

# **Trombone Studies (2011-12)**

## **Brent Phillips**

### **Teaching Philosophy:**

In the first few semesters of study there will be a strong emphasis on the fundamentals of playing relating to breathing, tone production, technical development, clef studies and musical interpretation. The following proposed curriculum contains some of the suggested repertoire for the various levels of undergraduate students of trombone. The first three or four semesters will be spent covering material that encourages quick physical development with respect to the embouchure and approach to the horn, but does not overtire and exhaust the student.

Each level will be divided into the management and balance of these following areas:

- Developmental and preventative maintenance (warm-up, breathing, relaxed approach)
- Pitch studies (sight singing, scale studies in major, minor and diatonic)
- Lyrical playing (Bordogni etude work, correct approach to legato)
- Articulation (technical studies in Bozza, Blazevich, Arban Characteristical studies, Slama studies, Kopprasch and Kreutzer etudes)
- Mastery of tenor and alto clef (above material and Uber 21 studies in alto clef, Blazevich Sequences, Fink clef studies etc.)
- Excerpts (Orchestral and or Band, mock auditions, making tapes, first round through final round preparation, low brass class to include the students performing excerpts prepared both individually and as a section, emphasis on audition success and preparation vs. actual job responsibilities, overcoming stage fright and creative self-marketing)
- Solo recitals (degree requirements as well as class recitals, competitions and outreach opportunities)
- Trombone quartet and trombone choir (ensemble approach, quartet recitals and trombone choir performances)

My desire is for the students to develop a strong sense of ownership in the trombone studio. Each student brings with him or her unique qualities and talents that will complement the studio on the whole. I would like to see the students take on an “iron sharpens iron” mind set to personal development. **I can facilitate mock auditions, master classes, lessons and outreach opportunities and provide individual and corporate direction and goals but ultimately I am striving to instill an ability to be self-managed and personally accountable. Potential applicants to the trombone studio at Baylor will closely scrutinize the success and ability of the teacher as a performer as well as the vibrancy and quality of the current studio.**

I will work to help the students develop a specific list of short-term goals (upcoming jury or recital performances and summer music festival audition preparation) and long-term goals (what do I see myself doing upon graduation). I believe it is in my best interest as a teacher and professional to be upfront with each student with respect to his or her career expectations but never predetermined or dismissive. Trombone playing for the student often times may take huge steps backwards to facilitate embouchure development or some aspect of re-training. Each student will be given the appropriate time to accomplish this kind of re-development, while maintaining personal dignity and an expectant outlook.

Lastly, I will encourage the studio to take a keen interest in the brass faculty at Baylor. I will require, to some degree, all of the students in the trombone studio to attend the recitals and performances of other students and ensembles within the Baylor School of Music. Trombone students should have the opportunity to audit other student's lessons and this will be handled on a case-by-case basis. I will encourage students to approach other brass faculty for input and guidance.

### **Expectations I have of students:**

I will have in my personal possession and in the trombone studio certain orchestra excerpts, music, breathing aids, tuner, recording equipment, instruments and equipment. The student should purchase solo repertoire, etude books and equipment (breathing bag, Inspirometer, mini-disc recorders, tuners, metronome etc.) in the same manner that they would be required to purchase textbooks for other core curriculum. Set aside a monthly budget to purchase solos, etude books and resources.

Attendance in trombone class and section work is mandatory. Students are expected to be involved in chamber music outside of the trombone studio.

I will require that each student maintain a journal and record lessons. The students are expected to meet regularly outside of trombone class to rehearse and prepare assigned excerpts and quartet literature.

Students must maintain a sense of professionalism at all times and are expected to treat each other and myself with the highest level of respect. Arriving late to rehearsals and lessons will not be acceptable. The character of the studio and the teacher are always on display.

Grade determination will be based on a combination of jury performances, lesson evaluation, recital expectations and ultimately the existing grading structure within the School of Music. My evaluation of the student will be based on the following:

- Attendance:  
All lessons are to be attended or otherwise rescheduled with the teacher. 24 hours notice must be given prior to missing a lesson unless there is an emergency.

- Preparation of assigned work:  
Etudes, solos, quartet literature and section preparation on excerpts must be adequately prepared and rehearsed. **Structure and flow from lesson to lesson are NOT contingent on the instructor – continuity fluidity from lesson to lesson are determined directly by the students level of preparation and commitment.**
- Quality of performance:  
Each student must maintain an overall high quality of performance throughout the semester.
- Professionalism  
**How does the student respond to direct criticism? How does the student give criticism? How does the student handle adversity? How does the student handle success?** Professionalism is something that is learned now. Today's hassles, frustrations and "drama" are opportunities to grow in this area.
- Improvement:  
Each student will improve at various rates and will be evaluated on an overall scheme of growth potential.
- Engagement with the trombone studio and School of Music:  
**Students are encouraged to take an active role in the promotion and development of the trombone studio and the School of Music.**
- Initiative:  
Does the student initiate discussion and show a genuine interest in trombone and music? Does the student take ownership of his or her personal musical development and desire to contribute to the overall corporate organization? The very best athletes, entrepreneurs and artist are self-starters.  
**Does the student need constant reminding and only practices those things required for the next lesson, or does the student consider the lesson materials to merely be a scratch in the surface of materials needing to be practiced/learned and covered?**

## **Undergraduate course level requirements and suggested repertoire**

### **First Semester**

- **Fundamental approach to tone production, correct embouchure, breathing, technique and phrasing.**
- Mastery of Tenor Clef (tenor trombonists) and work on flexibility studies
- Trigger register fundamentals for bass trombone and tenor
- Major scales and arpeggios, all octaves and modes.

## Second Semester

- Continuing development and focus on tone concept, breathing, technique, musical style and **relaxed approach to the instrument**.
- Developing a strong sense of pacing and becoming goal oriented with respect to future recitals and performances. **Finalized goals for summer festivals**.
- Developing legato playing
- Working toward a free blowing fortissimo
- **Beginning work in the Alto Clef**
- Developing study of good intonation and learning proper adjustment of the harmonic series on the instrument.
- Minor scales and arpeggios

**Note!** The following breakdown of etude books and solo repertoire is merely an example of the types of pedagogical and solo repertoire covered during that time and in no way is an exhaustive or comprehensive list of materials to be covered. I will often deviate from this list. These items might constitute a “minimum” library of etude and solo repertoire.

### **Etude Books**

*Arban, Method for Trombone*

*Arban, Etudes Caracteristiques*

*Keith Brown, Orchestral Excerpts from the Symphonic Repertoire Vol. I - X (MT466.064v1-10)*

*Rochut/ Bordogni, Melodious Etudes Book 1 (MT465.B7295M41928v.1)*

*Bleger, 31 Studies (MT460.S5857 2000)*

*Blazhevich, Studies in Clefs (MT465.B6456 S7 1957)*

*Cimera, 170 Studies for Trombone (MT465.C5735 T9 1942)*

*Fink, Introducing the Tenor Clef*

*Fink, Introducing the Alto Clef*

*Hering, 40 Etudes*

*David Hickman, Music Speed Reading*

*Paul Hindemith, Elementary Training for Musicians (MT35.H6 c.3)*

*Kopprasch Sixty, Selected Studies for Trombone (MP K 832E2 v.1)*

*Kleinhammer, The Art of Trombone Playing (MT465.KSSX)*

*Simone Mantia, The Trombone Virtuoso*

*Henry Charles Smith, 20th Century Orchestra Studies for Trombone*

*David Uber, 21 Etudes in the Bass and Alto Clefs*

*E. Vobaron, 32 Celebrated Melodies for Trombone*

*Voxman, Selected Studies (MT 345.V9745)*

*Aharoni, New Method for Modern Bass*

*Bordogni/Ostrander, Melodious Etudes*

*Gillis, 20 Etudes for Bass Trombone with Double –Valve (MT472.G476 T9 1965)*

*Grigoriev, 24 Studies*

*Raph, Double-Valve Bass Trombone*

## **Solo Repertoire**

*Bach, Arioso*

*Bach, Haste, Ye Shepherds*

*Bach, Cello Suite No. 1*

*Barat, Andante et Allegro*

*Clinard, Sonata for Unaccompanied Trombone*

*David, Concerto*

*Galliard, Six Sonatas*

*Guilmant, Morceau Symphonique*

*Marcello, Sonatas*

*Karl Pilss, Concerto*

*Arthur Pryor, Thoughts of Love and Starlight*

*Eugen Reiche, Concert Piece No. 2*

*Sachse, Concertino*

*Maurice C. Whitney, Concertino for Trumpet and Band (to be played in tenor clef)*

*Spillman, Two Songs (bass trombone)*

*McCaarty, Sonata (bass trombone)*

## **Third Semester**

- Development of stage presence and performance etiquette
- Technical advancement in articulation (double and triple tonguing)
- Continued work on tone generation and approach to the instrument
- Defining musical style and playing in various genres (French solo technique, German Brass approach, US East coast vs. Mid West and West coast orchestral low brass style)
- Advanced alto clef studies
- Support in the upper register
- Developing a controlled pianissimo

## **Fourth Semester**

- Finalized goals for competitions and summer study
- Audition preparation (most frequently asked first round excerpts)
- Making an audition tape
- Mock audition
- Rochuts in tenor clef
- Rochuts in tenor clef down two octaves
- Class recital participation
- Begin “Mental Toughness” Training
- Approach to “buzzing basics”
- Sight singing approach to excerpts and interval study

- Continued re-defining of tone and sound production, flexibility, legato and the various articulation styles.
- Chromatic studies
- Beginning work on the Alto Trombone

**Etude Books:** Continuation of previous material as well as the following

*Balasanya, 20 Etudes (trumpet) (M-P B171.El)*  
*Blume, 36 Studies (MT465.B658 T5 1974)*  
*Blazhevich, Sequences*  
*Bozza, Caprices*  
*Concone, 15 Legato Etudes in Tenor Clef (MT465.S464 L4 1969)*  
*Kellogg – Twenty-Four Advanced, Practical Etudes (Kagarice Brass Editions)*  
*Kreutzer, Etudes for Trombone*  
*Snedecor – Lyrical Etudes for Trombone (PAS Music)*  
*Telemann, 12 Fantasies*  
*Blazhevich, Studies for Tuba (bass trombone) (MT497.B6456 S41970)*  
*Kopprasch/Fote, Selected Studies (bass trombone)*  
*Tyrell, 40 Progressive Studies (bass trombone)(MT485.T993)*

**Solo Repertoire:** Continuation of previous material as well as the following

*Bach, Cello Suites*  
*Boda, Sonatina*  
*Kreisler, Sonatina*  
*Rimsky Korsakov, Concerto*  
*Shostakovitch, Four Preludes*  
*Teleman, Sonatas*  
*Barat, Intro and Serenade (bass trombone)*  
*Hindemith, Three Easy Pieces (bass trombone)*  
*Jacob, Cameos (bass trombone)*  
*Lebedev, Concerto (bass trombone)*

### **Fifth and Sixth Semester**

- Junior recital preparation
- **Fundamentals of ensemble leadership**
- Re-evaluation of the student's basic approach to the instrument with respect to breathing, tone production, technical development and clef studies.
- **Re-evaluate short term goals such as recital programming, trombone quartet and choir performances and competitions**
- **Self-marketing, and area teaching opportunities**

- Continued audition preparation and mock audition work
- Rochuts up an octave on tenor trombone

### **Etude Books:**

*Bordogni/Rochut Melodius, Etudes, vol. 2 (MT465.B7295 M4 1928 v.2)*

*Charlier, 32 Etudes de Perfectionment (trumpet) (MT445.C47)*

*Kopprasch, Sixty Studies vol. 2 (M K832E2 v.2)*

*Vassily, Brandt Etudes for Trumpet*

*Vacciano, Etudes*

*Herbert L Clarke, Characteristic Studies for Cornet (M-PC59772.E1)*

*Verne Reynolds, 48 Etudes for Trumpet*

*Bordogni Melodious, Etudes for Trombone vol. 2 (bass trombone)*

*Ostrander, Shifting Meter Studies (MT472.O85S51965)*

*Pederson, Intermediate Etudes*

### **Solo Repertoire**

*Bernstein, Elegy for Mippy II*

*Ernest Bloch, Symphony for Trombone ViolinCello and Orchestra*

*Grondahl, Concert pour Trombone et Piano ou Orchestra*

*Giffels, sonata*

*Gordon Jacob, Trombone Concerto*

*Pryor, Annie Laurie, Fantastic Polka, Blue Bells of Scotland*

*Serocki, Sonatina fur Posaune und Klavier*

### **Seventh and Eighth Semester**

- Finalize post graduation goals (continuing study, audition readiness)
- Senior recital preparation
- Twentieth Century trombone performance practice and technique (multi-phonics)
- Chamber music marketability
- Teaching opportunities
- Learning to become completely self managed and solution oriented in private practice and performance idioms
- Re-defined sense of personal musical style
- Clear awareness of strengths and a systematic approach to eliminating any weaknesses on the trombone

### **Etude Books:**

*Boutry, Caprices*

*Bitsch Quinze, Etudes pour Rythme (MT465 .B548 E8 1956)*

*Marstelle, Advanced Etudes (M-P M374.E1)*

*Everett Gates, Sight Reading Basics*

*Dufresne, Sight music (MT 236. D864 D4 1972)*

*Pichaureau, 21 Etudes*

**Solo Repertoire:**

*Berio, Sequenza V*

*Bozza, Ballade*

*Casterede, Sonatine*

*Paul Creston, Fantasy*

*Defaye, Deux Danses*

*Ewazen, Sonata*

*Hindemith, Sonata*

*Jones, Sonatina*

*Larsson, Concertino*

*Josef Matej, Koncert pro Pozoun a Orchestr*

*Milhaud, Concertrino d'Hiver*

*James Mobberly, Beams for Trombone and Tape*

*Peaslee, Arrows of Time*

*Roparts, Piece in Eb*

*Sanders, Sonata*

*Small, Conversations*

*Tomasi, Fanfares Liturgiques and Concerto*

*Gunmar, De Frumerie Concerto*

*Vivaldi, Concerto in A minor*

*Albrechtsberger, Concerto (alto trombone)*

*Wagenseil, Concerto (alto trombone)*

*Bozza, Concertino (bass trombone)*

*George, Concerto (bass trombone)*

*Casterede, Fantasie Concertatne (bass trombone)*

*Stevens, Sonatina and Triangles (bass trombone/tuba)*

*Vaughan Williams, Concerto (bass trombone)*

*Wilder, Sonata (bass trombone)*