

University of Florida School of Music - Trombone Studio Syllabus
Undergraduate and Graduate Level Applied Study
MVB 1413, 2423, 3433, 4443, 6460, 4971, and MUT 4663 - Trombone
Fall 2022

Dr. Jemmie Robertson
Assistant Professor of Trombone
University Auditorium (UAD) Room #118
Office # 352-294-3933 Cell # 352-284-9331
jrobertson@arts.ufl.edu
Office Hours: TBA, other hours by appointment
Office hours will be set once studio lessons scheduling is complete

Graduate Assistant (Studio): Carli Castillon
Cell # 386-589-0377
carkeys11@ufl.edu
Doctoral Graduate Assistant (Admissions): Michael Stanton
Cell # 631-291-0091
michael.stanton@ufl.edu

***Fall 2022 - Important Dates and Announcements for your
calendars***

Please Plan On Attending and Participating In These Events.
Advise Professor Well In Advance If You Have A Conflict With A Particular Date.

Mondays, 12:50-1:40 PM:

Trombone Ensemble will meet in **MUB 101** from 12:50 to 1:40 PM on the following Mondays:
August 29th, September 12th, September 26th, October 3rd, October 10th, October 24th, October 31st,
November 7th
Trombone Studio Class will meet in **MUB 146** from 12:50 to 1:40 PM on the following Mondays:
September 19th and October 17th (All other sessions in MUB 101)
Brass Area Recitals will take place in **MUB 101** from 12:50 to 1:40 PM on the following Mondays:
November 14th, November 21st, November 28th, December 5th

Wednesdays, 12:50-1:40 PM:

Trombone Ensemble may meet on select Wednesdays pending room availability. Dates to be announced.
Studio Classes:
Wednesday, April 6th, Chris Basset, Jacksonville Symphony, Friends of Music Room, UA

Fridays, 12:50-1:40 PM

Trombone Ensemble and/or Studio Class will meet on select Fridays pending room availability.
Trombone Ensembles will perform on Select Convocations on Fridays at 12:50, TBA

Special Events:

UF Trombone Day, Veterans Day, Friday, November 11th, Brittany Lasch, Guest Artist
Other performance dates and guests To Be Announced

Weekly Lessons: Each Student Will Receive 50 minutes of Instructional Time Each Week

On Campus/In-Person Lesson Times: 50-minute Lesson (Monday-Thursday, in UA 118)
Makeup Lessons not occurring Monday-Thursday will be taught, when possible, In-Person on Select Fridays,
otherwise those makeup lessons may need to be scheduled via Zoom due to the UA 118 Schedule.

Objectives:

Objectives: through the course of study students shall DEMONSTRATE continual improvement in the following areas through regular playing exams in lessons, prepared performances for division, general, and degree recitals, by occasionally submitting recorded examples (details below):

1. Musicianship skills, including basic pulse and rhythm, phrasing, style, interpretation & intonation;
2. Fundamentals, including tone quality, embouchure stability, breath control, flexibility, and articulation;
3. Organizational skills, including acquiring and bringing all materials necessary to lessons, and demonstrating preparedness through organization of your daily practice habits;
4. Technique, range, sight-reading, ear-training, musical memorization;
5. Active listening skills and knowledge of the literature: including solo, orchestral, band, jazz, and chamber music repertoire; study and etude material; terminology; the history of the instrument, important performers and composers of the past and present;
6. Instrument care and the utilization and ownership of necessary accessories, such as mutes, metronome, tuner, etc.;
 - 6a. Instrument Care outlined below (PLEASE Clean/Disinfect Mouthpiece daily and Instrument Weekly)
 - 6b. Accessories outlined below

Upon completion of this course, students will:

7. Understand the common elements and organizational patterns of music in assigned repertoire;
8. Understand how cultural and historical context impacts performance of repertoire;
9. Demonstrate technical and musical skills requisite for artistic self-expression in repertoire;
10. Demonstrate an ability to read “at sight” with ever increasing fluency;
11. Demonstrate the ability to analyze the performance of others and provide professional peer advice on improving;
12. Exhibit professional communication skills and competent musicianship in appropriate levels of repertoire.

UF College of the Arts Meta-Strategy Mission Statement:

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- Embracing the complexity of our evolving human experience and seeking to empower our students and faculty to shape that experience fearlessly through critical study, creative practice, and provocation.
- Collaborating effectively with the forces of change.
- Preparing students to access and unsettle centers of power in a radically changing world.
- Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global levels.

Course Materials: These are important for your development and they are required. You will use them for years so think of it as an investment in building a music library and get them ASAP! These are the basic introductory studies and texts. We will move on to other materials as you develop. Please acquire the items below now.

Suggested sites for acquiring requisite music and accessories:**FOR MUSIC and ACCESSORIES: Hickey’s Music Center, Ithaca, NY**

https://www.hickeys.com/music/studio/university_of_florida/dr_robertson_trombone_studio.php

FOR ACCESSORIES AND LOCAL REPAIR: Hoggtowne Music, Gainesville, FL

<https://www.hoggtownemusic.com>

Required Studies For All (1000-Graduate Level) (Individual Requirements for Tenor, Bass Trombone, and Jazz listed below.)

Arban, ed. Alessi/Bowman *Complete Method for Trombone and Euphonium*

Baker, Buddy. *Trombone Method* (listed as Method)
 Bordogni, Marco. *Vocalises - Complete* (Michael Mulcahy ed.)
 Edwards, Brad. *Lip Slurs - Exercises for Tone & Technique*
 Edwards, Brad. *Lip Slur Melodies*
 Edwards, Brad. *Introductory Studies in Tenor & Alto Clef: Before Blazhevich*
 Edwards, Brad. *Tuning Drone Melodies*
 Kanda *Trombone Unlimited* *Purchased by UF Trombone Studio*
 Klay/MacDonald. *Daily Exercises for Bb/F Trombone*
 Remington/Hunsberger *The Remington Warm-Up Studies-2nd Edition* *Purchased by UF Trombone Studio*
 Schlossberg, Max. *Daily Drills and Technical Studies for Trombone*

Required for Tenor Trombonists Only:

Vining, David. *Daily Routines for Tenor Trombone*

Required for Bass Trombonists Only:

Vernon, Charlie. *A 'Singing' Approach To The Trombone (and other Brass)* Revised Edition recommended
 Vining, David. *Daily Routines for Bass Trombone*
 Van Dijk, Ben. *Ben's Basics Method Book*

Required Texts for All:

Ammer, Christine. *The A to Z of Foreign Musical Terms* by (From *Adagio to Zierlich: A Dictionary for Performers and Students*)
 Published by E.C. Schirmer
 Jacobs, Arnold. (Compiled by Bruce Nelson): *Also Sprach Arnold Jacobs: A Development Guide for Brass Wind Musicians*
 Published by Polymnia Press

Required CD or Digital Soundfile for All: Sloane, Marcia. Cello Drones for Tuning and Improvisations*

http://www.navarrorivermusic.com/cello_drones.php

Also available via Spotify, iTunes/Apple Music, CDBaby etc...

Recommended for Jazz Improvisation and Style:

Aebersold, Jamey. Play-a-longs (Various, There are over 100 volumes)
 Coker, Jerry. Patterns for Jazz
 Snidero, Jim. Jazz Conception Play-a-long series (Progressive volumes: Easy, Intermediate, etc.)
 McChesney, Bob. Doodle Studies and Etudes

Recommended for Euphonium Doublers:

Pilafian and Sheridan "The Brass Gym: A Comprehensive Daily Workout for Brass Players. Bass Clef Euphonium Edition.
 Payne "Euphonium Excerpts from the Standard Band and Orchestral Library"

Digital Subscriptions:

Naxos Music Library: Streaming Music Service with free access for UF students. Listening assignments will be distributed via playlists. Instructions for Naxos Music Library and playlist access will be distributed separately

Additional Subscriptions: (Recommended only, not required, only Naxos is required. See above.)

Spotify Premium Student Membership <https://www.spotify.com/us/student/>

Students receive 50% discount off \$9.99 monthly premium membership, thus it is \$5 per month!

Apple Music Membership 3-Month Free Trial itunes.apple.com/ Then \$9.99 per month

Required Apps, Software and Equipment:

Zoom (Video/Web Conferencing) Link to Article with home conferencing/recording equipment

suggestions: <https://www.lowdownpublishing.com/post/musicians-guide-for-video-conferencing>)

Facebook Messenger (For Informal Internal Studio Communication and Scheduling)
UF Email (For Formal Studio Communication)

Recommended Apps, Software and Equipment:

iReal Pro

TE Tuner (Tonal Energy) or Peterson Tuners (iStrobosoft)

Finale or Sibelius Music Notation Software

Smart Music

Handheld Digital Recorder, such as Roland R09-HR; Zoom H4N, H1, or H6; Tascam 07X, or Sony PCM-D100

Acapella (App from PicPlayPost “Sing and Collab Music Maker”)

Additional Strongly Recommended Materials:

2000 Level

Marsteller *Basic Routines*

Davis *15 Minute Warmup Routine with CD* (A different and easier routine than below)

Clarke-Gordon *Technical Studies*

Edwards *Simply Singing*

Vining *Ear Training For Trombone*

Stevens, Milt *Scale and Arpeggio Routines:*

3000 Level

Snedecor *Lyrical Etudes For Trombone*

Blazhevich *Clef Studies*

Stevens (Milt) *Scale and Arpeggio Routines*

Gordon (Wycliffe) *Sing It First*

4000 Level

Davis *20 Minute Warmup Routine with CD* (Tenor Trombone/Euphonium) OR

Davis *20 Minute Warmup Routine with CD* (Tuba/BTRB same as above, 8vb) OR

Blazhevich *Duets*

Graduate Level

Blazhevich *Sequences*

Bozza *Etudes Caprices*

Bitsch *Rhythmical Studies*

Boutry *Etudes for High Perfection*

Required Materials and Supplies:

Metronome (Or metronome app)

Tuner (Or tuner app)

Rotary or Piston Valve Oil (for F attachments)

Slide "Stuff" (Slide-O-Mix, Trombotine, or some sort of slide cream)

Tuning Slide Grease

A good case or gig bag for your instrument

Mutes: Trombones: Straight, Cup, Plunger, Practice Mutes: Denis Wick or Jo-Ral are good brands

Instrument Cleaning Materials (A “snake” and a mouthpiece brush) and disinfectant

Instrument Quality: Is your instrument in great condition?

If not, get it fixed up or **INVEST** in a high quality professional instrument for your college studies *and beyond*.

Recommended Musician Health and Wellness Resources and Information:

<https://wp.stolaf.edu/musician-health/>

<https://wp.stolaf.edu/musician-health/files/2016/01/nasmStGdStd.pdf>

Protect Your Hearing Every Day, Information and Recommendations for Student Musicians

Topical Outline:

Each student will receive fifty-minutes of instructional time and the term will consist of the equivalent of at least twelve weekly fifty-minute lessons.

Due to Covid-19, Continually Updating UF SOM Guidelines, and the Preliminary Recommendations from International Performing Arts Aerosol Study Based on Initial Testing Results, we will plan on IN-PERSON lessons; however, if the situations develops to a degree that it would be more appropriate to have one twenty-minute in person lesson per week, and one thirty-minute online lesson per week, for a total of fifty minutes of instructional time, then that will be the fall back option. The secondary fall back option would be a move to online only lessons. In any scenario, Students shall demonstrate preparedness and improvement at the arranged lesson times.

Lessons will begin the First Week of Classes in Fall 2022

Trombone Studio Class/Trombone Choir will be held weekly on Mondays from 12:50-1:40 PM.. Studio Class/Trombone Ensemble is considered an extension of the private lesson and attendance is required.

Weekly Lesson Plan Outline:

Each week *demonstrate preparedness and improvement* in the following areas (Specific weekly assignments, appropriate to your level of study, will be administered in weekly lessons):

Scales and Arpeggios (See Key of the Week Rotation)
Lyrical Studies (Bordogni/Rochut et al)
Technical Studies (See new Key of the Week Rotation, Arban et al)*
Solo Work (Recital, Jury, or Competition Repertoire)
Excerpt (Excerpt From Orchestral or Band Literature)

or

Jazz Standard (Melody, Chord Changes, or Solo Transcription of Jazz Standard)
Clef Study or Duet
Sight-reading
Tune of the Week/Month
Single and Multiple Tonguing
Slur Exercises

*Students in their first four semester of study will complete regular technical skills tests and mini-lessons with the studio GA.

Lesson Content and Procedures (Taken from course proposal)

Technical skill: Skill levels are assessed and techniques for improvement of deficiencies are demonstrated. Repertoire and/or exercises (scales, etudes, etc.) appropriate for the improvement of skills are assigned. Students demonstrate their understanding of the techniques for improvement through its application to the repertoire and/or exercises assigned. As mentioned above, students in their first four semester of study will complete regular technical skills tests and mini-lessons with the studio GA.

Musicianship (Dynamics, Rhythm, Phrasing, Expression, Style): Exposure to repertoire and level of musicianship is assessed. Repertoire designed to fill deficiencies is assigned. Principles of musicianship appropriate for the assigned repertoire are discussed and demonstrated. Students demonstrate their understanding of those principles through the application of the principle to repertoire performance.

Sight Reading: Sight reading materials are chosen. Common elements and organizational patterns are identified. Performance is attempted and analyzed with recommendations for improvement.

Pedagogy: Principles of pedagogy and their application in appropriate settings are presented.

<u>Sample Level Appropriate</u> <u>Progression of Skills</u> <u>Fall</u> Student Must Demonstrate Proficiency in these skill areas in order to progress to next levels of study	<u>Sample Level Appropriate</u> <u>Progression of Skills</u> <u>Spring</u> Student Must Demonstrate Proficiency in these skill areas in order to progress to next levels of study
<u>Scales and Arpeggios-memorized</u> 00 Level - Major and Harm. Minor – 1 Octave 14 Level - Major and Harm. Minor, 1 Octave, Chromatic Scales in Triplets, Quarter = 80 24 Level – All 2 Octave 34 Level – All 2 Octave, Quarter = 100-120 44 Level – All 2 Octave, Quarter = 120-160 64 Level – All 3 Octave and Scales in Thirds	<u>Scales and Arpeggios-memorized</u> 00 Level – All 1 Octave, Quarter = 80 14 Level – Add Mel. And Nat. Minor, 1 Octave, Chromatic Scales in 16ths, Quarter = 80 24 Level – All 2 Octave, Quarter = 80 34 Level – All 2 Octave, Quarter = 100-120 44 Level – All 2 Octave, Quarter = 120-160 64 Level - All 3 Octave and Scales in Thirds
<u>Lyrical Etudes</u> 00 Level – Bordogni Vocalise 1-5, Concone 14 Level – Bordogni 1-15, Fink 24 Level – Bordogni 30-45 34 Level – Bordogni 45-60, Snedecor I-X 44 Level – Bordogni 45-90 64 Level – Bordogni 60 – 120	<u>Lyrical Etudes</u> 00 Level – Bordogni Vocalise 6-10, Concone 14 Level – Bordogni 15-30, Fink 24 Level – Bordogni 30-45 34 Level – Bordogni 45-60, Snedecor XI-XX 44 Level – Bordogni 45-90 64 Level – Bordogni 60 – 120
Technical Etudes 00 Level – Arban Introductory Studies 14 Level – Arban Int. Studies and Art. & Style 24 Level – Arban Characteristic Studies 1-6 34 Level – Tyrell 1-10 44 Level – Bozza 1-5 64 Level – Bitsch and Boutry	Technical Etudes 00 Level – Arban Introductory Studies 14 Level – Arban Int. Studies and Art. & Style 24 Level – Arban Characteristic Studies 6-12 34 Level – Tyrell 10-20 44 Level – Bozza 6-10 64 Level – Bitsch and Boutry
<u>Other technique-Lip Slurs</u> 00 Level – Edwards Level A 14 Level – Edwards Level A 24 Level – Edwards Level C, Marsteller 34 Level – Edwards All, Marsteller 44 Level – Marsteller 64 Level – Marsteller	<u>Other technique</u> 00 Level – Edwards Level A 14 Level – Edwards Level B 24 Level – Edwards Level D, Marsteller 34 Level – Edwards All, Marsteller 44 Level – Marsteller 64 Level – Marsteller

<u>Sample Level Appropriate</u> <u>Progression of Skills</u> <u>Fall</u> Student Must Demonstrate Proficiency in these skill areas in order to progress to next levels of study	<u>Sample Level Appropriate</u> <u>Progression of Skills</u> <u>Spring</u> Student Must Demonstrate Proficiency in these skill areas in order to progress to next levels of study
<u>Sight Reading</u> 00 Level – Pederson Elementary 14 Level – Lafosse Level A, Pederson El. 24 Level – Lafosse Level B, Pederson El. 34 Level – Lafosse Level C, Pederson Int. 44 Level – Lafosse Level D, Pederson Adv. 64 Level – Lafosse Level E-F, Slama	<u>Sight Reading</u> 00 Level – Pederson Elementary 14 Level – Lafosse Level A, Pederson El. 24 Level – Lafosse Level B, Pederson El. 34 Level – Lafosse Level C, Pederson Int. 44 Level – Lafosse Level D, Pederson Adv. 64 Level – Lafosse Level E-F, Sauer, Fink
<u>Sample Solo Repertoire Composers</u> 00 Level – Baker, Voxman, Clark 14 Level – Guilmant, Barat, Cords 24 Level – David, Rimsky-Korsakov, Marcello, Pryor, Sachse 34 Level – Bozza, Pryor, Corelli, von Weber, Ropartz, Sulek, 44 Level – Bourgeois, DeFaye, Casterede 64 Level – Creston, Dutilleux, Martin	<u>Sample Solo Repertoire Composers</u> 00 Level – Beach, Dearnley 14 Level – Hindemith (3 Easy Pieces) 24 Level – Hindemith (Sonata), Finger, Galliard I-IV, Saint-Saens, Davison, Vaughan-Williams 34 Level – Bozza, Pryor, Serocki, Blazhevich, Eccles, Guinguene 44 Level – Chavez, Arnold, Persichetti, Berio 64 Level – Goldstein, Serly, Hoddinot, Schuller

<u>Other requirements</u> <u>Multiple Tonguing</u> 00 Level – Arban and Baker 14 Level – Arban, Baker, Pilafian 24 Level – Arban, Baker, Pilafian, McChesney 34 Level – Blazhevich, Kahila, Pichaurau 44 Level – Blazhevich, Kahila, Pichaurau 64 Level – Blazhevich, Pederson <u>Clefs</u> 00 Level – Edwards Tenor 14 Level – Edwards Tenor 24 Level – Edwards Tenor and Alto 34 Level – Edwards All, Blazhevich 44 Level – Blazhevich, Fink, Sauer 64 Level – Blazhevich, Fink, Sauer, Pederson <u>Orchestral Excerpts</u> 00 Level – Rimsky-K. Russian Easter 14 Level – Mozart Requiem Solo & Brahms I 24 Level – Mahler 3, Wagner Lohengrin 34 Level – Rossini La Gazza Ladra & W.T. 44 Level – Berlioz Hungarian March et. al. 64 Level – Ravel Bolero et. al. <u>Jazz Standards and Improv</u> 00 Level – Playing by Ear 14 Level – Green Dolphin Street 24 Level – All the Things You Are 34 Level – I’ll Remember April 44 Level – Stella by Starlight 64 Level – Don’t Get Around Much Anymore <u>Other Skills</u> 00 Level – Jaw Vibrato 14 Level – Jaw Vibrato 24 Level – Slide Vibrato 34 Level – Doubling* 44 Level – Doubling 64 Level – Doubling *Doubling Guideline: Tenor Trombonists with F attachment add Small Bore Trombone, Euphonium, then Bass Trombone, then Alto	<u>Other requirements</u> <u>Multiple Tonguing</u> 00 Level – Arban and Baker 14 Level – Arban, Baker, Pilafian 24 Level – Arban, Baker, Pilafian, McChesney 34 Level – Blazhevich, Kahila, Pichaurau 44 Level – Blazhevich, Kahila, Pichaurau 64 Level – Blazhevich, Pederson <u>Clefs</u> 00 Level – Edwards Tenor 14 Level – Edwards Tenor 24 Level – Edwards Tenor and Alto 34 Level – Edwards All, Blazhevich 44 Level – Blazhevich, Fink, Sauer 64 Level – Blazhevich, Fink, Sauer, Pederson <u>Orchestral Excerpts</u> 00 Level – Wagner Lohengrin & Tchaik. 4 14 Level – Milt Stevens Level A and B 24 Level – The above + Milt Stevens Level C 34 Level – The above + Milt Stevens Level D 44 Level – The above + Milt Stevens Level E 64 Level – The above + Level F and G <u>Jazz Standards</u> 00 Level – Playing by Ear 14 Level – Body & Soul 24 Level – Just Friends and Cherokee 34 Level – What’s New & Over the Rainbow 44 Level – Autumn Leaves 64 Level – ‘Round Midnight <u>Other Skills</u> 00 Level – Jaw Vibrato 14 Level – Jaw Vibrato 24 Level – Slide Vibrato 34 Level – Doubling 44 Level – Doubling 64 Level – Doubling Euphoniums add Tenor Trombone with F attachment then others Bass Trombonists add Tenor Trombone, then Euphonium, and Tuba Jazz Trombonists add F attachment then other instruments
--	---

Key of the Week - Scale and Arpeggio Progression

Goal: Learn and Demonstrate Proficiency In All Keys (Scales and Arpeggios)

Minimum Expectations: All scales and arpeggios by memory by the end of the semester

Music Education:

Freshman: All Major, Harmonic Minor, Chromatics in Triplets, 1 Octave, Quarter = 80

Sophomore: All of the Above Plus Natural and Melodic Minor, and Chromatics in Sixteenths, Quarter = 80

Juniors: All Scales and Arpeggios Two Octaves, Quarter = 100

Seniors: All Scales Two Octaves, Quarter = 120

Music Performance:

Freshman: All Major and Minor, Chromatics in Triplets, 1 Octave, Quarter = 80

Sophomores: All of the Above Plus Chromatics in Sixteenths, Quarter = 100

Juniors: All Scales Two Octaves, Quarter = 120

Seniors: All Scales Two Octaves, Quarter = 160

<i>Week 1 –</i>	C
<i>Week 2 –</i>	F
<i>Week 3 –</i>	Bb
<i>Week 4 –</i>	Eb
<i>Week 5 –</i>	Ab
<i>Week 6 –</i>	Db
<i>Week 7 –</i>	Gb and F#
<i>Week 8 –</i>	G
<i>Week 9 –</i>	D
<i>Week 10 –</i>	A
<i>Week 11 –</i>	E
<i>Week 12 –</i>	B
Remainder of Term – Review All Practice with a variety of: Tempi (Work Slow to Fast) Dynamics Articulations For remainder of term, review and continually improve proficiency in all twelve keys.	Remainder of Term – Review All Resources: Buddy Baker Method Book Key of the Week Technique Handouts OTJ Scale Sheets, Mulcahy Scale and Arpeggio Sheets, Stevens Scale Methods, Adam Routine Ex. 8 and Memory Work

Memorization, Transposition, and Playing By Ear Project aka “Tune of the Week” Fall 2022

<i>Week 1 –</i>	<i>Twinkle, Twinkle Little Star</i>
<i>Week 2 –</i>	<i>Danny Boy</i>
<i>Week 3 –</i>	<i>Mary Had a Little Lamb</i>
<i>Week 4 –</i>	<i>When the Saints Go Marching In</i>
<i>Week 5 –</i>	<i>Shenandoah</i>
<i>Week 6 –</i>	<i>Student's Choice 1</i>
<i>Week 7 –</i>	<i>Elgar “Pomp and Circumstance”</i>
<i>Week 8 –</i>	<i>Student's Choice 2</i>
<i>Week 9 –</i>	<i>Ravel “Bolero”</i>
<i>Week 10 –</i>	<i>Student's Choice 3</i>
<i>Week 11 –</i>	<i>Happy Birthday</i>
<i>Week 12 –</i>	<i>Blue Bells of Scotland</i>

Learn Solfege, Learn on Instrument, and Memorize in all twelve keys over the course of the term

Goals: Develop the Skill of Playing By Ear, Improve Your Range, Improve Transposition Skills

- Sing each tune with Solfege Syllables.
- Buzz Your Mouthpiece, Check it at the piano for good intonation and pitch accuracy
- Sing each tune on-pitch, with proper articulations (Ta, Da, Na, La, Ah, etc...)

- Play On Your Instrument.

Play on the instrument in a variety of: Tempos, Dynamics, Articulations, and Octaves
 Capture the style and mood of each tune, Play With a Great Sound and Record Yourself
 Maintain a Steady and Constant Pulse - Play With a Metronome

Each week prepare the above tunes keys to perform in your lesson and studio class.

Practice Recommendations: Regular, Daily Practice is crucial to your development and improvement.

Accomplishing your goals in your practice time is of the utmost importance, therefore, there is no set required time amount and efficiency and results are more important than time suggestions; however, I have listed below some suggestions for minimum times (times listed here do not include listening time, this is actual, focused and productive practice time outside of ensembles):

For Fall 2022 we will continue to use an adapted version of the 6-20-24 method

<http://www.josephljefferson.com/pedagogical-downloads>

Music Education Majors: 3-6 sessions per day minimum, plus listening time

Music Performance and Majors: 6 sessions per day, minimum, plus listening time

Non-Majors and Secondary Instruments: 2-3 sessions per day, minimum, plus listening time

The above listed times do not include ensemble rehearsal time and/or listening time and score study.

Private practice takes place before, after, in addition to, and outside of, ensemble rehearsals!

Your practice time should be scheduled just as a class is. It must be planned into your daily/weekly/monthly schedule. If you wait until “you get around to it”, “when you have time”, “when you feel like it”, or “when you don’t have anything else to do” your productivity and playing will suffer! “First, no one will notice; then, you will notice; and finally everyone will notice!” Plan ahead, be productive and you will improve.

Assignments: (NASM Requirement) Three levels of enrollment reflect the following minimum practice amounts: (Enrollment is determined by option and concentration) 1 credit hour enrollment = 1 hour daily practice; 2 credit hour enrollment - 2 hours daily practice; 4 credit hour enrollment - 3-4 hours daily practice

Attendance and Scheduling: Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

It is your responsibility to sign up for lessons in advance. Sign up for lesson times promptly. Be on time for scheduled lessons and knock on my door when it is time for your lesson. (Please wait for a break in the phrase or a moment of silence to knock. Be Courteous to your teacher and peers.)

A student who cannot attend a scheduled lesson must notify me AT LEAST 24 hours in advance; otherwise, except for accident or illness immediately preceding the lesson, the right to make up a lesson is forfeited.

The following are considered an extension of the lesson in terms of attendance and grading:

Trombone Choir and Trombone Choir Events, Studio Class (Those with conflicts will not have their grades adversely affected), Brass Faculty Recitals, Guest Artist Masterclasses and Recitals, Studio Recitals, as well as BRASS AREA RECITALS and CONVOCATION RECITALS. An unexcused absence from one of these events, or failure to perform on a recital, affects grading in the same way as an unexcused absence from a lesson. An applied instructor has no obligation to make up a lesson if the student signs up late, or fails to show up for a scheduled lesson. Lessons that need to be rescheduled due to absence of the teacher will be made up promptly at the mutual convenience of the student and teacher.

Communication, Materials, Binder: Please respond to any and all communication from the instructor in a timely and professional manner. CANVAS will be utilized as an online learning platform for the studio, so please check it daily for updates and communications. Email is the de facto method of professional communication, so please thoroughly read all communications and respond in a timely and professional manner.

It is the student’s responsibility to acquire all music required and to bring materials to lessons. Each Student will maintain and develop a binder to contain materials related to performance pedagogy that the teacher will distribute in the form of handouts. The binder will also contain the course syllabus, assignment and weekly 6-10-24 practice log, a notebook (for taking notes in lessons, reviewing lesson and performance recordings, as well as for private practice), and other materials. Bring the binder to every lesson. Keep note paper available in your binder to take notes and track your assignments from week to week.

Recording and Reflection: I encourage all studio members to record lessons, for this purpose I am encouraging Collabra subscription for Fall 2021. It is also a requirement that you record any public solo or chamber music performance in which you participate. It is important that you listen to each lesson and performance recording in order that you may reflect on the state of your progress. Take notes as you listen and bring them to your next lesson so that we can discuss this reflection and revise our lesson and study plans to better suit your needs. I will see to it that studio recitals are recorded. It will be your responsibility to see that your performances in brass area, convocation, and degree recitals is recorded. If you don't own your own digital recorder ask a friend nicely to help you record on their equipment. For degree recitals you may request in advance that the recording studio record your recital (for a fee). I recommend this; however, if it is not a financial possibility then please arrange another way to record your performance; however, do not depend on the studio teacher to be your recording engineer.

Evaluations: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluer.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

Accommodations: Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Jury Information: All students enrolled in applied music studies must demonstrate performance skills on their primary instrument at the end of each semester of study. This performance exam is called a jury and takes place during finals week. Brass faculty members will hear juries and assess each student's progress. Each faculty member assigns a grade and provides a written critique of the performance. Grades are averaged into a jury exam grade and constitute a portion of the grade for the semester. Students will perform prepared repertoire, scales, and sight-reading at the jury.

Grading Policy: Information on current UF grading policies for assigning grade points:
<http://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Studio Specifics: Weekly Grade Assessed on these criteria, see next page for further information

A work consistently shows clear evidence of substantial outside practice and a mastery of skills. Is exceptionally well prepared at all times. B work usually shows clear evidence of considerable outside practice and a beginning mastery of skills. Well prepared. C work shows evidence of outside practice but needs more outside work to improve skills. There is an attempt to master skills and some preparation is evident. D work shows evidence of very little outside practice and fewer improving skills. Failing work shows little or no preparation.

Assessment of objective achievement: *Specifics on next page.*

Performance at lessons 60%

Participation on departmental recitals/studio class 5%

Listening Assignments 5%

Memorization, Transposition, and Playing By Ear 10%

Technical Skills Progress 15%

Attendance/Participation 5%

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

Campus Resources: Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit umatter.ufl.edu/ to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit counseling.ufl.edu/ or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit shcc.ufl.edu/.

University Police Department: Visit police.ufl.edu/ or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, ufhealth.org/emergency-room-trauma-center.

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](http://ufcomputinghelpdesk.ufl.edu) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

On-Line Students Complaints: [View the Distance Learning Student Complaint Process.](#)

Evaluation and Grading

The final grade will be based on the following criteria which is a composite of the following considerations:

Weekly lesson grade (See Previous Page)	60 Points
---	-----------

Based on:

- Lesson preparation and performance as demonstrated by private practice, attendance, organization, consistent effort, and professional decorum.
- Lesson Notes and Weekly Recording Review
- Maintaining and developing Binder or Lesson Materials
- Key of the Week, Scale and Arpeggio Progress
- Weekly lesson preparation grade values:
Excellent=5 pts., Good=4 pts., Fair=3pts., Weak=2pts., Poor=1pt
- At the end of the term all lesson grades will be added together to determine your weekly grade total.

Listening Assignments (Naxos/YouTube)	5 Points
---------------------------------------	----------

Technical Skills Progress (Scales, Arpeggios, Etudes & Exercises)	15 Points
Attendance/Participation/Timely acquisition of materials Studio class, division and general recitals, trombone choir, chamber music, jury and/or recital performance and attendance (as applicable), also attendance and participation at studio and faculty recitals, and masterclasses.	5 points
Tune of the Week/Playing By Ear Project	10 points
General/Divisional/Degree Recital and or Jury Performance	5 points
	100 total
catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/	
	90+ = A
	80-89 = B
	70-79 = C
	60-69 = D
	60- = F

Recital Policies, Program Notes, and Recital Recording: Plan ahead and select literature well in advance. Meet all accompanist and scheduling deadlines. Accurately number the measures of the piano score and solo part, then make a study copy of your accompaniment *before* submitting the original to your accompanist.

Please submit your complete recital program and recital program notes to the instructor **1 month prior to the recital**. The instructor will review them and suggest revisions. Please complete all final revisions of the program notes by **1 week prior to the recital**. The instructor will then print the program notes. The SOM Music Office will prepare the official recital program.

Please make arrangements well in advance for the recording of your recital, which is required. Submit your recital reflection on D2L after having reviewed your recital recording.

If the student is not demonstrating preparedness the instructor reserves the right to cancel the recital preview.

Syllabus Updates: This syllabus may need to be updated at any time during the semester. The instructor will notify all studio members of any potential updates or revisions.

Regarding Covid-19: We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions. This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class. Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom. If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#). Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#).

Daily Routine Elements: Skills to Work on and Develop Everyday

BASIC FUNDAMENTALS:	ADVANCED FUNDAMENTALS:
Slurs ○ Slow Slurs First ○ Fast Slurs Later Scales Arpeggios Articulations ○ Single Tonguing ▪ Legato ▪ Staccato ○ Multiple Tonguing ▪ Double ▪ Triple ▪ Doodle Shifting Long Tones High Playing Low Playing Attack/Response Exercises Buzzing ○ Mouthpiece ○ Free Ear Training ○ Singing ○ Listening Slide and/or Valve Technique Embouchure Breathing	Ear Training ○ Playing By Ear ○ Transcribing Clefs and Transposition Sight-Reading Improvising Vibrato • Lip/Jaw • Slide Trills Release Skills Crescendo Diminuendo Centering and Pitch Bending Doubles • Small Bore (Jazz) Tenor Trombone • Large Bore (Symphonic) Tenor Trombone • Bass Trombone ○ Euphonium ○ Alto Trombone ○ Bass Trumpet ○ Tuba

WARM-UP: Warm-up every time you play. A warm-up should be as quick as possible while fully warming you up for what you need to play.

Daily Routine (how to structure your practice sessions):

Approach Daily Practice Sessions with the following Progression:

Warm-Up

Fundamentals (Basic and Advanced)

Lyrical Studies

Technical Studies

Solo Repertoire

Chamber Music Repertoire

Ensemble Repertoire

Doubles

Warm-Down

(Inspired by the teachings of Barbara Butler and Charles Geyer, Rice University)

Additional Thoughts and Reminders:

- Be Warmed Up for your lessons!
- Warm-up every day and thoughtfully before every rehearsal or performance.
- Know all of the musical terms in the repertoire that you are working on *before* you begin attempting to play it and certainly before you come to your lesson.
- Work on Ear Training in some way everyday...
- ...IF YOU HEAR IT, YOU CAN PLAY IT
- Have good equipment.
- Have good equipment that is in good/clean working order.
- Promptly purchase all lesson material required, including solos that you are going to perform, and the technical and lyrical studies, warm-up books, etc. that are required in the syllabus
- I am willing to loan, for the very short term, study copies of music so that we can begin working on materials in a timely manner; however, you must *quickly purchase the material for your own collection.*
- Metronome, own and use it.
- Tuner, own and use it.
- Slide and Valve Lubrication Is A Good Thing...
- Mutes (Yes, Euphonium players should own a mute (or two) too!)
- Attend Performances
- Communicate
- Take Initiative
- Learn Your Scales
- Practice Sight-reading everyday
- Strive for professional success
- "Can't Sing. Remove Can't."

Scales Progress Sheet:

Midterm

Final

Key	Form	Date:	P/F:	Date:	P/F:	Notes:
C	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					
Db/C#	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					
D	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					
Eb	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					
E	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					
F	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					
F#/Gb	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					
G	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					
Ab	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					
A	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					
Bb	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					
B	Major					
	Natural Minor					
	Harmonic Minor					
	Melodic Minor					

Notes:

A good, focused practice session should last no longer than 45 minutes.

It is not necessary to cover all the elements listed above in a single practice session.

You should strive to cover all the elements on the previous page daily.

Rest and relax between sessions.

Space out sessions throughout the day.

Scatter Fundamentals practice throughout your practice sessions.

Connect fundamentals practice with the elements of the literature you are learning.

Quotes:

“Mastery is knowledge plus ten thousand repetitions” Shinichi Suzuki

“Knowledge is not skill. Knowledge plus ten thousand times is skill.” Shinichi Suzuki

"You never do reach the point where you don't need to practice." J.J. Johnson

“Play the music, not the instrument.” Author Unknown

“If you can hear it, You can play it” Wycliffe Gordon

“Music is the universal language of mankind.” Henry Wadsworth Longfellow

"The only reason for mastering technique is to make sure the body doesn't prevent the soul from expressing itself." Author Unknown, posted in a Juilliard Dance Studio

“Music is the universal language of mankind.” Henry Wadsworth Longfellow

“Music expresses that which cannot be said and on which it is impossible to be silent” Victor Hugo

“Music comes first in Music Education” Demondrae Thurman

Michael Mulcahy Quotes:

"Play with the most beautiful sound on every note, one note at a time, as easily as possible"

"Your air is your baby. What is the first rule of babysitting? Don't drop the baby"

"Know what you want to play before you play it"

Regarding embouchure: “Make a ‘stinky cheese face’ while playing.”

“Sustain”