

## **I. GENERAL INFORMATION**

### Description and Goals

Applied music study is intended to instruct the student in both the pedagogical and performance aspects of playing his or her instrument. Music majors studying trombone, euphonium, or tuba will work to develop mastery of fundamental playing skills and will be exposed to a wide range of instructional and performance literature and prominent band and orchestral excerpts. Special emphasis will be placed upon developing comprehensive musicianship, learning how to use the skills developed in lessons to enhance one's performing and teaching, as well as his or her understanding of theory, musicology, etc. Although the instructional materials used for performance and non-performance majors will be similar, performance majors are expected to progress through the literature more quickly, as they should be able to devote more time to individual practice than non-performance majors.

Instruction on trombone, euphonium, or tuba as a secondary instrument for music majors, if desired, will vary greatly between students, depending upon each student's prior experience with the instrument, the similarities between the student's primary instrument and the secondary instrument being studied, and the student's goals for performing competency. Thus, instruction will focus on basic breathing, embouchure, and technique issues for some students, while for others the focus will be upon developing technique on the secondary instrument to the point that it can be played professionally (as a "double"). The amount and type of literature assigned will reflect the level and goals of the student.

For non-music majors enrolled in trombone, euphonium, or tuba lessons the level and intensity of instruction will vary widely according to the needs and goals of each student. Requirements similar to those for music majors will be in order for music minors and other advanced students, while for others instruction may be more similar to that given to music majors studying a secondary instrument. Students needing remedial work may begin with materials appropriate for younger students, though they should seek to progress to university-level work as quickly as possible.

### Instructional Methods

Applied music study consists primarily of individual instruction between the teacher and student. The instructor will verbally comment on the student's playing and answer any questions, as well as demonstrate different techniques and interpretations on his instrument. The instructor will occasionally record the student and/or himself playing a given passage in order to further communicate various concepts. Diligent preparation on the part of the student is necessary in order for the student to derive maximum results from this course.

The instructor may elect to prescribe additional instructional and evaluation methods, including supplemental instruction with the studio teaching assistant, audio or video recording submissions, short writing assignments, etc. at his discretion if he believes that will help the student to achieve the primary course goals.

Participation in low brass ensembles is a vital supplement to individual studio instruction. These are described below.

### Lesson Scheduling and Attendance

Each student enrolled in lessons will receive one (1) 50-minute lesson each week with the instructor, or possibly two shorter periods divided between the instructor and a studio graduate assistant. Students are to submit class schedules to the instructor prior to the first week of classes so that a weekly lesson schedule can be determined as quickly as possible. Every effort will be made to schedule lessons at times convenient to students, though each student may not be assigned his or her preferred lesson time.

In order for applied instruction to be effective it is necessary that the student be in attendance at each lesson scheduled for him or her. If rescheduling or canceling a lesson becomes necessary, the instructor must be informed at least 24 hours in advance, unless an emergency or other suddenly arising situation exists. Requests to reschedule or cancel should only be made in extreme circumstances; it is at the instructor's discretion whether to honor such requests. Each missed lesson that is deemed unexcused will result in the student receiving a grade of "F" for that lesson. Unexcused absences from three (3) or more lessons will result in an automatic grade of "F" for the entire course.

## Materials and Assignments

Students will be assigned several method books, solo works, and other materials to prepare each semester, each addressing a different aspect of playing. Representative lists of appropriate materials for each level of study are below, though the precise materials assigned will be different for each student, depending upon each individual's current level of playing ability. These are **required** materials, just as textbooks for "academic" courses are required, and students are expected to purchase or download their own copies of these materials, or obtain them from the library, if possible. The instructor's personal copies of lesson materials will **not** be loaned out under most circumstances, though in the case of long-term backorders or extreme financial problems some allowances may be made with special permission from the instructor.

Students will receive lists of literature assignments for the next week's lesson on their weekly Lesson Evaluation Forms. Preparation and "passing off" of assigned items (or failure to do so) will constitute two-thirds of the weekly lesson grade (see notes on "Grading" below). Failure to obtain assigned materials is **not** a legitimate excuse, unless extenuating circumstances exist.

## Equipment

All trombone majors are generally expected to own a professional-quality instrument, although a limited number of university instruments are available for student use if absolutely necessary. Euphonium and tuba majors are **strongly** encouraged to purchase their own instruments, but will be allowed to use university instruments. Non-music majors and students studying a secondary instrument are welcome to use university instruments when available, although obtaining a personal instrument is recommended. Those who check out university equipment must follow all applicable inventory policies.

All students studying trombone, euphonium, or tuba either as a primary or secondary instrument are expected to own a mouthpiece, mouthpiece brush, cleaning snake or valve brush, handslide lubricant and/or valve oil, and tuning slide lubricant. In addition, all trombone majors are expected to own the following mutes: straight, cup, Harmon (wah-wah), and plunger. Euphonium and tuba majors should seek to purchase straight mutes, as well—though they are rarely used, composers are employing mutes for these instruments with increasing frequency.

## Low Brass Ensembles

All music majors studying trombone, euphonium, or tuba as a primary instrument are expected to participate in the appropriate low brass ensemble each semester. **Core classes and other courses that have multiple class meeting times should not be scheduled during ensemble times.** Non-music major low brass students and those studying trombone, euphonium, or tuba as a secondary instrument are encouraged to participate as well. Performance in the ensemble serves to supplement and enhance concepts covered in the applied lesson, and is considered a vital part of applied instruction. **An unexcused absence from the appropriate ensemble rehearsal will result in a one (1) letter grade reduction in the student's lesson grade for that week. An unexcused absence from an ensemble performance will result in a one (1) letter grade reduction in the student's final semester grade.**

Unless an overload situation exists, students participating in the trombone ensemble or tuba-euphonium ensemble should register to receive academic credit for that ensemble. The instructor will provide students with the necessary course numbers for registration.

## Concert/Recital Attendance

In addition to the broader recital attendance requirements for music majors, undergraduate trombone, euphonium, and tuba majors are expected to attend all brass solo and ensemble recitals on campus, as well as additional performances, lectures, and other events deemed particularly worthy by the instructor. Such required events might also include "virtual visits" with guest artist and teachers via videoconferencing software. A listing of these performances can be found at [www.olemiss.edu/lowbrass/events.html](http://www.olemiss.edu/lowbrass/events.html). Music majors are also expected to attend Instrumental Area Meetings, which are held every other Monday at 1pm. Attendance at area meetings and other required recitals and events will count as one (1) additional lesson grade when calculating undergraduate music majors' semester grades; this portion of the grade will be calculated as follows:

12 or more such events attended: A+	9: B+	6: C+	3: D+
11: A	8: B	5: C	2: D
10: A-	7: B-	4: C-	1: D-
			0: F

If there are fewer than twelve area meetings and brass events in a given semester, these expectations and grades will be adjusted as needed.

Graduate students and non-majors have no recital attendance requirements, but are strongly encouraged to attend area meetings, recitals, and concerts.

### Professional Association Membership

Music majors enrolled in applied lessons are expected to maintain active membership in the appropriate professional organizations for their instruments, either the International Trombone Association ([www.trombone.net](http://www.trombone.net)) or International Tuba-Euphonium Association ([www.iteaonline.org](http://www.iteaonline.org)). Student memberships in these organizations are inexpensive, provide a wealth of information about their instruments and those who play them, and ensure that we will be able to participate in events sponsored by these organizations if invited.

### Communication

The effective functioning of this studio requires more frequent communication between instructor and students than is necessary in many other courses. Each student is expected to ensure that the instructor has an accurate and functioning email address and cell phone number for him or her, and to check email and the studio GroupMe regularly for communications from the instructor. Not checking email or GroupMe is **not** a valid excuse for failure to execute instructions or respond to information received from the instructor. The instructor may elect to contact students via text message, Facebook Messenger, or other media if he thinks that will be most effective.

### Disability Accommodations

It is University policy to provide, on a flexible and individual basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or meet course requirements. Students with disabilities which have been verified through the Office of Student Disability Services are encouraged to contact the instructor to discuss their individual needs for accommodations.

### Physical Contact Clause

In teaching and developing the physical aspects of playing the instrument it may become necessary in rare instances for some limited physical contact between the instructor and the student to take place, so that the instructor can correctly evaluate what the student is doing physically while playing and diagnose any problems. Such contact will occur very infrequently, if ever, and will be strictly professional in nature. The instructor will inform the student immediately before contact will take place, and will ask if the student is comfortable with this method of diagnosis before proceeding. If the student is uncomfortable with such contact taking place alternative forms of diagnosis will be used.

### Continuation of Instruction in Emergency Circumstances

Should an emergency situation lead to closure of the university campus and necessitate a full or partial shift to remote teaching and learning applied instruction will continue according to one of two methods, depending on applicable university protocols and students' access to applicable technologies. If shortened meeting times are prescribed, these shorter lessons will be supplemented by recordings to be submitted to the instructor and/or studio teaching assistant for evaluation. If fully remote learning is prescribed, students possessing sufficient sound recording and reproduction capabilities and internet speeds to do so will receive regular weekly 50-minute lessons using videoconferencing software such as Zoom, Google Meet, Facebook Messenger, or Skype. Students with more limited access to technology will submit approximately 20-minute videos of unedited recordings of assignments each week, followed by 20-30-minute videoconferences to discuss the videos and work together on solving performance difficulties. In both cases the instructor will provide written comments and assignments in the usual manner. In such emergency situations concert/recital attendance and ensemble participation requirements will be suspended or altered at the instructor's discretion and/or according to music department or university policies. Jury examinations, recital hearings, and recitals will likewise proceed online according to policies adopted by the music department.

## **II. PREPARATION AND GRADING**

### Practice/Preparation

Daily practice is a necessary component of studio lessons. Warm-up techniques, assigned literature, and sight-reading exercises should be the focus of weekly practice. Development of technical, musical, and stylistic interpretation skills will enable the student to be an independent learner and perform music at a high level of musicality and artistry.

Students must understand that applied lessons can only serve as a guide to daily practice and development. Advancement as a player will be slow or nonexistent if sufficient time is not devoted to daily practice. Because of this, performance majors are expected to practice at least 15-20 hours per week, or more. Non-performance music majors are expected to practice at least 7-12 hours per week. Non-music majors and students studying a secondary instrument are expected to practice at least 3-7 hours per week. Failure to practice sufficiently will result in poor lesson performance, thus lowering the student's grade. More importantly, insufficient practice will hamper the student's development as a musician, and in the present job market there simply isn't work for second-rate musicians!

### Solo and Chamber Performance Expectations

All trombone, euphonium, and tuba majors are expected to perform a solo work with accompaniment (unless the assigned work is unaccompanied) at least once per semester during the regular Student Recital hour, Instrumental Area Meeting, or other venue, unless excused by the instructor due to exceptional circumstances. The instructor will grade this performance, and count that grade as an additional lesson grade. Non-music majors and music majors studying secondary instruments are encouraged to give solo performances as well, though they are not required to do so.

Music Education emphasis students will be part of a chamber piece to be performed publicly as a graded component at the 322 level of studio instruction. The piece, to be selected in collaboration with the instructor, will be comprised of a minimum of three performers and performed without a conductor. The expectation is that the instructor will have broad oversight of the rehearsal process and provide feedback, but the students will take ownership of the project and rehearse independently. This requirement will take the place of the solo performance requirement during the 322 semester and will be graded similarly.

Undergraduate performance majors are required to give a half recital during the junior year and a full recital during the senior year. Graduate performance majors are expected to give two full recitals, one during each year of study. Non-performance undergraduate music majors must present at least a half-recital during the junior or senior year, but can choose to perform a full recital. Students performing required degree recitals may need to register for MUS 398 (undergraduate) or MUS 695 (graduate) in addition to the normal applied lessons course. Information regarding accompanists for student recital performances can be found in the Student Handbook, <https://music.olemiss.edu/students/student-handbook/>

### Weekly Lesson Evaluations

Students will receive grades for each weekly lesson, with the average of the lesson grades constituting 70-75 percent of the final grade for those required to give a solo performance, 80-85 percent for those not required to do so, and 80-85 percent for those giving a half- or full recital (see listing of grading schemes below). A mid-term grade, derived by averaging the student's weekly lesson grades to that point as well as the scale jury grade (if applicable), will be given. This grade indicates the student's status at mid-semester only, and does not indicate the final performance outcome of the student.

The weekly lessons will be graded on a twelve-point scale as follows:

“A+”	(12)	“B-”	(7)	“D+”	(3)
“A”	(11)	“C+”	(6)	“D”	(2)
“A-”	(10)	“C”	(5)	“D-”	(1)
“B+”	(9)	“C-”	(4)	“F”	(0)
“B”	(8)				

Each lesson will be graded according to the following criteria:

1. Fundamentals (4 points possible).
  - 4 points: All requested fundamental exercises, scales, and arpeggios are familiar, and either mastered or showing progress.
  - 3 points: One exercise, scale, or arpeggio is played in a less than satisfactory manner.
  - 2 points: The student seems vaguely familiar with the exercises, scales, and arpeggios, but has multiple execution problems.
  - 1 point: Requested exercises, scales, and arpeggios are unprepared and/or unfamiliar to the student.
  - 0 points: The student missed his or her lesson without a valid excuse.
2. Assigned materials (8 points possible).
  - 8 points: The student has mastered at least two shorter items or one longer item, or has shown satisfactory progress on one or more items that will normally take more than one week to prepare.
  - 7 points: Similar to the above, but with too many minor errors to merit the full 8 points.
  - 6 points: The student has mastered one item, with a second item needing significant additional preparation.
  - 5 points: One item is prepared to “near mastery” but with many minor errors, while a second item needs significant additional preparation.
  - 4 points: The student has mastered one item, but has nothing else prepared. Or, the student has two items “in progress” but none mastered.
  - 3 points: The student only has one item “in progress” but not mastered.
  - 2 points: The student has clearly only practiced assigned materials just before his or her lesson.
  - 1 point: The student is clearly sight-reading assigned material, and has nothing prepared.
  - 0 points: The student missed his or her lesson without a valid excuse.

The student will receive an evaluation form at the conclusion of each lesson, indicating his or her grade for that lesson, commentary, and assignments for the next week's lesson. This form may be distributed electronically or in hard copy.

### Scale Jury

Students enrolled in lessons at the 100, 121, 122, 221, 222, 241, 242, 321, and 341 levels are required to pass a scale jury as part of the requirement to advance to the next level of applied study. This jury will occur at mid-term, and will constitute ten percent of the final grade. The requirements for each semester of study are as follows:

- 100: Major scales up to four sharps and four flats, two-octave chromatic scale.
- 121: All major scales, all major arpeggios, three-octave chromatic scale.
- 122: All natural minor scales, all minor arpeggios.
- 221, 241: All harmonic minor scales, all minor arpeggios.
- 222, 242: All melodic minor scales, all minor arpeggios.
- 321, 341: All major scales in thirds.

### Jury Examinations and Final Averages

All trombone, euphonium, and tuba students are required to play for a jury examination by the brass faculty each semester during final examination week. Students will be expected to perform scales, assigned solo(s) and/or etude(s), and sight-reading during the jury examination. The grade given for this examination will count as 20 percent of the final semester grade.

The above twelve-point grading scale will also be used in figuring jury grades and final averages. Please be aware that the university does not recognize final averages of A+, D+, or D-. Therefore, students whose computed final grade is A+ will receive the maximum final grade of A, and students whose computed final grade is a D+ or D- will receive a D. Please be aware that both jury and final grades of "C" or higher are necessary to continue to the next course in the lesson sequence. Those earning grades of "C-" or lower on the jury or final average will be required to repeat their present courses before continuing. Under normal circumstances, the maximum number of times that a particular lesson course can be taken is two (2). A "third try" may be granted with special permission from the Chair of the Department of Music. If a given lesson course is not passed after two (or three) attempts, a change of major will be advised for that student.

### Summary of Grading Scheme

- Music majors on primary instrument (except when giving a full or half recital):
  - Average of weekly lesson grades, recital attendance, and solo or chamber performance: 70-80%
  - Scale jury (when required): 10%
  - Jury examination: 20%
- Graduate students, non-music majors, or music majors on secondary instrument:
  - Average of weekly lesson grades: 70-80%
  - Scale jury (when required): 10%
  - Jury examination: 20%
- All students giving a full or half recital:
  - Average of weekly lesson grades, recital attendance (undergraduates), and additional solo or chamber performance: 80%
  - Full or half recital: 20%\*

\*The recital grade will also serve as the entire semester grade for MUS 398 or MUS 695 for those registered for these recital courses.

Remember that special deductions related to ensemble participation may be applied as discussed above.

## **III. SPECIFIC REQUIREMENTS FOR EACH LEVEL OF STUDIO INSTRUCTION**

### Remedial Courses

#### TRBN/BRTN/TUBA 100

The 100-level course is a "pre-college"-level course, intended for those who, for whatever reason, are not yet prepared for college-level work on trombone, euphonium, or tuba. This course is appropriate for non-music majors needing remedial work, or as an introductory course for music majors or non-majors wishing to take up trombone, euphonium, or tuba as a secondary instrument. Course contents include development of basic skills in breathing, tone production, learning notes and fingerings, and sight reading.

Incoming freshmen that are only playing at the 100-level will normally not be admitted as music majors. This course does not satisfy requirements for a major or minor in music.

- Required materials for TRBN/BRTN/TUBA 100
  - Level 1 Daily Breathing Routine.
  - Level 1 Daily Mouthpiece Buzzing Routine.
  - Level 1 Daily Routine and Scales.
  - Etudes selected from the Level "0" literature list, or comparable materials.
- Ordinary standards to pass TRBN/BRTN/TUBA 100
  - Major scales up to four sharps and four flats (Concert F scale two octaves).
  - Two-octave chromatic scale.
  - Successful completion of selected etudes from the Level "0" literature list.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 121.

#### Non-Performance Major Sequence

##### TRBN/BRTN/TUBA 121

The 121-level course is the first course in the applied music sequence for music majors and minors in all concentrations. It may be taken by non-music majors and minors that have either passed the 100-level course or demonstrate sufficient proficiency to enter at the 121-level, with the permission of the instructor. Course contents include further development of breathing, tone production, and sight-reading, above the 100-level, along with further emphasis on developing technical facility, interpretation, and expression. Public solo performance is expected at this level.

- Required materials for TRBN/BRTN/TUBA 121
  - Level 2 Daily Breathing Routine.
  - Level 2 Daily Mouthpiece Buzzing Routine.
  - Level 2 Daily Routine.
  - Level 2 Scale/Arpeggio Routines
  - Solos and etudes selected from the Level 1 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 121
  - All major scales and major arpeggios (memorized).
  - Three-octave chromatic scale (memorized).
  - Successful completion of at least 10 etudes from the Level 1 literature list, comparable assigned excerpts or jazz standards, or other comparable materials.
  - Satisfactory public performance of a solo from the Level 1 literature list, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 122.

##### TRBN/BRTN/TUBA 122

The 122-level course is the second course in the applied music sequence for music majors and minors in all concentrations. It may be taken by non-music majors and minors that have passed the 121-level course, with the permission of the instructor. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level.

- Required materials for TRBN/BRTN/TUBA 122
  - Level 2 Daily Breathing Routine.
  - Level 2 Daily Mouthpiece Buzzing Routine.
  - Level 2 Daily Routine.
  - Level 2 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 1 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 122
  - All natural minor scales and minor arpeggios (memorized).
  - Successful completion of at least 10 etudes from the Level 1 literature list, comparable assigned excerpts or jazz standards, or other comparable materials.
  - Satisfactory public performance of a solo from the Level 1 literature list, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 221 or 241, as desired.
    - Note: Students wishing to enter the performance track (TRBN/BRTN/TUBA 241) will perform a double-length jury at the end of the 122-level course as the audition for the 241-level.

**TRBN/BRTN/TUBA 221**

The 221-level course is the third course in the applied music sequence for music majors and minors in non-performance concentrations. It may be taken by non-music majors and minors that have passed the 122-level course, with the permission of the instructor. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level, as is beginning study of orchestral and/or band excerpts and jazz standards, if not initiated prior to this level.

- Required materials for TRBN/BRTN/TUBA 221
  - Level 2 Daily Breathing Routine.
  - Level 2 Daily Mouthpiece Buzzing Routine.
  - Level 2 Daily Routine.
  - Level 2 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 2 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 221
  - All harmonic minor scales and minor arpeggios (memorized).
  - Successful completion of at least 10 etudes from the Level 2 literature list comparable assigned excerpts or jazz standards, or other comparable materials.
  - Satisfactory public performance of a solo from the Level 2 literature list, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 222.

**TRBN/BRTN/TUBA 222**

The 222-level course is the fourth course in the applied music sequence for music majors and minors in non-performance concentrations. It may be taken by non-music majors and minors that have passed the 221-level course, with the permission of the instructor. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards.

- Required materials for TRBN/BRTN/TUBA 222
  - Level 2 Daily Breathing Routine.
  - Level 2 Daily Mouthpiece Buzzing Routine.
  - Level 2 Daily Routine.
  - Level 2 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 2 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 222
  - All melodic minor scales and minor arpeggios (memorized).
  - Successful completion of at least 10 etudes from the Level 2 literature list, comparable assigned excerpts or jazz standards, or other comparable materials.
  - Satisfactory public performance of a solo from the Level 2 literature list, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 321.

**TRBN/BRTN/TUBA 321**

The 321-level course is the fifth course in the applied music sequence for music majors and minors in non-performance concentrations. It may be taken by non-music majors and minors that have passed the 222-level course, with the permission of the instructor. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. At this level, the instructor will begin discussing with the student how to apply skills developed in the lesson to various teaching situations. Students in the 321-level course will be challenged to think more independently than students in earlier levels, with the instructor giving guidance on a broader scale while expecting students to "work out the details" themselves.

- Required materials for TRBN/BRTN/TUBA 321
  - Level 2 Daily Breathing Routine.
  - Level 2 Daily Mouthpiece Buzzing Routine.
  - Level 2 Daily Routine.
  - Level 2 Scale/Arpeggio Routine.
  - Solos and etudes selected from the Level 2 or Level 3 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 321
  - All major scales in thirds (memorized).
  - Successful completion of at least 10 etudes from the Level 2 or Level 3 literature list, comparable assigned excerpts or jazz standards, or other comparable materials.

- Satisfactory public performance of a solo from the Level 3 literature list, or comparable materials.
- Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 322.

## TRBN/BRTN/TUBA 322

The 322-level course is the sixth course in the applied music sequence for music majors and minors in non-performance concentrations. It may be taken by non-music majors and minors that have passed the 321-level course, with the permission of the instructor. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Study of orchestral and/or band excerpts and jazz standards will continue at this level, but public solo performance will be replaced with or augmented by performance of a chamber work for three or more players, again to foster independent thinking and creativity in students. The instructor will continue discussing with the student how to apply skills developed in the lesson to various teaching situations.

A half-recital is required of students in non-performance concentrations, normally given at the 322, 421, or 422 level. Students are encouraged to give full recitals whenever possible. The student must pass a pre-recital jury two weeks prior to the performance.

- Required materials for TRBN/BRTN/TUBA 322
  - Level 2 Daily Breathing Routine.
  - Level 2 Daily Mouthpiece Buzzing Routine.
  - Level 2 Daily Routine.
  - Level 2 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 2 or Level 3 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 322
  - Successful completion of at least 10 etudes from the Level 2 or Level 3 literature list, comparable assigned excerpts or jazz standards, or other comparable materials. (Waived if recital requirement completed during this semester.)
  - Satisfactory public performance of a chamber work for three or more players (without conductor) comparable in difficulty to the materials on the Level 3 literature list.
  - If recital requirement to be completed during the 322 semester, successful performance of a half or full recital (following approval of a pre-recital jury two weeks prior), with literature selected from the Level 2, Level 3, and Level 4 literature lists, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 421.

## TRBN/BRTN/TUBA 421

The 421-level course is the seventh course in the applied music sequence for music majors and minors in non-performance concentrations. It may be taken by non-music majors and minors that have passed the 322-level course, with the permission of the instructor. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. At this level, the instructor will continue discussing with the student how to apply skills developed in the lesson to various teaching situations. The instructor will encourage creative and independent thinking as much as possible, allowing students some freedom to make creative decisions regarding interpretation.

A half-recital is required of students in non-performance concentrations, normally given at the 322, 421, or 422 level. Students are encouraged to give full recitals whenever possible. The student must pass a pre-recital jury two weeks prior to the performance.

- Required materials for TRBN/BRTN/TUBA 421
  - Level 2 Daily Breathing Routine.
  - Level 2 Daily Mouthpiece Buzzing Routine.
  - Level 2 Daily Routine.
  - Level 2 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 3 or Level 4 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 421
  - Successful completion of at least 10 etudes from the Level 3 or Level 4 literature list, comparable assigned excerpts or jazz standards, or other comparable materials. (Waived if recital requirement completed during this semester.)
  - Satisfactory public performance of a solo from the Level 3 or Level 4 literature list, or comparable materials, OR successful performance of a half or full recital (following approval of a pre-recital jury two weeks prior), with literature selected from the Level 2, Level 3, and Level 4 literature lists, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 422.

## TRBN/BRTN/TUBA 422

The 422-level course is the eighth course in the applied music sequence for music majors and minors in non-performance concentrations. It may be taken by non-music majors and minors that have passed the 421-level course, with the permission of the instructor. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. At this level, the instructor will continue discussing with the student how to apply skills developed in the lesson to various teaching situations. The instructor will encourage creative and independent thinking as much as possible, allowing students some freedom to make creative decisions regarding interpretation.

A half-recital is required of students in non-performance concentrations, normally given at the 322, 421, or 422 level. Students are encouraged to give full recitals whenever possible. The student must pass a pre-recital jury two weeks prior to the performance.

- Required materials for TRBN/BRTN/TUBA 422
  - Level 2 Daily Breathing Routine.
  - Level 2 Daily Mouthpiece Buzzing Routine.
  - Level 2 Daily Routine.
  - Level 2 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 3 or Level 4 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 422
  - Successful completion of at least 10 etudes from the Level 3 or Level 4 literature list, comparable assigned excerpts or jazz standards, or other comparable materials. (Waived if recital requirement completed during this semester.)
  - Satisfactory public performance of a solo from the Level 3 or Level 4 literature list, or comparable materials, OR successful performance of a half or full recital (following approval of a pre-recital jury two weeks prior), with literature selected from the Level 2, Level 3, and Level 4 literature lists, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 521.

## TRBN/BRTN/TUBA 521

The 521-level course is the ninth course in the applied music sequence for music majors in non-performance concentrations. It will be the first course taken by entering graduate students whose major is not performance. This is a course for mature students whose fundamental playing skills are reasonably well-developed. Instruction will focus upon development and realization of broad musical concepts, and the application of these in various teaching and performance situations. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. Graduate students enrolled in 521-level lessons are generally expected to demonstrate more maturity and independence in performance and interpretation than undergraduate students enrolled in the same course, though all students at this level should exhibit personal responsibility and initiative in shaping thoughtful and aesthetically pleasing performances, often independent of the instructor's direct guidance.

- Required materials for TRBN/BRTN/TUBA 521
  - Level 2 or Level 3 Daily Breathing Routine.
  - Level 2 or Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 2 or Level 3 Daily Routine.
  - Level 2 or Level 3 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 4 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 521
  - Satisfactory public performance of a solo from the Level 4 literature list, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 522.

## TRBN/BRTN/TUBA 522

The 522-level course is the tenth course in the applied music sequence for music majors in non-performance concentrations. This is a course for mature students whose fundamental playing skills are reasonably well-developed. Instruction will focus upon development and realization of broad musical concepts, and the application of these in various teaching and performance situations. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. Graduate students enrolled in 522-level lessons are generally expected to demonstrate more maturity and independence in performance and interpretation than undergraduate students enrolled in the same course, though all students at this level should exhibit personal responsibility and initiative in shaping thoughtful and aesthetically pleasing performances, often independent of the instructor's direct guidance.

- Required materials for TRBN/BRTN/TUBA 522
  - Level 2 or Level 3 Daily Breathing Routine.
  - Level 2 or Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 2 or Level 3 Daily Routine.
  - Level 2 or Level 3 Scale/Arpeggio Routines.

- Solos and etudes selected from the Level 4 literature list, or comparable materials.
- Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 522
  - Satisfactory public performance of a solo from the Level 4 literature list, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 621.

### TRBN/BRTN/TUBA 621

The 621-level course is the eleventh course in the applied music sequence for music majors in non-performance concentrations. This is a course for mature students whose fundamental playing skills are reasonably well-developed. Instruction will focus upon development and realization of broad musical concepts, and the application of these in various teaching and performance situations. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. 621-level students are expected to exhibit personal responsibility and initiative in shaping thoughtful and aesthetically pleasing performances, often independent of the instructor's direct guidance.

While a full recital is not required of students in non-performance concentrations, students at the 621-level will be encouraged to give such a recital whenever possible. The student must pass a pre-recital jury two weeks prior to the performance.

- Required materials for TRBN/BRTN/TUBA 621
  - Level 2 or Level 3 Daily Breathing Routine.
  - Level 2 or Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 2 or Level 3 Daily Routine.
  - Level 2 or Level 3 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 4 or Level 5 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 621
  - Satisfactory public performance of a solo from the Level 4 or Level 5 literature list, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 622.

### TRBN/BRTN/TUBA 622

The 622-level course is the twelfth course in the applied music sequence for music majors in non-performance concentrations. This is a course for mature students whose fundamental playing skills are reasonably well-developed. Instruction will focus upon development and realization of broad musical concepts, and the application of these in various teaching and performance situations. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. 622-level students are expected to exhibit personal responsibility and initiative in shaping thoughtful and aesthetically pleasing performances, often independent of the instructor's direct guidance.

While a full recital is not required of students in non-performance concentrations, students at the 622-level will be encouraged to give such a recital whenever possible (if this was not done at the 621-level). The student must pass a pre-recital jury two weeks prior to the performance.

- Required materials for TRBN/BRTN/TUBA 622
  - Level 2 or Level 3 Daily Breathing Routine.
  - Level 2 or Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 2 or Level 3 Daily Routine.
  - Level 2 or Level 3 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 4 or Level 5 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 622
  - Satisfactory public performance of a solo from the Level 4 or Level 5 literature list, or comparable materials.
  - Recommendation of the end-of-semester jury that the student pass TRBN/BRTN/TUBA 622.

### Performance Major Sequence

#### TRBN/BRTN/TUBA 241

The 241-level course is the third course in the applied music sequence for music performance majors. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level, as is beginning study of orchestral and/or band excerpts and jazz standards, if not initiated prior to this level. Students in this course are expected to master a larger amount of literature than those in the 221-level course.

- Required materials for TRBN/BRTN/TUBA 241
  - Level 2 Daily Breathing Routine.
  - Level 2 Daily Mouthpiece Buzzing Routine.

- Level 2 Daily Routine.
- Level 2 Scale/Arpeggio Routines.
- Solos and etudes selected from the Level 2 literature list, or comparable materials.
- Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 241
  - Harmonic minor scales and minor arpeggios (memorized).
  - Successful completion of at least 15 etudes from the Level 2 literature list, comparable assigned excerpts or jazz standards, or other comparable materials.
  - Satisfactory public performance of a solo from the Level 2 literature list, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 242.

#### TRBN/BRTN/TUBA 242

The 242-level course is the fourth course in the applied music sequence for music performance majors. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. Students in this course are expected to master a larger amount of literature than those in the 222-level course.

- Required materials for TRBN/BRTN/TUBA 242
  - Level 2 Daily Breathing Routine.
  - Level 2 Daily Mouthpiece Buzzing Routine.
  - Level 2 Daily Routine.
  - Level 2 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 2 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 242
  - Melodic minor scales and minor arpeggios (memorized).
  - Successful completion of at least 15 etudes from the Level 2 literature list, comparable assigned excerpts or jazz standards, or other comparable materials.
  - Satisfactory public performance of a solo from the Level Two literature list, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 341.

#### TRBN/BRTN/TUBA 341

The 341-level course is the fifth course in the applied music sequence for music performance majors. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. At this level, the instructor will begin discussing with the student how to apply skills developed in the lesson to various performance and applied teaching situations. Students in the 341-level course will be challenged to think more independently than students in earlier levels, with the instructor giving guidance on a broader scale while expecting students to "work out the details" themselves. Students in this course are expected to master a larger amount of literature than those in the 321-level course.

The half recital required for the performance degree can be completed during either the 341-level semester or the 342-level semester. The student must pass a pre-recital jury two weeks prior to the performance.

- Required materials for TRBN/BRTN/TUBA 341
  - Level 3 Daily Breathing Routine.
  - Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 3 Daily Routine.
  - Level 2 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 3 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 341
  - Major scales in thirds (memorized).
  - Successful completion of at least 15 etudes from the Level 3 literature list, comparable assigned excerpts or jazz standards, or other comparable materials. (Waived if recital requirement completed during this semester.)
  - Satisfactory public performance of a solo from the Level 3 literature list, or comparable materials, OR successful performance of a half recital (following approval of a pre-recital jury two weeks prior), with literature selected from the Level 2, Level 3, and Level 4 literature lists, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 342.

**TRBN/BRTN/TUBA 342**

The 342-level course is the sixth course in the applied music sequence for music performance majors. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. At this level, the instructor will continue discussing with the student how to apply skills developed in the lesson to various performance and applied teaching situations. Students in the 342-level course will be challenged to think more independently than students in earlier levels, with the instructor giving guidance on a broader scale while expecting students to "work out the details" themselves. Students in this course are expected to master a larger amount of literature than those in the 322-level course.

The half recital required for the performance degree can be completed during either the 341-level semester or the 342-level semester. The student must pass a pre-recital jury two weeks prior to the performance.

- Required materials for TRBN/BRTN/TUBA 342
  - Level 3 Daily Breathing Routine.
  - Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 3 Daily Routine.
  - Level 2 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 3 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
- Ordinary standards to pass TRBN/BRTN/TUBA 342
  - Successful completion of at least 15 etudes from the Level 3 literature list, comparable assigned excerpts or jazz standards, or other comparable materials. (Waived if recital requirement completed during this semester.)
  - Satisfactory public performance of a solo from the Level 3 literature list, or comparable materials, OR successful performance of a half recital (following approval of a pre-recital jury two weeks prior), with literature selected from the Level 2, Level 3, and Level 4 literature lists, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 441.

**TRBN/BRTN/TUBA 441**

The 441-level course is the seventh course in the applied music sequence for performance majors. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. At this level, the instructor will continue discussing with the student how to apply skills developed in the lesson to various performance and applied situations. The instructor will encourage creative and independent thinking as much as possible, allowing students some freedom to make creative decisions regarding interpretation. Students in this course are expected to master a larger amount of literature than those in the 421-level course.

Performance majors in the 441-level course and higher are expected, if they have not already done so, to begin "doubling" on another low brass instrument. Developing performance skills on a secondary instrument makes one more employable as a performer and as a teacher, and is thus considered vital for trombone, euphonium, and tuba performance majors. While students may choose the doubling instrument that best suits their performance ambitions, the following doubling instruments are suggested:

- Tenor trombone majors: alto trombone or euphonium.
- Bass trombone majors: bass tuba or contrabass tuba.
- Euphonium majors: tenor trombone or bass trombone.
- Tuba majors: bass tuba or bass trombone.

The full recital required for the performance degree can be completed during either the 441-level semester or the 442-level semester. The student must pass a pre-recital jury two weeks prior to the performance.

- Required materials for TRBN/BRTN/TUBA 441
  - Level 3 Daily Breathing Routine.
  - Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 3 Daily Routine.
  - Secondary Daily Routine on selected doubling instrument.
  - Level 3 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 4 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
  - Selected scales, etudes, excerpts, solos, and other materials on doubling instrument.
- Ordinary standards to pass TRBN/BRTN/TUBA 441
  - Successful completion of at least 15 etudes from the Level 4 literature list, comparable assigned excerpts or jazz standards, or other comparable materials. (Waived if recital requirement completed during this semester.)
  - Satisfactory public performance of a solo from the Level 4 literature list, or comparable materials, OR successful performance of a full recital (following approval of a pre-recital jury two weeks prior), with literature selected from the Level 2, Level 3, and Level 4 literature lists, or comparable materials.

- Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 442.

## TRBN/BRTN/TUBA 442

The 442-level course is the eighth course in the applied music sequence for performance majors. Course contents include further development of breathing, tone production, sight-reading, technical facility, interpretation, and expression. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. At this level, the instructor will continue discussing with the student how to apply skills developed in the lesson to various performance and applied situations. The instructor will encourage creative and independent thinking as much as possible, allowing students some freedom to make creative decisions regarding interpretation. Students in this course are expected to master a larger amount of literature than those in the 422-level course.

Performance majors in the 441-level course and higher are expected, if they have not already done so, to begin "doubling" on another low brass instrument. Developing performance skills on a secondary instrument makes one more employable as a performer and as a teacher, and is thus considered vital for trombone, euphonium, and tuba performance majors. While students may choose the doubling instrument that best suits their performance ambitions, the following doubling instruments are suggested:

- Tenor trombone majors: alto trombone or euphonium.
- Bass trombone majors: bass tuba or contrabass tuba.
- Euphonium majors: tenor trombone or bass trombone.
- Tuba majors: bass tuba or bass trombone.

The full recital required for the performance degree can be completed during either the 441-level semester or the 442-level semester. The student must pass a pre-recital jury two weeks prior to the performance.

- Required materials for TRBN/BRTN/TUBA 442
  - Level 3 Daily Breathing Routine.
  - Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 3 Daily Routine.
  - Secondary Daily Routine on selected doubling instrument.
  - Level 3 Scale/Arpeggio Routines.
  - Solos and etudes selected from the Level 4 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
  - Selected scales, etudes, excerpts, solos, and other materials on doubling instrument.
- Ordinary standards to pass TRBN/BRTN/TUBA 442
  - Successful completion of at least 15 etudes from the Level 4 literature list, comparable assigned excerpts or jazz standards, or other comparable materials. (Waived if recital requirement completed during this semester.)
  - Satisfactory public performance of a solo from the Level 4 literature list, or comparable materials, OR successful performance of a full recital (following approval of a pre-recital jury two weeks prior), with literature selected from the Level 2, Level 3, and Level 4 literature lists, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 541.

## TRBN/BRTN/TUBA 541

The 541-level course is the ninth course in the applied music sequence for music performance majors. It will be the first course taken by entering graduate students whose major is performance. This is a course for mature students whose fundamental playing skills are highly developed. Instruction will focus upon development and realization of broad musical concepts, and the application of these in various teaching and performance situations. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. Graduate students enrolled in 541-level lessons are generally expected to demonstrate more maturity and independence in performance and interpretation than undergraduate students enrolled in the same course, though all students at this level should exhibit personal responsibility and initiative in shaping thoughtful and aesthetically pleasing performances, often independent of the instructor's direct guidance.

Performance majors in the 441-level course and higher are expected, if they have not already done so, to begin "doubling" on another low brass instrument. Developing performance skills on a secondary instrument makes one more employable as a performer and as a teacher, and is thus considered vital for trombone, euphonium, and tuba performance majors. While students may choose the doubling instrument that best suits their performance ambitions, the following doubling instruments are suggested:

- Tenor trombone majors: alto trombone or euphonium.
- Bass trombone majors: bass tuba or contrabass tuba.
- Euphonium majors: tenor trombone or bass trombone.
- Tuba majors: bass tuba or bass trombone.

Students pursuing a master's degree in performance should expect to perform two full recitals, one during either the 541 or 542 semesters, and the other during either the 641 or 642 semesters. The student must pass a pre-recital jury two weeks before the performance.

- Required materials for TRBN/BRTN/TUBA 541
  - Level 3 Daily Breathing Routine.
  - Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 3 Daily Routine.
  - Secondary Daily Routine on selected doubling instrument.
  - Level 3 Scale/Arpeggio Routines.
  - Solos selected from the Level 5 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
  - Selected scales, etudes, excerpts, solos, and other materials on doubling instrument.
- Ordinary standards to pass TRBN/BRTN/TUBA 541
  - Satisfactory public performance of a solo from the Level 5 literature list, or comparable materials, OR successful performance of a full recital (following approval of a pre-recital jury two weeks prior), with literature selected from the Level 3, Level 4, and Level 5 literature lists, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 542.

#### TRBN/BRTN/TUBA 542

The 542-level course is the tenth course in the applied music sequence for music performance majors, and will be the second course taken by graduate students whose major is performance. This is a course for mature students whose fundamental playing skills are highly developed. Instruction will focus upon development and realization of broad musical concepts, and the application of these in various teaching and performance situations. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. Graduate students enrolled in 542-level lessons are generally expected to demonstrate more maturity and independence in performance and interpretation than undergraduate students enrolled in the same course, though all students at this level should exhibit personal responsibility and initiative in shaping thoughtful and aesthetically pleasing performances, often independent of the instructor's direct guidance.

Performance majors in the 441-level course and higher are expected, if they have not already done so, to begin "doubling" on another low brass instrument. Developing performance skills on a secondary instrument makes one more employable as a performer and as a teacher, and is thus considered vital for trombone, euphonium, and tuba performance majors. While students may choose the doubling instrument that best suits their performance ambitions, the following doubling instruments are suggested:

- Tenor trombone majors: alto trombone or euphonium.
- Bass trombone majors: bass tuba or contrabass tuba.
- Euphonium majors: tenor trombone or bass trombone.
- Tuba majors: bass tuba or bass trombone.

Students pursuing a master's degree in performance should expect to perform two full recitals, one during either the 541 or 542 semesters, and the other during either the 641 or 642 semesters. The student must pass a pre-recital jury two weeks before the performance.

- Required materials for TRBN/BRTN/TUBA 542
  - Level 3 Daily Breathing Routine.
  - Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 3 Daily Routine.
  - Secondary Daily Routine on selected doubling instrument.
  - Level 3 Scale/Arpeggio Routines.
  - Solos selected from the Level 5 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
  - Selected scales, etudes, excerpts, solos, and other materials on doubling instrument.
- Ordinary standards to pass TRBN/BRTN/TUBA 542
  - Satisfactory public performance of a solo from the Level 5 literature list, or comparable materials, OR successful performance of a full recital (following approval of a pre-recital jury two weeks prior), with literature selected from the Level 3, Level 4, and Level 5 literature lists, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 641.

#### TRBN/BRTN/TUBA 641

The 641-level course is the eleventh course in the applied music sequence for music performance majors, and will be the third course taken by graduate students whose major is performance. This is a course for mature students whose fundamental playing skills are highly developed. Instruction will focus upon development and realization of broad musical concepts, and the application of these in various teaching and performance situations. Public solo performance is expected at this level, as is study of orchestral and/or band

excerpts and jazz standards. 641-level students are expected to exhibit personal responsibility and initiative in shaping thoughtful and aesthetically pleasing performances, often independent of the instructor's direct guidance.

Performance majors in the 441-level course and higher are expected, if they have not already done so, to begin "doubling" on another low brass instrument. Developing performance skills on a secondary instrument makes one more employable as a performer and as a teacher, and is thus considered vital for trombone, euphonium, and tuba performance majors. While students may choose the doubling instrument that best suits their performance ambitions, the following doubling instruments are suggested:

- Tenor trombone majors: alto trombone or euphonium.
- Bass trombone majors: bass tuba or contrabass tuba.
- Euphonium majors: tenor trombone or bass trombone.
- Tuba majors: bass tuba or bass trombone.

Students pursuing a master's degree in performance should expect to perform two full recitals, one during either the 541 or 542 semesters, and the other during either the 641 or 642 semesters. The student must pass a pre-recital jury two weeks before the performance.

- Required materials for TRBN/BRTN/TUBA 641
  - Level 3 Daily Breathing Routine.
  - Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 3 Daily Routine.
  - Secondary Daily Routine on selected doubling instrument.
  - Level 3 Scale/Arpeggio Routines.
  - Solos selected from the Level 5 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
  - Selected scales, etudes, excerpts, solos, and other materials on doubling instrument.
- Ordinary standards to pass TRBN/BRTN/TUBA 641
  - Satisfactory public performance of a solo from the Level 5 literature list, or comparable materials, OR successful performance of a full recital (following approval of a pre-recital jury two weeks prior), with literature selected from the Level 3, Level 4, and Level 5 literature lists, or comparable materials.
  - Recommendation of the end-of-semester jury that the student move to TRBN/BRTN/TUBA 642.

#### TRBN/BRTN/TUBA 642

The 642-level course is the twelfth course in the applied music sequence for music performance majors, and will be the fourth course taken by graduate students whose major is performance. This is a course for mature students whose fundamental playing skills are highly developed. Instruction will focus upon development and realization of broad musical concepts, and the application of these in various teaching and performance situations. Public solo performance is expected at this level, as is study of orchestral and/or band excerpts and jazz standards. 642-level students are expected to exhibit personal responsibility and initiative in shaping thoughtful and aesthetically pleasing performances, often independent of the instructor's direct guidance.

Performance majors in the 441-level course and higher are expected, if they have not already done so, to begin "doubling" on another low brass instrument. Developing performance skills on a secondary instrument makes one more employable as a performer and as a teacher, and is thus considered vital for trombone, euphonium, and tuba performance majors. While students may choose the doubling instrument that best suits their performance ambitions, the following doubling instruments are suggested:

- Tenor trombone majors: alto trombone or euphonium.
- Bass trombone majors: bass tuba or contrabass tuba.
- Euphonium majors: tenor trombone or bass trombone.
- Tuba majors: bass tuba or bass trombone.

Students pursuing a master's degree in performance should expect to perform two full recitals, one during either the 541 or 542 semesters, and the other during either the 641 or 642 semesters. The student must pass a pre-recital jury two weeks before the performance.

- Required materials for TRBN/BRTN/TUBA 642
  - Level 3 Daily Breathing Routine.
  - Level 3 Daily Mouthpiece Buzzing Routine.
  - Level 3 Daily Routine.
  - Secondary Daily Routine on selected doubling instrument.
  - Level 3 Scale/Arpeggio Routines.
  - Solos selected from the Level 5 literature list, or comparable materials.
  - Excerpts and jazz standards as assigned.
  - Selected scales, etudes, excerpts, solos, and other materials on doubling instrument.

- Ordinary standards to pass TRBN/BRTN/TUBA 642
  - Satisfactory public performance of a solo from the Level 5 literature list, or comparable materials , OR successful performance of a full recital (following approval of a pre-recital jury two weeks prior), with literature selected from the Level 3, Level 4, or Level 5 literature lists, or comparable materials.
  - Recommendation of the end-of-semester jury that the student pass TRBN/BRTN/TUBA 642.

#### IV. REPRESENTATIVE LITERATURE LISTS

Please note that materials not listed here, but of comparable difficulty, might be chosen at the instructor's discretion. These lists are intended to be representative rather than comprehensive.

##### Level "0"

Method Books:

Tenor Trombone	Euphonium	Tuba
<ul style="list-style-type: none"> <li>• <i>Rubank Elementary Method for Trombone (Long)</i></li> <li>• <i>Practical Studies for Trombone, Vols. 1 and 2</i> (Bordner)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Rubank Elementary Method for Trombone (Long)</i> OR <i>Rubank Elementary Method for Cornet or Trumpet</i> (Robinson)</li> <li>• <i>Practical Studies for Trombone, Vols. 1 and 2</i> (Bordner) OR <i>Practical Studies for Trumpet, Vols. 1 and 2</i> (Getchell)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Rubank Elementary Method for E-Flat or BB-Flat Bass (Hovey)</i></li> <li>• <i>Practical Studies for Tuba, Vols. 1 and 2</i> (Getchell/Hovey)</li> </ul>

##### Level 1

Method Books:

Tenor Trombone	Bass Trombone	Euphonium	Tuba
<ul style="list-style-type: none"> <li>• <i>Complete Method for Trombone and Euphonium</i> (Arban/Alessi, Bowman)</li> <li>• <i>Complete Vocalises</i> (Bordogni/Mulcahy)</li> <li>• <i>Introductory Studies in Tenor and Alto Clef "Before Blazhevich"</i> (Edwards)</li> <li>• <i>Trombone Craft</i> (Edwards)</li> <li>• <i>School of Sight Reading and Style, Book A</i> (Lafosse)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>New Method for the Modern Bass Trombone</i> (Aharoni)</li> <li>• <i>Complete Method for Trombone and Euphonium</i> (Arban/Alessi, Bowman)</li> <li>• <i>Melodious Etudes for Bass Trombone</i> (Bordogni/Ostrander)</li> <li>• <i>Bass Trombone Craft</i> (Edwards)</li> <li>• <i>Introductory Studies in Tenor and Alto Clef "Before Blazhevich"</i> (Edwards)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Compete Method for Trombone and Euphonium</i> (Arban/Alessi, Bowman) OR <i>Complete Method for Trumpet</i> (Arban/Vizzuti)</li> <li>• <i>Complete Vocalises</i> (Bordogni/Mulcahy) OR <i>Melodious Etudes for Trumpet</i> (Bordogni/Clark, O'Loughlin)</li> <li>• <i>Introducing the Tenor Clef</i> (Fink) OR <i>From Treble Clef to Bass Clef Baritone</i> (Fink)</li> <li>• <i>New Concert Studies</i> (ed. Mead)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Complete Method for Tuba</i> (Arban/Young, Jacobs)</li> <li>• <i>Complete Solfeggi</i> (Bordogni/Jacobs)</li> <li>• <i>Seventy Studies</i> (Blazhevich/King)</li> <li>• <i>Low Register Studies</i> (Jacobs)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>

## Solo Repertoire:

Tenor Trombone	Bass Trombone	Euphonium	Tuba
<ul style="list-style-type: none"> <li><i>Andante et Allegro</i> (Barat)</li> <li><i>Cortège</i> (Dubois)</li> <li><i>Pastorale</i> (Frackenpohl)</li> <li><i>Six Sonatas</i> (Galliard/Marx, Clark)</li> <li><i>The Acrobat</i> (Greenwood)</li> <li><i>Sonatina</i> (Gulino)</li> <li><i>Hasse Suite</i> (Hasse/Gower)</li> <li><i>Sonatina</i> (von Kreisler)</li> <li><i>Andante et Allegro</i> (Ropartz)</li> <li><i>Trombone Gems</i> (Vandercook)</li> <li><i>Sonatina</i> (Watson)</li> </ul>	<ul style="list-style-type: none"> <li><i>Introduction and Dance</i> (Barat)</li> <li><i>Sonata for Tuba</i> (Boda)</li> <li><i>Hasse Suite</i> (Hasse/Gower)</li> <li><i>Trigger Treat</i> (Hoffman)</li> <li><i>Three Easy Pieces</i> (Hindemith)</li> <li><i>Concertino Basso</i> (Lieb)</li> <li><i>Hosannah</i> (Liszt/Scholermann)</li> <li><i>Rock</i> (Raph)</li> <li><i>Dramatique</i> (Solomon)</li> <li><i>Andante</i> (Tcherepnin)</li> </ul>	<ul style="list-style-type: none"> <li><i>Andante et Allegro</i> (Barat)</li> <li><i>Andante and Rondo</i> (Capuzzi/Catelinet)</li> <li><i>Rhapsody</i> (Curnow)</li> <li><i>Six Sonatas</i> (Galliard/Marx, Clark)</li> <li><i>Sonatina</i> (Gulino)</li> <li><i>Hasse Suite</i> (Hasse/Gower)</li> <li><i>Sonatina</i> (Hutchinson)</li> <li><i>Andante et Allegro</i> (Ropartz)</li> <li><i>Trombone Gems</i> (Vandercook)</li> </ul>	<ul style="list-style-type: none"> <li><i>Air and Bouree</i> (Bach/Bell)</li> <li><i>Introduction and Dance</i> (Barat)</li> <li><i>Sonata for Tuba</i> (Boda)</li> <li><i>Suite</i> (Haddad)</li> <li><i>Drei Bagatellen</i> (Hummel)</li> <li><i>Sonata No. 1</i> (Marcello/Little)</li> <li><i>Sonata No. 5</i> (Marcello/Little)</li> <li><i>Vocalise</i> (Rachmaninov)</li> <li><i>Andante</i> (Tcherepnin)</li> </ul>

Level 2

## Method Books:

Tenor Trombone	Bass Trombone	Euphonium	Tuba
<ul style="list-style-type: none"> <li><i>Complete Method for Trombone and Euphonium</i> (Arban/Alessi, Bowman)</li> <li><i>Complete Vocalises</i> (Bordogni/Mulcahy)</li> <li><i>School for Trombone in Clefs</i> (Blazhevich/Kharlamov/Deryugin/Stare)</li> <li><i>School of Sight Reading and Style, Book B</i> (Lafosse)</li> <li><i>Forty Progressive Studies</i> (Tyrell)</li> <li><i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li><i>New Method for the Modern Bass Trombone</i> (Aharoni)</li> <li><i>Complete Method for Trombone and Euphonium</i> (Arban/Alessi, Bowman)</li> <li><i>Melodious Etudes for Bass Trombone</i> (Bordogni/Ostrander)</li> <li><i>School for Trombone in Clefs</i> (Blazhevich/Kharlamov/Deryugin/Stare)</li> <li><i>Forty Advanced Studies</i> (Tyrell)</li> <li><i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li><i>Compete Method for Trombone and Euphonium</i> (Arban/Alessi, Bowman) OR <i>Complete Method for Trumpet</i> (Arban/Vizzuti)</li> <li><i>Complete Vocalises</i> (Bordogni/Mulcahy)</li> <li><i>New Concert Studies</i> (ed. Mead)</li> <li><i>12 Etudes</i> (Brahms/Sikorski)</li> <li><i>Forty Progressive Studies</i> (Tyrell)</li> <li><i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li><i>Complete Method for Tuba</i> (Arban/Young, Jacobs)</li> <li><i>Complete Solfeggi</i> (Bordogni/Jacobs)</li> <li><i>Seventy Studies</i> (Blazhevich/King)</li> <li><i>Low Register Studies</i> (Jacobs)</li> <li><i>Forty Advanced Studies</i> (Tyrell)</li> <li><i>The Breathing Book</i> (Vining)</li> </ul>

## Solo Repertoire:

Tenor Trombone	Bass Trombone	Euphonium	Tuba
<ul style="list-style-type: none"> <li><i>Elegy for Mippy II</i> (Bernstein)</li> <li><i>Canzon "La Hieronyma"</i> (Cesare)</li> </ul>	<ul style="list-style-type: none"> <li><i>Deux Danses</i> (Defaye/Knaub)</li> <li><i>Trilogy</i> (Dossett)</li> </ul>	<ul style="list-style-type: none"> <li><i>Concerto</i> (Cimarosa/Stuckemeyer)</li> <li><i>The Bride of the Waves</i> (Clarke/Brandenburg)</li> </ul>	<ul style="list-style-type: none"> <li><i>Waltz for Mippy III</i> (Bernstein)</li> <li><i>Sonata</i> (Beversdorf)</li> </ul>

<ul style="list-style-type: none"> <li>• <i>Variations on Palestrina's Dona Nobis Pacem</i> (Fetter)</li> <li>• <i>Morceau Symphonique</i> (Guilmant/Falaguerra)</li> <li>• <i>Concertino</i> (Jacob)</li> <li>• <i>Sonatina</i> (Jones)</li> <li>• <i>Romance</i> (Jørgensen)</li> <li>• <i>Six Sonatas</i> (Marcello/Schulz)</li> <li>• <i>Manipulations</i> (Molineux)</li> <li>• <i>Concert Piece</i> (de la Nux)</li> <li>• <i>Annie Laurie</i> (Pryor/Smith)</li> <li>• <i>Concerto</i> (Rimsky-Korsakov)</li> <li>• <i>Cavatine</i> (Saint-Saëns)</li> <li>• <i>Sonata in F minor</i> (Telemann/Ostrander)</li> <li>• <i>Six Studies in English Folksong</i> (Vaughan Williams)</li> <li>• <i>Romance</i> (Weber)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Variations on Palestrina's Dona Nobis Pacem</i> (Fetter)</li> <li>• <i>Canzonas for Basso Solo</i> (Frescobaldi/Cerha)</li> <li>• <i>Six Sonatas</i> (Galliard/Everett)</li> <li>• <i>Worlds Apart</i> (Gulino)</li> <li>• <i>Sonata in F Major</i> (Handel/Yeo)</li> <li>• <i>Suite for Solo Tuba</i> (Hartley)</li> <li>• <i>Cameos</i> (Jacob)</li> <li>• <i>Proclamation</i> (Langford)</li> <li>• <i>Two Fantasy Pieces</i> (Lassen/Bollinger)</li> <li>• <i>Six Sonatas</i> (Marcello/Schultz)</li> <li>• <i>Sonata</i> (McCarty)</li> <li>• <i>Concerto</i> (Nelhybel)</li> <li>• <i>Sonata in F minor</i> (Telemann/Ostrander)</li> <li>• <i>Six Studies in English Folksong</i> (Vaughan Williams)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>The Maid of the Mist</i> (Clarke)</li> <li>• <i>Sonata</i> (Clinard)</li> <li>• <i>Mazurka</i> (Falcone)</li> <li>• <i>Sonata for Unaccompanied Euphonium</i> (Frackenpohl)</li> <li>• <i>Morceau Symphonique</i> (Guilmant/Falaguerra)</li> <li>• <i>Six Sonatas</i> (Marcello/Schultz)</li> <li>• <i>Concert Piece</i> (de la Nux)</li> <li>• <i>Annie Laurie</i> (Pryor/Smith)</li> <li>• <i>Midnight Euphonium</i> (Richards)</li> <li>• <i>Five Pieces in Folk Style</i> (Schumann/Droste)</li> <li>• <i>Willow Echoes</i> (Simon)</li> <li>• <i>Sonata in F minor</i> (Telemann/Ostrander)</li> <li>• <i>Six Studies in English Folksong</i> (Vaughan Williams)</li> <li>• <i>Lyric Suite</i> (White)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Andante and Rondo</i> (Capuzzi/Catelinet)</li> <li>• <i>Concertino</i> (Curnow)</li> <li>• <i>Fantasia</i> (Curnow)</li> <li>• <i>Ricercar</i> (Gabrieli/Everett)</li> <li>• <i>Six Sonatas</i> (Galliard/Everett)</li> <li>• <i>Sonata No. 6</i> (Handel/Morris)</li> <li>• <i>Sonata</i> (Hartley)</li> <li>• <i>Suite for Solo Tuba</i> (Hartley)</li> <li>• <i>Tuba Suite</i> (Jacob)</li> <li>• <i>Concertantes Allegro</i> (Lebedev)</li> <li>• <i>Concerto No. 1</i> (Lebedev)</li> <li>• <i>Sonata in G minor</i> (Telemann/Everett)</li> <li>• <i>Six Studies in English Folksong</i> (Vaughan Williams)</li> </ul>
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### Level 3

Method Books:

Tenor Trombone	Bass Trombone	Euphonium	Tuba
<ul style="list-style-type: none"> <li>• <i>Sixty Studies</i> (Kopprasch/Brown)</li> <li>• <i>Complete Solfeggi</i> (Bordogni/Mulcahy)</li> <li>• <i>School for Trombone in Clefs</i> (Blazhevich/Kharlamov/Deryugin/Stare)</li> <li>• <i>School of Sight Reading and Style Book C</i> (Lafosse)</li> <li>• <i>Forty Progressive Studies</i> (Tyrell)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Sixty Etudes for Tuba</i> (Kopprasch/Young)</li> <li>• <i>Complete Solfeggi</i> (Bordogni/Jacobs)</li> <li>• <i>Advanced Etudes for Bass Trombone</i> (Pederson)</li> <li>• <i>School for Trombone in Clefs</i> (Blazhevich/Kharlamov/Deryugin/Stare)</li> <li>• <i>Forty Advanced Studies</i> (Tyrell)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Sixty Studies</i> (Kopprasch/Brown)</li> <li>• <i>Complete Vocalises</i> (Bordogni/Mulcahy)</li> <li>• <i>12 Etudes</i> (Brahms/Sikorski)</li> <li>• <i>Advanced Concert Studies</i> (ed. Mead)</li> <li>• <i>Forty Progressive Studies</i> (Tyrell)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Sixty Etudes</i> (Kopprasch/Young)</li> <li>• <i>Complete Solfeggi</i> (Bordogni/Jacobs)</li> <li>• <i>Low Etudes for Tuba</i> (Snedecor)</li> <li>• <i>Style Studies</i> (Sheridan)</li> <li>• <i>Forty Advanced Studies</i> (Tyrell)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>

Solo Repertoire:

Tenor Trombone	Bass Trombone	Euphonium	Tuba

<ul style="list-style-type: none"> <li>• <i>Fantasy</i> (Arnold)</li> <li>• <i>Ballade</i> (Bozza)</li> <li>• <i>Cantabile et Scherzando</i> (Büsser)</li> <li>• <i>Variations on a March by Shostakovich</i> (Frackenpohl)</li> <li>• <i>Aria et Polonaise</i> (Jongen)</li> <li>• <i>Suite</i> (Jørgensen)</li> <li>• <i>Sonatina</i> (Koetsier)</li> <li>• <i>Concertino</i>, op. 45 no. 7 (Larsson)</li> <li>• <i>Red Dragonfly</i> (Mills)</li> <li>• <i>Thoughts of Love</i> (Pryor)</li> <li>• <i>Sonatine</i> (Ragwitz)</li> <li>• <i>Concertino</i> (Sachse)</li> <li>• <i>Sonata in E-flat</i> (Sanders)</li> <li>• <i>Five Pieces in Folk Style</i> (Schumann/Brown)</li> <li>• <i>Sonatina</i> (Serocki)</li> <li>• <i>Fantasie</i> (Stojowski)</li> <li>• <i>Sonata (Vox Gabrieli)</i> (Šulek)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>New Orleans</i> (Bozza)</li> <li>• <i>Bass Lines</i> (Fetter)</li> <li>• <i>Sonata in One Movement</i> (Grantham)</li> <li>• <i>Sonata Breve</i> (Hartley)</li> <li>• <i>Allegro Maestoso</i> (Koetsier)</li> <li>• <i>Concertantes Allegro</i> (Lebedev)</li> <li>• <i>Concerto No. 1</i> (Lebedev)</li> <li>• <i>Rainy Day in Rio</i> (Richards)</li> <li>• <i>Concertino</i> (Sachse)</li> <li>• <i>Barcarolle et Chanson Bachique</i> (Semler-Collery)</li> <li>• <i>A Hundred Bars for Tom Everett</i> (Szollosy)</li> <li>• <i>Concertino</i> (Verhelst)</li> <li>• <i>Sonata</i> (Wilder)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>From the Shores of the Mighty Pacific</i> (Clarke/Brandenburg)</li> <li>• <i>Coming Home</i> (Daughtrey)</li> <li>• <i>Beautiful Colorado</i> (de Luca)</li> <li>• <i>Sonata</i> (Fasch/Fromme)</li> <li>• <i>Concert Etude</i> (Goedicke)</li> <li>• <i>Infinite Escape</i> (Gulino)</li> <li>• <i>Fantasia Brillante on Rule Britannia</i> (Hartmann)</li> <li>• <i>Euphonium Concerto</i> (Horowitz)</li> <li>• <i>Fantasia</i> (Jacob)</li> <li>• <i>Party Piece</i> (Sparke)</li> <li>• <i>Concertino</i> (Wilhelm)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Fantasy</i> (Arnold)</li> <li>• <i>Sonata</i> (Cheetham)</li> <li>• <i>Sonata</i> (Eccles/Fernand)</li> <li>• <i>Variations "The Cobbler's Bench"</i> (Frackenpohl)</li> <li>• <i>Sonata</i> (Hindemith)</li> <li>• <i>Concertino</i> (Koetsier)</li> <li>• <i>Sonatina</i> (Koetsier)</li> <li>• <i>Impromptus</i> (Muczynski)</li> <li>• <i>Serenade No. 12</i> (Persichetti)</li> <li>• <i>Sonata</i> (Wilder)</li> <li>• <i>Suite No. 1 "Effie"</i> (Wilder)</li> </ul>
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#### Level 4

Method Books:

Tenor (and Alto) Trombone	Bass Trombone	Euphonium	Tuba
<ul style="list-style-type: none"> <li>• <i>36 Etudes</i> (Charlier)</li> <li>• <i>Complete Solfeggi</i> (Bordogni/Jacobs)</li> <li>• <i>School of Sight Reading and Style, Books D and E</i> (Lafosse)</li> <li>• <i>15 Rhythrical Studies</i> (Bitsch)</li> <li>• <i>Method for Alto Trombone</i> (Slokar)</li> <li>• <i>Twenty Studies</i> (Maxted)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Complete Solfeggi</i> (Bordogni/Jacobs)</li> <li>• <i>14 Rhythrical Studies</i> (Bitsch)</li> <li>• <i>Advanced Etudes for Bass Trombone</i> (Pederson)</li> <li>• <i>170 Foundation Studies for Violoncello</i> (Schroeder)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Masterworks for Trumpet</i> (ed. Arnold)</li> <li>• <i>32 Etudes</i> (Charlier)</li> <li>• <i>Complete Vocalises</i> (Bordogni/Mulcahy)</li> <li>• <i>Advanced Concert Studies</i> (ed. Mead)</li> <li>• <i>170 Foundation Studies for Violoncello</i> (Schroeder)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Complete Solfeggi</i> (Bordogni/Jacobs)</li> <li>• <i>34 Studies</i> (Brandt/Jacobs)</li> <li>• <i>Lower Etudes for Tuba</i> (Snedecor)</li> <li>• <i>Performance Studies</i> (Sheridan)</li> <li>• <i>The Breathing Book</i> (Vining)</li> </ul>

Solo Repertoire:

Tenor (and Alto) Trombone	Bass Trombone	Euphonium	Tuba
<ul style="list-style-type: none"> <li>• <i>Cello Suites</i> (Bach/Becker)</li> <li>• <i>Hommage a Bach</i> (Bozza)</li> <li>• <i>Sonatine</i> (Castérède)</li> <li>• <i>Concertino</i>, op. 4 (David)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Cello Suites</i> (Bach/Becker)</li> <li>• <i>Fantasie Concertante</i> (Castérède)</li> <li>• <i>Canticles</i> (de Meij)</li> <li>• <i>Concerto</i> (Ewazen)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Cello Suites</i> (Bach/Becker)</li> <li>• <i>Napoli</i> (Bellstedt/Simon)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Cello Suites</i> (Bach/Becker)</li> <li>• <i>Concertino</i> (Bozza)</li> <li>• <i>Concerto</i> (Ewazen)</li> <li>• <i>Concerto</i> (Gregson)</li> </ul>

<ul style="list-style-type: none"> <li>• <i>Choral, Cadence, et Fugato</i> (Dutilleux)</li> <li>• <i>Sonata</i> (Ewazen)</li> <li>• <i>Sonata</i> (Fasch/Fromme)</li> <li>• <i>Concerto</i> (Graefe)</li> <li>• <i>Colloquy</i> (Goldstein)</li> <li>• <i>Concerto</i> (Grøndahl)</li> <li>• <i>Sonata</i> (Hindemith)</li> <li>• <i>Concertino d'Hiver</i> (Milhaud)</li> <li>• <i>Blue Bells of Scotland</i> (Pryor)</li> <li>• <i>Fantastic Polka</i> (Pryor)</li> <li>• <i>Piece in E-flat minor</i> (Ropartz)</li> <li>• <i>Sonata</i> (White)</li> <li>• <i>Sonata</i> (Wilder)</li> </ul> <p>(Alto Trombone)</p> <ul style="list-style-type: none"> <li>• <i>Sonata in E-flat</i> (Finger)</li> <li>• <i>Concerto</i> (Wagenseil)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Variations on Barnacle Bill the Sailor</i> (Frank)</li> <li>• <i>Canticles</i> (de Meij)</li> <li>• <i>Serenade No. 12 for Tuba</i> (Persichetti)</li> <li>• <i>Fancy Free</i> (Smith/Bollinger)</li> <li>• <i>Concerto</i> (Spillman)</li> <li>• <i>Two Songs</i> (Spillman)</li> <li>• <i>Etre ou ne pas Etre</i> (Tomasi)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Fantasie Concertante</i> (Castérède)</li> <li>• <i>Symphonic Variants</i> (Curnow)</li> <li>• <i>Sonata for Baritone Horn</i> (George)</li> <li>• <i>Concerto</i> (Hartley)</li> <li>• <i>Concerto</i> (Jager)</li> <li>• <i>Concertino No. 1</i> (Klengel/Everett)</li> <li>• <i>Believe Me if All Those Endearing Young Charms</i> (Mantia/Werden)</li> <li>• <i>Concerto per Filicorno Basso</i> (Ponchielli/Howey)</li> <li>• <i>Concerto No. 1</i> (Sparke)</li> <li>• <i>Pantomime</i> (Sparke)</li> <li>• <i>Concerto</i> (Wilder)</li> <li>• <i>Sonata</i> (Wilder)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Capriccio</i> (Penderecki)</li> <li>• <i>Concerto</i> (Plau)</li> <li>• <i>Three Miniatures</i> (Plog)</li> <li>• <i>Concerto</i> (Spillman)</li> <li>• <i>Two Songs</i> (Spillman)</li> <li>• <i>Triumph of the Demon Gods</i> (Stevens)</li> <li>• <i>Etre ou ne pas Etre</i> (Tomasi)</li> <li>• <i>Concerto No. 1</i> (Strauss)</li> <li>• <i>Concerto</i> (Vaughan Williams)</li> <li>• <i>Concertino</i> (Wilhelm)</li> </ul>
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## Level 5

### Method Books:

Only if necessary. At this level, the focus should be almost entirely upon solo repertoire and excerpts. Revisit materials from earlier levels for remediation as needed.

### Solo Repertoire:

Tenor (and Alto) Trombone	Bass Trombone	Euphonium	Tuba
<ul style="list-style-type: none"> <li>• <i>Cello Suites</i> (Bach/Becker)</li> <li>• <i>Concerto</i> (Bourgeois)</li> <li>• <i>Improvisation No. 1</i> (Crespo)</li> <li>• <i>Fantasy</i> (Creston)</li> <li>• <i>Deux Danses</i> (Defaye)</li> <li>• <i>T-Bone Concerto</i> (de Meij)</li> <li>• <i>Sonata</i> (Eccles/Brown)</li> <li>• <i>Visions of Light</i> (Ewazen)</li> <li>• <i>Sonata</i> (Filas)</li> <li>• <i>Concerto</i> (Gotkovsky)</li> <li>• <i>Concerto</i> (Jacob)</li> <li>• <i>Doolallynastics</i> (Lynn)</li> <li>• <i>Ballade</i> (Martin)</li> <li>• <i>Arrows of Time</i> (Peaslee)</li> <li>• <i>Basta</i> (Rabe)</li> <li>• <i>Concerto</i> (Rota)</li> <li>• <i>Concerto</i> (Tomasi)</li> </ul> <p>(Alto Trombone)</p> <ul style="list-style-type: none"> <li>• <i>Concerto</i> (Albrechtsberger)</li> <li>• <i>Concerto</i> (M. Haydn/Kohlenberg)</li> <li>• <i>Concerto</i> (L. Mozart)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Canto II</i> (Adler)</li> <li>• <i>Cello Suites</i> (Bach/Becker)</li> <li>• <i>Concerto</i> (Bourgeois)</li> <li>• <i>Sonata</i> (Gillingham)</li> <li>• <i>Concerto</i> (George)</li> <li>• <i>Falstaffiade</i> (Koetsier)</li> <li>• <i>Variations on Turkey in the Straw</i> (Markey)</li> <li>• <i>Concerto--subZERO</i> (Schnyder)</li> <li>• <i>Tuba Concerto</i> (Vaughan Williams)</li> <li>• <i>Tetra Ergon</i> (White)</li> <li>• <i>Tuba Concerto</i> (Williams)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Concerto</i> (Aagaard-Nilsen)</li> <li>• <i>Four Lyric Pieces</i> (Aagaard-Nilsen)</li> <li>• <i>Cello Suites</i> (Bach/Becker)</li> <li>• <i>Concerto</i> (Bourgeois)</li> <li>• <i>Concerto</i> (Cosma)</li> <li>• <i>Concerto</i> (Ellerby)</li> <li>• <i>Blue Lake Fantasies</i> (Gillingham)</li> <li>• <i>Brillante</i> (Graham)</li> <li>• <i>In League with Extraordinary Gentlemen</i> (Graham)</li> <li>• <i>Fantasie Originale</i> (Picchi/Mantia/Frey)</li> <li>• <i>Fantasiestücke</i> (Schumann)</li> <li>• <i>Pearls Suite</i> (Szentpali)</li> <li>• <i>Soliloquy IX</i> (Wiggins)</li> <li>• <i>Concerto</i> (Wilby)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Concerto</i> (Arutiunian)</li> <li>• <i>Cello Suites</i> (Bach/Becker)</li> <li>• <i>Sonatine</i> (Castérède)</li> <li>• <i>Concerto</i> (Ellerby)</li> <li>• <i>Three Furies</i> (Grant)</li> <li>• <i>Encounters II</i> (Kraft)</li> <li>• <i>Landscape</i> (Lundquist)</li> <li>• <i>Concerto</i> (Madsen)</li> <li>• <i>Sonata</i> (Madsen)</li> <li>• <i>Sonata</i> (Sivelov)</li> <li>• <i>Sonata</i> (White)</li> <li>• <i>Concerto</i> (Williams)</li> </ul>

## Orchestra/Band Excerpts

The twenty-five (25) excerpts listed here for each instrument are among those most commonly asked in orchestra and military band auditions. They are not delineated by difficulty level like the solo and method book listings and selected excerpts might be assigned as part of an “excerpt of the week” program in which the entire studio participates together regardless of level. While these are not comprehensive listings of audition excerpts, they constitute a basic repertoire with which students should seek to become familiar over the course of their studies.

While many of these can be obtained freely online, students are encouraged to purchase excerpt books for individual study, as these include helpful commentary on the most important excerpts, as well as difficult-to-obtain parts not in the public domain. Tenor trombone, bass trombone, and tuba players should purchase their respective editions of *The One Hundred* (edited by Megumi Kanda, Douglas Yeo, and Wesley Jacobs, respectively), while euphonium players should obtain *Euphonium Excerpts from the Standard Band and Orchestral Library*, edited by Barbara Payne, Brian Bowman, and David Werden.

Tenor (and Alto) Trombone	Bass Trombone	Euphonium	Tuba
<ul style="list-style-type: none"> <li>Concerto for Orchestra (Bartók)</li> <li>“Hungarian March” from <i>The Damnation of Faust</i> (Berlioz)</li> <li><i>Symphonie Fantastique</i> (Berlioz)</li> <li><i>Symphony No. 5</i> (Beethoven)</li> <li><i>Polovtsian Dances</i> (Borodin)</li> <li><i>Symphony No. 1</i> (Brahms)</li> <li><i>Symphony No. 2</i> (Brahms)</li> <li><i>Symphony No. 4</i> (Brahms)</li> <li><i>Symphonic Metamorphosis</i> (Hindemith)</li> <li><i>Symphony No. 3</i> (Mahler)</li> <li>“Tuba Mirum” from <i>Requiem</i> (Mozart)</li> <li><i>Bolero</i> (Ravel)</li> <li><i>Russian Easter Overture</i> (Rimsky-Korsakov)</li> <li><i>La Gazza Ladra Overture</i> (Rossini)</li> <li><i>William Tell Overture</i> (Rossini)</li> <li><i>Symphony No. 3 “Organ”</i> (Saint-Saëns)</li> <li><i>Symphony No. 3 “Rhenish”</i> (Schumann)</li> <li><i>Also Sprach Zarathustra</i> (Strauss)</li> <li><i>Ein Heldenleben</i> (Strauss)</li> <li><i>Till Eulenspiegel</i> (Strauss)</li> <li><i>Firebird</i> (Stravinsky)</li> <li><i>Pulcinella</i> (Stravinsky)</li> <li><i>Prelude to Act III of Lohengrin</i> (Wagner)</li> <li><i>Ride of the Valkyries</i> (Wagner)</li> </ul>	<ul style="list-style-type: none"> <li>Concerto for Orchestra (Bartók)</li> <li>“Hungarian March” from <i>The Damnation of Faust</i> (Berlioz)</li> <li><i>Symphonie Fantastique</i> (Berlioz)</li> <li><i>Symphony No. 9</i> (Beethoven)</li> <li><i>Symphony No. 1</i> (Brahms)</li> <li><i>Symphony No. 2</i> (Brahms)</li> <li><i>Symphony No. 4</i> (Brahms)</li> <li><i>Symphony No. 7</i> (Bruckner)</li> <li><i>Symphony in D minor</i> (Franck)</li> <li>“Achieved is the Glorious Work” from <i>The Creation</i> (Haydn)</li> <li><i>Symphonic Metamorphosis</i> (Hindemith)</li> <li><i>Hary Janos Suite</i> (Kodály)</li> <li>“Kyrie” from <i>Requiem</i> (Mozart)</li> <li><i>Symphony No. 5</i> (Prokofiev)</li> <li><i>Fountains of Rome</i> (Respighi)</li> <li><i>La Gazza Ladra Overture</i> (Rossini)</li> <li><i>William Tell Overture</i> (Rossini)</li> <li><i>Symphony No. 3 “Rhenish”</i> (Schumann)</li> <li><i>Also Sprach Zarathustra</i> (Strauss)</li> <li><i>Ein Heldenleben</i> (Strauss)</li> <li><i>Till Eulenspiegel</i> (Strauss)</li> <li><i>Firebird</i> (Stravinsky)</li> <li><i>Pulcinella</i> (Stravinsky)</li> <li><i>Prelude to Act III of Lohengrin</i> (Wagner)</li> <li><i>Ride of the Valkyries</i> (Wagner)</li> </ul> <p>*Multiple Excerpts</p>	<ul style="list-style-type: none"> <li><i>The World is Waiting for the Sunrise</i> (Alford)</li> <li><i>Commando March</i> (Barber)</li> <li><i>Suite of Old American Dances</i> (Bennett)</li> <li><i>Roman Carnival Overture</i> (Berlioz/Safranek)</li> <li><i>The Universal Judgment</i> (de Nardis)</li> <li><i>Rolling Thunder</i> (Fillmore)</li> <li><i>Colonial Song</i> (Grainger)</li> <li><i>Lincolnshire Posy</i> (Grainger)</li> <li><i>Molly on the Shore</i> (Grainger)</li> <li><i>First Suite in E-flat</i> (Holst)</li> <li><i>The Planets</i> (Holst)</li> <li>*Orchestra</li> <li><i>Second Suite in F</i> (Holst)</li> <li><i>Barnum and Bailey’s Favorite</i> (King)</li> <li><i>The Melody Shop</i> (King)</li> <li><i>Aegean Festival Overture</i> (Makris/Bader)</li> <li>“Bydlo” from <i>Pictures at an Exhibition</i> (Mussorgsky/Ravel)</li> <li>*Orchestra</li> <li><i>Rocky Point Holiday</i> (Nelson)</li> <li><i>Theme and Variations</i> (Schoenberg)</li> <li><i>Festive Overture</i> (Shostakovich/Hunsberger)</li> <li><i>Festival Variations</i> (Smith)</li> <li><i>The Invincible Eagle</i> (Sousa)</li> <li><i>The Stars and Stripes Forever</i> (Sousa)</li> <li><i>Pineapple Poll</i> (Sullivan/Mackerras)</li> </ul>	<ul style="list-style-type: none"> <li><i>Hungarian March</i> (Berlioz)</li> <li><i>Romeo and Juliet</i> (Berlioz)</li> <li><i>Symphonie Fantastique</i> (Berlioz)</li> <li><i>Symphony No. 2</i> (Brahms)</li> <li><i>Symphony No. 7</i> (Bruckner)</li> <li><i>An American in Paris</i> (Gershwin)</li> <li><i>Symphonic Metamorphosis</i> (Hindemith)</li> <li><i>The Planets</i> (Holst)</li> <li><i>Symphony No. 1</i> (Mahler)</li> <li><i>Symphony No. 5</i> (Mahler)</li> <li><i>Symphony No. 6</i> (Mahler)</li> <li><i>Romeo and Juliet</i> (Prokofiev)</li> <li><i>Symphony No. 5</i> (Prokofiev)</li> <li><i>Fountains of Rome</i> (Respighi)</li> <li><i>Sensemaya</i> (Revueltas)</li> <li><i>Symphony No. 5</i> (Shostakovich)</li> <li><i>Petrouchka</i> (Stravinsky)</li> <li><i>Also Sprach Zarathustra</i> (Strauss)</li> <li><i>Ein Heldenleben</i> (Strauss)</li> <li><i>Till Eulenspiegel</i> (Strauss)</li> <li><i>Symphony No. 6</i> (Tchaikovsky)</li> <li><i>Die Meistersinger Overture</i> (Wagner)</li> </ul>

• <i>Tannhauser Overture</i> (Wagner)	• <i>Ride of the Valkyries</i> (Wagner)	• <i>Tannhauser Overture</i> (Wagner)	• <i>Finale from Symphony No. 4</i> (Tchaikovsky/Safranek)	<i>Toccata Marziale</i> (Vaughan Williams)	• <i>Prelude to Act III of Lohengrin</i> (Wagner)
					• <i>Prelude to Act II of Siegfried</i> (Wagner)

### Jazz Standards

In a similar way to the above excerpts, the following twenty-five (25) tunes constitute a basic repertoire of jazz standards with which all students should seek to familiarize themselves during their studies. Along with common patterns such as ii-V-I and blues patterns these form a basic “starter” repertoire for learning style, phrasing, improvisation, and bass line formation.

Lead sheets for most of these tunes are found in *The Real Book*, which students are encouraged to purchase. Apps such as iRealPro provide computer-generated rhythm sections to assist with individual practice.

- *All of Me*  
(Simons/Marks)
- *All the Things You Are*  
(Kern/Hammerstein)
- *Autumn Leaves*  
(Kosma/Mercer)
- *Blue Bossa* (Dorham)
- *Body and Soul*  
(Green/Heyman/Sour/Eyton)
- *Bye Bye Blackbird*  
(Henderson)
- *C Jam Blues*  
(Ellington)
- *Cherokee* (Noble)
- *Don't Get Around Much Anymore*  
(Ellington)
- *Fly Me to the Moon*  
(Howard)
- *The Girl from Ipanema* (Jobim)
- *How High the Moon*  
(Lewis/Hamilton)
- *I Got Rhythm*  
(Gershwin)
- *In a Mellow Tone*  
(Ellington)
- *Laura* (Raskin)
- *Misty* (Garner)
- *Night and Day*  
(Porter)
- *A Night in Tunisia*  
(Gillespie)
- *On Green Dolphin Street*  
(Kaper/Washington)
- *Satin Doll*  
(Ellington/Strayhorn)
- *Stella by Starlight*  
(Young)
- *Straight, No Chaser*  
(Monk)
- *Summertime*  
(Gershwin)
- *Take the A Train*  
(Ellington/Strayhorn)
- *There Will Never Be Another You*  
(Warren/Gordon)