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### MUSI 195.14: Applied Study - Trombone

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**University of Montana**  
**School of Music**  
**Applied Trombone Lessons with Rob Tapper**

Syl-F12-MUSI 102A-16      Syl-F12-MUSI 195-14  
Syl-F12-MUSI 295-14      Syl-F12-MUSI 395-14  
Syl-F12-MUSI 495-14      Syl-F12-MUSI 500-16  
Syl-F12-MUSI 551-14

**Contact Info:**

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**Lessons Overview:**

Thank you for signing up for applied lessons this semester. It is my hope that lessons will be enjoyable and that you will learn a lot and make valuable progress in your playing, knowledge and musicianship. Each lesson is tailored to the unique needs of the musician, taking into account their specific strengths, weaknesses, desires and goals.

**General Expectations & Objectives:**

It is my expectation that you will come to every lesson on time, already warmed up and ready to play. In addition, I expect you to be a good communicator. This means checking your email/voicemail AT LEAST once per day and responding respectfully and promptly if I am trying to get a hold of you. I promise to do the same for you.

**Scheduling and Attendance:**

I might be required to be out of town, or at a rehearsal during one of our regularly scheduled lesson times. If this is the case, I will let you know AT LEAST a week in advance. We will figure out a time to reschedule and/or make up the lesson. Please be flexible as getting out to regional schools for outreach is very important to the goals and mission of the university and I will be trying to do this as much as I can without impacting your growth.

If you must miss one of our regularly scheduled lessons for a compelling reason, please do your best to give me AT LEAST 24 hours of notice. If the appropriate notice is not given, with your busy schedule there is a chance that I may not be able to make up the lesson.

That being said, I realize that emergencies do happen, so please keep me informed about any issues that might affect your attendance or ability to prepare for our lessons. I will do my best to work with you to help you as both a musician and person.

**Office Hours:** If you need to get in touch with me, please set up an appointment during an office hour (Mon @3pm, Tue-Fri @12noon)

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

### **Materials:**

***Please have the following at EVERY practice session:***

- ***Your instrument (in good condition!)***
- ***Any music that I have asked you to prepare for that lesson***
- ***Any additional music that you might have questions about or would like extra help with***
- ***Metronome (metronome markings are essential to growth and progress)***
- ***Your Journal to take notes and check on progress***
- ***A Listening Device to help you evaluate your playing and growth***

### **NASM STANDARDS**

#### **1. Performance**

**Students must acquire:**

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

#### **2. Aural Skills and Analysis**

**Students must acquire:**

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

### **3.Composition and Improvisation**

#### **Students must acquire:**

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

NASM STANDARDS CONT.

### **4.Repertory and History**

#### **Students must acquire:**

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

### **5.Technology**

#### **Students must acquire:**

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

### **6.Synthesis**

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

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

## **Student and Staff Responsibilities**

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

### *Student Responsibilities*

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

### ***Staff Responsibilities:***

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