

*Trombone Studio Handbook
& Lesson Notebook*

*The University of Arizona
School of Music*



*Moisés Paiewonsky, M.M.
Assistant Professor of Music*

MUSI XXXR

Course Information:

Location: MUS, Room 232
Time: M 11:00-11:50AM and Private Lesson
Professor: Moisés Paiewonsky
Email: mpaiewon@email.arizona.edu
Website: <http://web.cfa.arizona.edu/trombone/>
Office: MUS, Room 229
Office Hours: M-F 8:00-8:50AM
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Course Materials:

- 1) Professional Grade Instrument and Mouthpiece
- 2) Metronome
- 3) Tuner
- 4) Recording Device to Record Daily Practicing
- 5) Arban (Alessi/Bowman or Mantia) – *Complete Method for Trombone and Euphonium*
- 6) Bordogni/Rochut – *Melodious Etudes for Trombone* (Book 1)
- 7) Marsteller – *Basic Routines*
- 8) Stevens/Bowman – *Scale & Arpeggio Routines*
- 9) Blazhevich – *Clef Studies* (Tenor)
- 10) Vernon – *Singing Approach to Brass Playing* (Bass)
- 11) Lesson Notebook/Studio Handbook

Other methods, etude books, solos, etc. are assigned on an individual basis. Students are required to legally obtain these materials within two weeks of their assignment unless arrangements have been made with the professor. Cost of these materials and accompanist fees for recitals (see **Course Design/Policies**) are ongoing expenses which each student must be prepared to meet throughout the duration of each term.

Students are responsible for the care and maintenance of their instruments. Your instrument and its case should always be clean and in excellent working condition. A well-prepared student will keep a pencil, slide lube, valve lube, a spray bottle of water, a mouthpiece brush, a mini screwdriver, and a small Allen wrench in his/her case. In addition, students should be familiar with how to disassemble and clean their instruments properly.

Course Objectives:

- 1) Facilitate the development of each student to the highest level of musical artistry that he/she is capable of/aspires to; and at least to the minimal level appropriate to that student's area of concentration (see **Year-to-Year Curriculum Benchmarks by Course**)
- 2) Learn to perform in public with poise and confidence
- 3) Gain knowledge and insight into pedagogical principles, appropriate repertoire (i.e., etudes, solos, orchestral excerpts, jazz standards), and teaching strategies relevant to the trombone and music in general

In addition, this course will serve to combine and apply the knowledge and skills being learned and developed in the theory, literature, history, and education areas in order to prepare and perform music at a professional level. Further and more specific goals and/or expectations can be found in the **Course Design/Policies** and **Course Grading** sections of this syllabus.

In order to meet these objectives, it is understood that students will practice individually 2-4 hours per day at least 6 days per week. (Ensemble rehearsals do not count as practicing.)

Course Design/Policies:

Each student is given a 50-minute lesson each week. In addition, all students meet together in a weekly studio class of equal length (see **Course Topics/Events**). Students are **STRONGLY ENCOURAGED** to participate in ensembles. These ensembles contribute vitally to student development. Trombone ensembles will vary somewhat from semester to semester but generally may include: trombone choir, trombone collective, and/or trombone chamber groups. While lessons are individualized to match each student's unique abilities and learning style, the course sequence follows a general progression from emphasis on fundamentals to the development of a performing repertoire that, for graduate and undergraduate music majors and minors, culminates in one or two solo recitals.

Students are required to arrive at lessons, master classes, and rehearsals in a timely manner, warmed up, and prepared (this means that you have practiced the material; have all appropriate music, mutes, horns, pencil, etc.; and are ready to play). When it is time for your lesson, please knock on the studio door. If students are not prepared for their lesson, they may be dismissed early.

It is imperative that students practice 2-4 hours per day if they are to become successful trombonists and musicians. Do not attempt to "cram" for your lessons. Steady progress is achieved by daily, diligent practice. Students are expected to keep some written record of and to audio record their daily practice frequently. This will help speed up the learning process on key fundamentals and concepts of playing.

Studio Access: The studio will be available and open during the day to all students if I am present. The only times during which I will be present and the studio will be unavailable are as follow:

- 1) If I am teaching a lesson (please check the posted schedule)
- 2) If I am practicing (please observe the “Do Not Disturb Sign”); this will only be for several hours each day and will mostly happen in the mornings before 9AM

The studio will only be available when I am not present to students with keys. Only juniors, seniors, and graduate students will be given keys to the studio. The following “after hours” studio use rules will apply:

- 1) The door is always to remain closed and locked
- 2) The studio is to be left exactly as I left it (this includes both materials and facilities)

If at any time I feel that this privilege has been violated in any way, I will collect the keys and access to the studio will be limited to the day time hours only. If a student loses his/her key, he/she will be required to pay not only for its replacement, but also for a change of lock on the door and new keys to for everyone who had keys. Upon leaving The University of Arizona, students must return their keys to the studio. Failure to do so will result in the flagging of academic records and the loss of this privilege for the remaining studio members.

The studio computer will be available to students for listening and play-along purposes. It will contain an extensive iTunes library of recordings and play-along materials and will be connected to the studio sound system. The computer will have two user names: one will be my personal name (password protected) and the other will be the public studio name. The public studio user name will not be password protected and will grant access only to the iTunes library.

The sheet music library will consist of my personal solo, ensemble, etude, and jazz materials. There will be five excel spreadsheet files: one for solo literature, one for method/etude book materials, one for trombone ensembles, one for brass ensembles, and one for jazz materials. These can be sorted by author, title, or category to make browsing easier. These items will be available for checkout **ONLY** when I am present. At all other times, these items will remain in the filing cabinets under lock and key. Students may only check these materials out one at a time for two weeks at a time (maximum). Students are encouraged to purchase their own copies of materials from the library which they have found desirable to own.

The quartet and orchestral binders will always be available and will never be locked away. These binders may only be taken and used in their entirety. Individual sheet music is not to be removed from these binders for extended use at any time. Students may only photocopy materials out of these binders with my permission for practice purposes. The binders can only be taken and used for one day. Every morning, they must be in their place in the studio and in tact. Students are encouraged to purchase their own copies of materials from these binders which they have found desirable to own.

Performance Project: All graduate and undergraduate music majors are required to perform at least once a semester in a studio class, studio recital, area recital, general student recital, or other approved venue. Repertoire will be selected from works studied in the studio **during the current or previous semester** and will include a piano

accompaniment. Chamber music is acceptable if the student's part is of significant soloistic substance. Unaccompanied or electro-acoustic works may be performed with approval of the instructor. Students are required to schedule at least one lesson with their accompanist and/or chamber ensemble prior to performing.

Final Jury Examination: This consists of performing before a panel of three or more faculty members. The student will bring to the exam a repertoire sheet listing materials studied during the semester. The exam will begin with a selection of the student's choice. Following this, members of the jury will select items from the list. Questions may be asked concerning musical terms, style, or structure of the works played. The exam may last up to 15 minutes. Junior and Senior Recitals and other approved performances may act as a substitute for the Final Jury Examination at the professor's discretion. A sample of the grading sheet for the jury can be found on the last page of this handbook.

Portfolios: A portfolio is the best way I know to maintain a complete and comprehensive record of student learning and achievement. I will form and maintain a portfolio for each student during his/her tenure at The University of Arizona. This portfolio will contain, but is not limited to, the following materials:

- 1) Personal Information Sheet (to be completed and updated yearly and used on the Trombone Studio Website)
- 2) Current Photo (to be used on the Trombone Studio Website)
- 3) Current Curriculum Vitae and/or Resumé
- 4) Current Biography
- 5) Up-to-date Repertoire Sheet (including solo, etude, chamber music literature, etc.)
- 6) Lesson Notes
- 7) Audio/Video Recordings of Lessons
- 8) Programs of Performances
- 9) Audio/Video Recordings of Performances

If at any time a student would like to add something to his/her portfolio or obtain a copy of something within his/her portfolio, he/she can do so by simply requesting so while I am present. Upon departure from The University of Arizona, each student will be given a copy of his/her portfolio to use in applying for other schools and/or jobs and for his/her own personal use.

Attendance/Tardiness Policy:

Students are expected to be at every class, lesson, and studio activity/performance. Just as professors cannot miss days without advance notice, neither can students in this course. Any absences without prior notice will result in an unexcused absence. Even if the student is sick the morning of class, advance notice must be given. Excused absences are sickness, death in the family, or university sponsored events. All other reasons for absence are subject to the professor's discretion.

Each unexcused absence (this includes lessons, master classes, and studio activities/performances) will result in the lowering of the final grade by one letter grade. Each unexcused tardy will count as half an unexcused absence. Remember, "ON TIME IS LATE," so be early! **Four unexcused absences or failure to appear at a required jury exam or other studio performance will result in automatic failure of the course.**

Makeup Lesson Policy:

Makeup lessons are arranged **only** for excused absences. It is this professor's highest priority to ensure that each student receives the appropriate amount of instruction each term. If a student misses a lesson, it is his/her responsibility to contact the professor and reschedule.

Academic Honor Policy:

It is expected that you will exhibit ethical behavior concerning your work in this class. Students are expected to do their own work, use their own words in papers, and to reference outside sources appropriately. Failure to uphold the standards of academic honesty will result in the appropriate disciplinary action.

As a result of completing the registration form at The University of Arizona, every student has signed the following statement:

"I understand that The University of Arizona expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University."

We, the members of The University of Arizona community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

Students Requesting Accommodations Due to Disabilities:

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Course Topics/Events:

Each studio class will have one or more specific topics/foci relating to trombone playing and/or teaching. Students will be informed of these at least one week prior to the class and will be expected to prepare accordingly. Possible topics, areas of focus, and events include:

- 1) Etude Coachings
- 2) Solo Coachings
- 3) Orchestral Coachings (Individual)
- 4) Jazz Solo Coachings
- 5) Orchestral Coachings (Section)
- 6) Chamber Coachings
- 7) Jazz Ensemble Coachings
- 8) Warming Up/Routines
- 9) Articulation
- 10) Range
- 11) Intonation
- 12) Equipment
- 13) Performance Anxiety
- 14) Extended Techniques (Repertoire)
- 15) Repertoire
- 16) Recordings
- 17) Improvisation/Scales
- 18) Professional Development
- 19) Mock Interview
- 20) Mock Orchestral Audition
- 21) Studio Concerto Competition

This is only a preliminary list of possible topics/events. It will be at the professor's discretion when and which of these topics/events will occur. For the coachings, students will be assigned to specific sections and/or pieces in a fair and balanced rotation.

Each term, there will be either a Studio Concerto Competition or a Mock Orchestral Audition. The repertoire for these will be chosen by the professor. These will be blind and will be judged sometimes by studio members and other times by musicians outside of the studio. Prizes for these will be announced prior to the audition.

Course Grading:

Distribution:

Studio Grade: 50%

Jury Grade: 50%

The **Studio Grade** is determined from:

- 1) **Quality** and **productivity** of lesson work which reflect:

- a) **Active participation** with an open, positive attitude during lessons and studio class
- b) **Satisfactory preparation** of all assigned materials as given weekly
- c) **Satisfactory progress** in physical conditioning, basic playing skills, and artistry
- 2) **Artistic quality** of required recital performances
- 3) **Participation and support of ALL studio activities** which includes:
 - a) Attendance of all on-campus recitals by members of the studio and/or the professor
 - b) Attendance at scheduled master classes by guest artists designated by the professor

The **Jury Grade** is determined from:

- 1) The average of grades of jury members

***PRIORITIES AND COMMITMENT:** All full-time students must give University courses first priority over all outside activities such as employment and social organizations. Absences will not be excused for those reasons. Please make sure employers, fraternities, sororities, etc. understand and agree to this. That being said, one of the University's goals, as an educational institution, is to support each student's endeavor to become a young professional in his/her specific field. Therefore, exceptions to this will be at the professor's discretion and will only be made if and only if the student notifies the professor in a timely and professional manner.

General Grade Profiles (any or all of these may apply to your earned grade):

- A = Preparation is consistently outstanding; progressing in all areas; executing material appropriate to your level and area of concentration; no unexcused absences or excessive excused absences
- B = Preparation is generally satisfactory and occasionally outstanding; progressing in most areas; playing material appropriate to your level and area of concentration OR making rapid progress in overcoming deficiencies; one unexcused absence
- C = Occasionally prepared; minimal progress and/or extremely deficient in fundamentals; little to no support or participation in studio activities; two unexcused absences
- D = Usually unprepared; little to no progress; no support or participation in studio activities; three unexcused absences
- E = Never prepared; no progress; four or more unexcused absences

Year-to-Year Curriculum Benchmarks by Course:

First Year – MUSI 185:

- Development of a consistent warm-up/routine
- Development of a characteristic tone
- Development of satisfactory legato and detached articulation styles
- Range security up to C5
- Range security down to E2
- All major and natural minor scales and arpeggios in one octave
- Chromatic scale in one octave
- Ability to play with consistently good intonation
- Fluency in reading tenor clef
- Development of satisfactory sight reading skills

Representative Tenor Trombone Solo Literature:

Benson – *Aubade*

Handel – *Honor & Arms*

Handel – *Wher'er You Walk*

Hasse – *Suite*

Berlioz – *Recitative & Prayer*

Rossini – *Inflamatus*

Gailliard – *Sonata nos. 1, 2, 5*

Marcello – *Sonata III*

Marcello – *Sonata in C*

Marcello – *Sonata in E minor*

Handel – *Sonata no. 3*

Ropartz – *Andante et Allegro*

De La Nux – *Concert Piece*

Telemann – *Sonata in F minor*

Still – *Romance*

Ridout – *Concertino*

Mozart – *Concert Rondo, K. 371*

Mozart – *Concerto in B-flat, K. 191*

Klingbeil – *Three Movements*

Bernstein – *Elegy for Mippy II (unaccomp.)*

Jacob – *Sonata*

Guilmant – *Morceau Symphonique*

Barat – *Andante et Allegro*

Skolnik – *Little Suite in A-flat*

Saint-Saens – *Cavatine*

Cesare – *Canzon "La Hieronyma" (King edition)*

Handel – *Concerto in F minor*

Albinoni – *Concerto in D minor*

Albrechtsberger – *Concerto*

Rimsky-Korsakov – *Concerto*

Pryor – *Thoughts of Love*

Representative Bass Trombone Solo Literature:

Hartley – *Arioso*
Hindemith – *3 Leichte Stucke*
Albinoni – *Adagio in Fa majeur*
Hoffman – *Trigger Treat*
Bariller – *Hans de Schonceloch*
Tcherepnin – *Andante for Tuba*
Muller – *Praeludium, Chorale, Variations and Fugue*
Siekmann – *Concerto for Bass Trombone*
Siekmann – *Rhapsody on Pennsylvania Dutch Songs*
Lieb – *Concertino Basso*
Vaughan Williams – *Six Studies in English Folk Songs*
Lassen – *Zwei Fantasie Stucke*

Representative Jazz Tunes:

A Night in Tunisia
All the Things You Are
Alone Together
Autumn Leaves
Autumn in New York
Bessie's Blues
Blue Bossa
Blue Monk
Body and Soul
Dear Old Stockholm
Four
Green Dolphin Street
Have You Met Miss Jones
Indiana
It Don't Mean a Thing
Just Friends
Limehouse Blues
Lullaby of Birdland
Misty
My Funny Valentine
One Note Samba
Oleo
Perdido
Satin Doll
Solar
So What
Stella by Starlight
Sweet Georgia Brown
Take the "A" Train
Tune Up
What Is This Thing Called Love

Second Year – MUSI 285:

- Multiple articulation tonguing technique on repeated notes
- Range security up to D5
- Range security down to D2
- All major, natural minor, and harmonic minor scales and arpeggios in two octaves and in arpeggiated thirds
- Chromatic scale in two octaves
- Fluency in reading alto clef
- Ability to play simple tunes by ear in any key
- Continued progress and refinement in all technical and artistic aspects of brass playing

Representative Tenor Trombone Solo Literature:

Kalinkowitsch – *Elegia “Memories of Shostakovich”*

Vaughan Williams – *Six Studies in English Folksong*

Jorgensen – *Romance*, op. 21

Rousseau – *Piece Concertante*

White – *Sonata*

Whear – *Sonata*

Genzmer – *Sonata*

Kenny – *Fanfare* (unaccomp.)

Sanders – *Sonata*

Davison – *Sonata*

Monaco – *Second Sonata*

Weber – *Romance*

Mahler – *Solo* from Symphony no. 3 (Ostrander)

Salzedo – *Piece Concertante*

Pergolesi – *Sinfonia*

Nordheim – *The Hunting of the Snark* (unaccomp.)

Tomasi – *Danse Sacree*

Larsson – *Concertino*

McKay – *Sonata* no. 1

Stojowski – *Fantaisie*

Jongen – *Aria and Polonaise*

Beethoven – *Seven Variations* (theme from Magic Flute)

Frackenpohl – *Variations on a Theme of Shostakovich*

Corwell – *Distant Images* (with tape)

Ross – *Cyptical Tryptich*

Cook – *Bolivar*

Wagenseil – *Concerto*

Rossini/Liszt – *Cujus Animam* (with organ)

David – *Concertino*

Pryor – *Blue Bells of Scotland*

Buss – *Trek!*

Representative Bass Trombone Solo Literature:

Tuthill – *Fantasia for Tuba or Bass Trombone*

White – *Tetra Ergon*

McCarty – *Sonata for Bass Trombone*

Lanatier – *Introduction, Romance and Allegro*

Spillman – *Two Songs*

Tchaikovsky – *Melodrama*

Dossett – *Trilogy*

Stevens – *Sonatina*

Bach – *Sarabande*

Bach – *Cello Suites*

Telemann – *Flute Fantasies*

Nelhybel – *Concerto for Bass Trombone*

Representative Jazz Tunes:

All Blues

All of Me

Anthropology

Blues for Alice

Blue Train

But Beautiful

Cottontail

Days of Wine and Roses, The

Fly Me to the Moon

Footprints

Girl from Ipanema, The

Groovin' High

How High the Moon

I Can't Get Started

I'll Remember April

I Love You

Lady Bird

Michelle

My Foolish Heart

My Romance

Night and Day

Recordame

Seven Steps to Heaven

Sidewinder

Straight, No Chaser

Sugar

They Can't Take That Away From Me

West Coast Blues

When I Fall in Love

Yesterday

You Are the Sunshine of My Life

Third Year – MUSI 385:

- Multiple articulation technique on scalar passages
- Range security up to E^b5
- Range security down to C2
- All major, natural minor, harmonic minor, and melodic minor scales and arpeggios in two octaves and in arpeggiated thirds
- Chromatic scale in three octaves
- All diminished arpeggios and augmented arpeggios in two octaves
- Development of jazz style and articulation
- Continued progress and refinement in all technical and artistic aspects of brass playing
- Ability to prepare and perform a successful full or half recital (as per specific degree requirements)

Representative Tenor Trombone Solo Literature:

Cage – *Solo for Sliding Trombone* (unaccomp.)

Jorgensen – *Suite*

Bassett – *Sonata*

Stevens – *Sonatina*

Dutilleux – *Chorale, Cadence, & Fugato*

Chambers – *3 B's* (unaccomp.)

Serocki – *Sonatina*

Milhaud – *Concertino d'Hiver*

Hartley – *Sonata Concertante*

Phillips – *T. Rex* (with tape)

Ewazen – *Sonata*

Asia – *Dream Sequence I* (unaccomp.)

Eben – *Two Invocations* (with organ)

Hindemith – *Sonate*

Stevens – *Sonata*

Sulek – *Sonata "Vox Gabrieli"*

Holst – *Duo Concertante* (with organ)

Wilder – *Sonata for Trombone*

Persichetti – *Parable* (unaccomp.)

Grondahl – *Concerto*

Duckworth – *Statements & Interludes*

Bozza – *Ballade*

Boutry – *Capriccio*

Schumann – *Three Romances*

Bourgeois – *Coat de Bone* (unaccomp.)

Glazanov – *Chant du Menestrel*

Howarth – *Concerto*

F. Strauss – *Notturmo*, op. 7 (Lawrence)

Debussy – *Beau Soir*

Crespo – *Improvisation Nr. 1* (unaccomp.)

Saint-Saens – *Le Cygne*

Representative Bass Trombone Solo Literature:

Lebedev – *Concerto in One Movement*

Lebedev – *Concerto Allegro*

Shostakovich – *Adagio from “Limpid Stream”*

Sachse – *Concertino*

Spillman – *Concerto*

Ewazen – *Ballade for Bass Trombone*

George – *Concerto*

Jacob – *Cameos*

Galliard – *Six Sonatas*

Fetter – *Spain*

Wilder – *Sonata*

Hidas – *Meditation (unaccomp.)*

Representative Jazz Tunes:

Au Privave

Chega De Saudade

Confirmation

Corcovado

Donna Lee

Easy Living

Freddie the Freeloader

Half Nelson

Honeysuckle Rose

Impressions

In a Sentimental Mood

Jeanine

Jordu

Lazy Bird

Like Someone in Love

Maiden Voyage

Mood Indigo

My Favorite Things

Nardis

Prelude to a Kiss

Shadow of Your Smile

Someday My Prince Will Come

Song for My Father

Sophisticated Lady

Stompin' at the Savoy

There Is No Greater Love

There Will Never Be Another You

Well You Needn't

Woody'n You

Yes or No

Yesterdays

Fourth Year – MUSI 485:

- Multiple articulation technique on arpeggiated passages
- Range security up to F5
- Range security down to B^b1
- All major, natural minor, harmonic minor, melodic minor, diminished, and whole tone scales and arpeggios in three octaves (where possible) and in arpeggiated thirds
- Ability to construct and execute modal scales from aforementioned scales and knowledge of their usage in improvisation
- Ability to improvise over standard, jazz chord progressions
- Ability to audition competitively for a professional band or orchestra, a graduate program in a reputable college or conservatory, and/or in national or international level competitions
- Continued progress, refinement, and mastery in all technical and artistic aspects of brass playing
- Ability to prepare and perform a successful full recital of advanced level repertoire at a quality appropriate to a developing professional level performer

Representative Tenor Trombone Solo Literature:

Massenet – *Meditation* from “Thais” (Hartman)

Casterede – *Sonatine*

Bolter – *Arctic Emanations*

Dorsey – *Trombonology*

Goldstein – *Colloquy*

Tomasi – *Concerto*

Arnold – *Fantasy for Trombone* (unaccomp.)

Krenek – *Five Pieces*

Walker – *Concerto*

Bloch – *Symphony*

Martin – *Ballade*

Filas – *Sonata*

Jacob – *Concerto*

Rota – *Concerto*

Plog – *Three Miniatures*

Rabe – *Basta* (unaccomp.)

Bourgeois – *Fantasy Pieces* (unaccomp.)

Berio – *Sequenza V* (unaccomp.)

Xenakis – *Keren* (unaccomp.)

Lynn – *Doollallynastics* (unaccomp.)

Defaye – *Deux Dances*

Ewazen – *Visions of Light*

Bizet/Elkjer – *Carmen Fantasy*

de Meij – *T-Bone Concerto*

Creston – *Fantasy*

Chavez – *Concerto*

Bourgeois – *Concerto*

Peaslee – *Arrows of Time*

Schuller – *Eine Kleine Posaunenmusik*
de Frumerie – *Sonat (or Concerto)*
Rouse – *Trombone Concerto*

Representative Bass Trombone Solo Literature:

Koopman – *Canzone* (with CD)
Hartley – *Sonata Breve* (unaccomp.)
Ewazen – *Concertino*
Ewazen – *Concerto*
Ewazen – *Rhapsody*
Bach – *Flute Partita*
Casterede – *Fantasia Concertante*
Boutry – *Tubachhanale*
Bozza – *Theme Varie*
Bozza – *New Orleans*
Duckworth – *Statements and Interludes*
Frank – *Variations on Barnacle Bill the Sailor*
Zwilich – *Concerto*

Representative Jazz Tunes:

Airegin
Angel Eyes
Black Orpheus
Bluesette
Boplicity
Ceora
Chelsea Bridge
Cherokee
Daahoud
Desafinado
Dolphin Dance
Epistrophy
Freedom Jazz Dance
Giant Steps
I Mean You
Invitation
I Remember Clifford
Joy Spring
Lush Life
Meditation
Moment's Notice
Mr. P.C.
Naima
Nica's Dream
Ornithology
Out of Nowhere

'Round Midnight
Scrapple from the Apple
Some Skunk Funk
Spain
Speak No Evil
Stolen Moments
Summer Samba
Take Five
Teach Me Tonight
Wave
When Sunny Gets Blue

Suggestions/Recommendations for Being a Successful Student:

Students are strongly encouraged to write down long-term and short-term goals for themselves. They should consult these goals regularly, measure their progress, adjusting as needed. As students progress, they are increasingly expected to select their own repertoire. For the most part, students should follow the guidelines in the course of study. However, students are welcome to suggest materials of their own choosing. In these choices, students should seek a well-rounded balance of the following elements:

- 1) Exercises, etudes, solos, and excerpts
- 2) Styles of playing: smooth/lyrical, fast/technical, sustained (loud or soft), and jazz
- 3) Music to be polished over several weeks vs. music to be prepared within a week

In addition, students are encouraged to get together with other students to play duets, trios, quartets, etc. Students who show creativity in their practicing also tend to develop their skills more quickly and efficiently. Examples of this may include: devising personal exercises, arranging music, or even composing music.

A model student exhibits the following characteristics:

- 1) Practices diligently and posses hunger for knowledge and improvement
- 2) Takes every aspect of his/her career at UA seriously
- 3) Accepts suggestions and criticism gracefully and non-defensively
- 4) Is always prepared for lessons and always has something ready to perform
- 5) Exhibits flexibility and a positive attitude
- 6) Listens to fine recordings and reads about the instrument every day
- 7) Is helpful and supportive to others in the UA low brass community
- 8) Browses numerous resources looking for new literature
- 9) Plays “offensively” not “defensively”
- 10) Is curious about technology and how it can be of great benefit

Letters of Recommendation:

Many of you will ask me for letters of recommendation. I take these letters very seriously and write letters that are specific to each student. I try not to follow a form letter and paste in the student's name. Since each letter is drafted from scratch, I require at least two weeks notice to complete the letter.

Suggested Supplemental Materials (may be required in later semesters):

Aharoni – *New Method for Bass Trombone*
Appert – *A Progressive Study of Multiphonics*
Baker, B. – *Method*
Baker, D. – *Contemporary Techniques* (6 Books)
Baker, D. – *How to Play Bebop*
Baker, D. – *Improvisational Patterns* (4 Books)
Baker, D. – *A New Approach to Ear Training for Jazz Musicians*
Berger – *Contemporary Jazz Studies*
Bitsch – *Rhythmical Studies* (15)
Blazhevich – *Sequences*
Blazhevich – *Studies* (70)
Blokker – *Oefeningen voor Trombone* (out of print)
Blume – *Studies* (36)
Bollinger – *Valve Technique for Bass Trombone*
Bona – *Rhythm Articulation*
Boone – *Five Multiphonic Etudes*
Boone – *Studio Etudes* (15), vol. 1
Bourgeois – *Fantasy Pieces*
Bordogni/Rochut – *Melodious Etudes* (Book 2)
Bordogni/Rochut – *Melodious Etudes* (Book 3)
Bordogni/Schwartz – *Vocalises* (w/CD) vols. 1, 2, 3, 4, 5, 6
Bozza – *Etudes-Caprices* (13)
Bozza – *Studies in Form of Improvisation* (18)
Bozza – *Studies in Karnatic Modes* (11)
Brubeck, D.W. – *Stereograms* (20)
Busser/Couillaud – *Etudes Melodiques* (12)
Campbell – *Contemporary Etudes* (30)
Charlier – *Etudes de Perfectionnement* (32)
Cimera – *Phrasing Studies* (55) (out of print)
Cimera – *Seventy-Nine Trombone Studies*
Colin – *Advanced Lip Flexibilities*
Colley – *Tune Up System*
Concone – *Legato Studies* (40)
Edwards – *Introductory Studies in Tenor & Alto Clef*
Edwards – *Lip Slurs*
Ellefson – *Scale Pyramid*

Ellefson – *Warm-ups*
Fedchock – *Jazz Solos*
Fink – *Introducing the Alto Clef*
Fink – *Studies in Legato for Bass Trombone/Tuba*
Fink/Slama – *Melodic Technic*
Gale – *Jazz Etudes (24) (w/CD)*
Gillis – *Etudes for Bass Trombone with Double-Valve (20)*
Gillis – *Progressive Studies (70)*
Grigoriev – *Studies (24)*
Haerle – *Scales for Jazz Improvisation*
Holcombe – *Intermediate Jazz Etudes (12) (w/CD)*
Hunter – *Complete Jazz Styles*
Johnson – *Exercises & Etudes for the Jazz Trombonist*
Johnson – *The J.J. Johnson Collection*
Johnson – *J.J. Johnson Solos*
Kahila – *Advanced Studies for Trombone (alto clef)*
Knaub – *Technical Studies for Bass Trombone*
Kopprasch/Brown – *Selected Studies vols. 1 & 2*
Lemmon – *Studies*
Lilore – *Learnin' the Blues*
Lipner – *From Lead Sheets to Hip Solos*
Maenz – *Studies for Bass Trombone/Tuba (20)*
Maxted – *Studies (high register etudes)*
McChesney – *Doodle Studies & Etudes (w/CD)*
Mole – *100 Jazz Breaks*
Mueller – *Technical Studies*
Nagel – *Trombone Studies in Contemporary Music*
Nightingale – *Undertones (20)*
Ostrander – *Method for Bass Trombone*
Ostrander/Williams – *Double-Valve Bass Trombone Low Tone Studies*
Pederson – *Elementary Etudes for Bass Trombone*
Pederson – *Unaccompanied Solos for Trombone*
Pichaureau – *Atonal Studies (20)*
Pilafian/Sheridan – *The Brass Gym*
Pilafian/Sheridan – *The Breathing Gym*
Pryor – *Exercises for Lip Development*
Raph – *Dance Band Reading and Interpretation*
Raph – *Diversified Trombone Etudes*
Remington – *Warm-Up Exercises*
Rosolino – *Fond Memories Of...*
Sauer – *Orchestral Etudes (20)*
Schlossberg – *Daily Drills*
Schwartz – *Breakfast (w/CD)*
Senon – *Etudes Rythmo-Techniques (25)*
Snedecor – *Lyrical Etudes*
Snidero – *Easy Jazz Conception (w/CD)*

Snidero – *Jazz Conception* (w/CD)
Stacy – *Stacy's Studies*
Tyrell – *Progressive Studies* (40)
Uber – *Etudes* (30)
Uber – *Melodic Concepts* vols. 1 & 2
Uber – *Symphonic Studies in Alto Clef*
Vining – *Daily Routines*
Watrous/Raph – *Trombonisms*
Wikler – *Jazz Etudes* (60)
Winding – *Kai Winding Jazz Trombone Solos*

Duets:

Amsden – *Practice Duets*
Bach/Boone – *Concert Duets*
Bach/Miller – *Two-Part Inventions* (15)
Baker, D. – *Modern Jazz Duets*
Blazhevich – *Concert Duets*
Blume – *Duets* (12)
Bordogni/Bowles – *Contrapuntal Duets*
Bower – *Bop Duets*
Bush – *Duets in the Modern Jazz Idiom*
Ervin – *Counterparts (20) to Rochut*
Karlin – *Duets in Jazz: Jazz Phrasing*
LaPorta – *Jazz Duets* (15)
Mozart/Powell – *Duets* (11)
Miller – *Trombone Duets* (33)
Perlaki – *Trombone Duos*
Ritt – *Melodious Accompaniment*
Robbins – *Classical Duets*
Tanner – *Trombone Duets*
Telemann – *Canonic Sonatas*
Telemann/Lawrence/Welcomer – *Sonatas* vols. 1 & 2
Vining – *Long Tone Duets*

Texts and Periodicals:

Baker, B. – *Tenor Trombone Handbook*

Begel – *A Modern Guide for Trombonists and Other Musicians*

Ervin – *Rangebuilding on the Trombone*

Farkas – *The Art of Brass Playing*

Farkas – *The Art of Musicianship*

Fink – *Trombonist's Handbook*

Frederiksen – *Arnold Jacobs, Song & Wind*

International Trombone Association Journals

Kleinhammer – *The Art of Trombone Playing*

Lewis – *Broken Embouchures*

Raph – *Double-Valve Bass Trombone*

Sloan – *Orchestral Recordings for Low Brass*

Stewart – *The Legacy of a Master: Arnold Jacobs*

Stewart – *The Legacy of a Master: Philip Farkas*

Wick – *Trombone Technique*

Winding – *Yoga for Musicians and Other Special People* (difficult/expensive to find)