparation and attendance for lessons, professionalism and attitude = 50%

Each lesson the student will be assigned a grade.

Board exam/jury (the mean average of the brass faculty's grade) = 50%

**\*\*Unexcused absences, not showing up, and not bringing your materials will result in a 0 or "F" for that week.\*\***

A = Excellent B = Good C = Average D = Below Average F = Fail

### Attendance at Required Recitals and Performance Class

You are required to attend a recital given by a brass faculty member or guest artist, as well as any undergraduate low brass recitals. These dates will be given to you as recitals are scheduled. Please see the “Attendance” heading for questions about missing these recitals.

### Juries/Accompanists

Juries occur at the end of each semester. Everyone must play a jury. You are required to have an accompanist for your jury. It is your responsibility to obtain an accompanist! **Please do not wait until the last minute to find one.**

You are expected to prepare two contrasting movements of works from two different composers, as well as an etude you have studied that semester.

**\*\*Freshman – For your jury, you must play all of your major scales 2 octaves first semester, and all of your minor scales second semester from memory.**

### Required Materials

Mouthpiece and instrument (in good working order)

Lesson notebook (3 ring binder or spiral bound)

Metronome/tuner

\*Digital recording device (if possible)

Recording device that can play back at half speed (if possible)

Appropriate mutes for your instrument

Cleaning rod/snake/cheesecloth/oils/lubricants/spray bottle

Solo/etude material (must own a piece that is performed in public)

\* A digital recorder, such as the Edirol R-09 or the Zoom H2 or H4. The use of these devices will help you become your own teacher. They are expensive, but invaluable as far providing immediate feedback on what’s really coming out of the other side of the bell. If this is not possible please make use of another device. Smart phones and computers will still give you good feedback in regards to time, pitch, and rhythm!

**Most materials can be ordered at:** [www.hickeys.com/bonecat](http://www.hickeys.com/bonecat)

### Suggested and Required Study Materials for Trombone Students

#### **Trombone:**

**\*\*Arban**-Famous Method (either Carl Fischer or Alessi version is fine)

Blazhevich-Clef Studies (whichever version you have is fine)

**\*\*Bordogni/Rochut**-Melodious Etudes vol. 1 (or new Mulcahy edition see below)

Or

**\*\*Fink-Studies in Legato**

Vining – Daily Routines and Flow Studies

Kopprasch-Selected Studies vol. 1 & 2

**\*\*Marsteller/Remington -Basic Routines**

Milt Stevens – Scales and Arpeggios

Schlossberg Daily Drills and Technical Studies

**Supplemental Bass Trombone Study Materials:**

**\*\*Grigoriev-** 78 Studies

**\*\*Blazhevich-** 70 Studies for BB flat Tuba vol. 1 & 2

Suggested and **Required** Study Materials for Euphonium Students

**Euphonium:**

**\*\*Arban,** Complete Method for Trombone or Euphonium (either Carl Fischer or Alessi)

**\*\*Blazhevich,** 70 Advanced Etudes (tuba), vol.1

Pottag and Andraud, 335 Selected Melodious, Technical... for French Horn

**\*\*Rochut,** Melodious Etudes for Trombone, book 1

Voxman (Rubank), Selected Studies for Baritone

Band Excerpt Book (Available at BelJean Printing on Broad)

**SUGGESTED REPERTOIRE**

The following list should not be seen as an absolute list of what can and should be played, but rather as a guideline. The instructor reserves the right to make changes in the course of study at his discretion in order to better match the specific achievement goals of each individual student.

## **TROMBONE**

### **Freshman**

Scales – 1<sup>st</sup> semester - All major scales two octaves, with arpeggios  
2<sup>nd</sup> semester – All minor scales two octaves, with arpeggios  
Chromatic – one octave

### Solos

Guilmant - *Morceau Symphonique*

Marcello - *Sonatas*

Barat - *Andante et allegro*

Galliard - *Sonatas*

Saint-Saens - *Cavatine*

Weber - *Romance*

### **Sophomore**

Scales – Continued scale work  
Chromatic – two octaves

### Solos

Serocki - *Sonatine*

David - *Concertino*

Sulek - *Sonata*

Pryor – *Thoughts of Love*

Bozza – *Ballade*

### **Junior**

Scales – Review of major/minor scales; continue work out of Stevens Scale book

### Solos

Milhaud – *Concertino d’Hiver*

Persichetti – *Parable no. XVIII*

Hindemith – *Sonata*

Grondahl – *Concerto*

Ewazen – *Sonata*

### **Senior**

Scales – Review; continue work out of Stevens Scale book

### Solos

Casterede – *Sonatine*

Arnold – *Fantasy*

Martin – *Ballade*

Albrechtsberger – *Concerto*

Crespo – *Improvisation no. 1*

Ropartz – *Piece in Eb minor*

Tomasi- *Concerto*

### **BASS TROMBONE**

#### **Freshman**

Scales- Continued scale work

Chromatic scale- two octaves

#### Solos

Bach, JS – Cello Suite No. 5, Sarabande

Galliard – Sonata No. 1 in a minor

Galliard – Sonata No. 3 in F major

Hartley – Arioso

Hindemith – Drei Leichte Stucke (Cello)

Lassen – Zwei Fantasiestucke

Lieb – Concertino Basso

Sachse- Concerto in F major

Still – Romance (arr. Yeo)

Telemann – Sonata in f minor

Vaughan Williams – Six Studies in English Folk Songs

#### **Sophomore**

Scales- Continued scale work

Chromatic scale three octaves

Solos-

Chopin – Etude Op. 25 No. 7 in c# minor (arr. Rojak)

DeFaye – Deux Danse (arr. Knaub)

Ewazen – Concerto

Galliard – Sonata No. 2 in G major

Handel – Sonata Op. 1 No. 12 (arr. Yeo)

Hartley - Sonata Breve

Lebedev- Concerto in One Movement

Lebedev- Concerto in F

McCarty – Sonata for Bass Trombone

Shostakovich – Adagio from "Limpid Stream"

Spillman – Two Songs

White -Tetra Ergon

### **Junior**

Scales- Continued scale work from the Stevens scale book

Solos-

Bozza - New Orleans

Ewazen – Ballade for Bass Trombone

Hindemith - Sonata (Tuba)

Fetter – Spain

George – Concerto

Lebedev – Concerto

Telemann- Flute Fantasies

Wilder – Sonata

### **Senior**

Scales- Continued scale work from the Stevens scale book

Solos-

Adler – Canto II

Bourgeois – Concerto for Bass Trombone

Brubeck, Chris – Bass Trombone Concerto

Casterede - Fantasie Concertante

Gillingham - Sonata

Naulais- Etoiles des profondeurs

Nelhybel – Bass Trombone Concerto

Schnyder- Sonata

Vaughan Williams - Tuba Concerto (bass trombone) Williams, John - Tuba Concerto (bass trombone) Zwilich – Concerto

## **EUPHONIUM**

### **Freshman**

Scales – 1<sup>st</sup> semester - All major scales two octaves, with arpeggios

2<sup>nd</sup> semester – All minor scales two octaves, with arpeggios  
Chromatic – one octave

Solos

Guilmant, A. – *Morceau Symphonique*  
Clinard, F. – *Sonata for Unaccompanied Euphonium*  
Barat, J.E. – *Introduction and Dance*  
Clarke, H.L. – *Maid of the Mist*  
Ropartz, J.B. – *Andante & Allegro*

**Sophomore**

Scales – Continued scale study.  
Chromatic – two octaves

Solos

Sparke, P. – *Concerto*  
Capuzzi, A. – *Andante & Rondo*  
Handel, G. – *Concerto for Oboe*  
Puccini, G. – *Nesun Dorma*  
Arban, J.B. – *Fantasia Brillante*

**Junior**

Scales – Review of major/minor scales; continue work out of Stevens Scale book

Solos

Jacob, G. – *Fantasia*  
Bach, J.C. – *Concerto*  
Corwell, N. – *Aboriginal Voices*  
Nelhybel, V. – *Euphonium Concerto*  
Arban, J.B. – *Carnival of Venice*

**Senior**

Scales – Review of major/minor scales; continue work out of Stevens Scale book

Solos

Ponchielli, A. – *Euphonium Concerto*  
Curnow, J. – *Symphonic Variants*  
Ritter George, T. – *Sonata for Baritone*  
Horovitz, J. – *Euphonium Concerto*  
Stevens, J. - *Soliloquies*