



## **University of Georgia – Hugh Hodgson School of Music**

Trombone Studio – Dr. Josh Bynum | [jbynum@uga.edu](mailto:jbynum@uga.edu) | [www.joshbynum.com](http://www.joshbynum.com)  
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### **Course Syllabus for Applied Trombone (MUSI 1810 – 8810)**

#### **Brief Statement of Course Goals:**

This course serves to identify and focus on the various aspects that make up a competent and confident musician. The level of artistry to which we aspire is attained through the study of fundamental concepts as well as etude and solo materials designed to improve the musicianship and technical mastery of the trombone by the student in pursuit of a music teaching and/or performance career.

#### **Lessons:**

Students enrolled will receive one-hour lesson per week. Each lesson should demonstrate careful preparation of assigned materials and improvement in technical ability.

It is important to remember that improvement comes in the practice room. Lessons are intended to be intense workouts on assigned materials that enable me to properly diagnose any problem areas, or note areas of improvement. This is only possible when the material is prepared, and you play your best.

In other words, lessons are **NOT** supervised practice sessions.

#### **Assignments:**

Weekly assignments normally consist of scale and fundamental exercises, technical and legato etudes, as well as solo material. Each lesson will be graded based on level of preparation. However, each student must take personal responsibility for their own musical growth. By preemptively addressing problem areas (whether fundamental or musical) the student will have a greater chance of consistent progress.

#### **Practice:**

Taking private lessons is no replacement for a good work ethic. The Applied portion of the course title refers to the preparation and implementation that only comes through consistent and quality practicing.<sup>1</sup>

Music majors must view practicing as an investment in their future success. 2-3 hours of daily, mindful practice time is ideal for steady growth. However, don't think of this as "punching a clock." Rather, focus on the discovery process. Keep in mind that quality is even more important than quantity. If you wish to succeed in any area of the music profession you must establish a consistent, concentrated practice regimen. The sooner you do this, the sooner you will begin to reap the benefits.

Very few people are naturally gifted in terms of innate ability. Like most activities, results from diligent practice come slow at the beginning. However, after a period of consistently attacking your deficiencies, you will begin to see progress. The more you improve, the more you will enjoy practicing

#### **Attendance:**

- Attendance at **all** lessons is required. First-year students are also expected to attend a weekly group warmup and fundamentals session.
- If you are unable to attend a lesson, I ask for 24 hours notice. In cases of emergency, please contact me as soon as possible. Excused absences from lessons will be rescheduled. Unexcused absences will not be made up. If you fail to inform me of your absence, you will receive a failing grade for that lesson.

**Three unexcused absences will result in a failing grade for the semester.**

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<sup>1</sup> FALL 2021 ---- Students are required to sign up for use of Practice Rooms.

- The student is expected to be punctual in his or her lesson attendance. Tardy arrival after the established lesson time will be tallied at the rate of **3 tardies = 1 absence**. Tardy arrival in excess of 15 minutes will not be accepted. In any such instance, the lesson will be forfeit and not rescheduled.
- Absences due to a university-sponsored event and/or lessons canceled by the instructor will be rescheduled at a mutually convenient time.

### Expectations:

- Arrive to your lesson on time. Be warmed-up, ready to play, mentally prepared, and engaged in the learning process. Arrive too early and you will be cold for your lesson. Arrive too late and you will be mentally frazzled. These are **your** lessons...take ownership of your progress and musical growth.
- Students will purchase the UGA Trombone Studio Practice Packet, which contains:
  - Syllabus and Course of Study
  - Warm-up & Daily Maintenance Routines
  - Fundamental Exercises
  - Trombone Articles & Handouts
  - Orchestral Repertoire

Also be sure to have a binder in order to keep handouts, etc.

- Students are to keep detailed notes of practice sessions and lessons through a shared Google Doc. In addition to what is being covered in the practice room, we will diagnose areas of deficiency and map out potential solutions together.

**For each week a student fails to provide lesson summaries and practice observations, there will be a 1/3 deduction from the final letter grade.**

- Students are expected to purchase **all** assigned etude and solo material within a reasonable amount of time. In addition, students must purchase the necessary “tools of the trade.” See “Required Materials.” While I don’t want to break your bank, it is important to build a library of original scores...rather than pirated pdfs. MY PREFERENCE IS FOR NO DIGITAL TABLETS IN LESSONS.
- Please be aware of the School of Music’s requirement to purchase a recital card and to attend at least fifteen recitals this semester. **Failure to attend fifteen recitals will result in a letter grade deduction.**
- All studio majors are required to perform a jury at the end of the semester in which they are not performing a degree recital. Juries are presented by each student to the entire brass faculty, and will consist of etudes, solo material, and orchestral excerpts. In addition, students will perform a Patterns & Snippets jury for me each semester.
- Students are expected to take ownership of recital scheduling and preparation (including booking an accompanist). Make sure to read the [recital scheduling policies](#) for the School of Music.
- Students enrolled in principal applied trombone lessons are expected to attend weekly studio seminars (Fridays @ 1:50pm)<sup>2</sup>. You are also encouraged to enroll in Trombone Choir (Mondays & Wednesdays @ 11:30am).
- At the beginning of the semester, I will hand out a Concert & Studio Events List. **Students are expected to attend all required studio events and performances of their colleagues within the studio.** Conflicts should be discussed with me in advance. This is an important part of maintaining a great studio culture, and every one of you have an active role in making sure that vibe stays healthy. You can also use this list to determine your 15 events for concert attendance.

- Studio business is handled primarily through email correspondence, FB Group, studio website, and postings on my bulletin board. Students are to stay informed on schedule changes, upcoming events, and studio news. Should an email require a response from you, please do so in a timely manner.
- Students should be familiar with the major pedagogical writings and important recordings for the instrument. Such study will help guide your musical evolution. Over the course of each semester, students will be given a list of required listening and/or reading. Detailed summaries are to be submitted at my discretion. **Failure to complete these assignments will result in a full letter deduction from your final grade.**

### **Grading:**

Evaluation is based on weekly lesson grades, practice/lesson notes, recital attendance, and jury performance (majors and minors). Grades will be determined by the following factors:

- |   |     |
|---|-----|
| • Weekly Lessons & Practice/Lesson Notes      | 50% |
| • Jury/Recital Performances                   | 25% |
| • Studio Event Attendance (including seminar) | 15% |
| • Listening/Reading Projects                  | 10% |

### **Lesson Grades will be determined using the following criteria:**

- A =** Material very well prepared – technically & artistically. Student is completely engaged in the learning process and progress is evident.
- B =** Material well prepared. Student is engaged in the learning process, but focused more on technique than artistry. Progress is slow but steady.
- C =** Material prepared. It is clear that the student is only concerned with playing the correct notes and rhythms, and is not displaying a mature mental approach to the music-making process.
- D =** Material not prepared. It is clear that the student has not spent adequate time in learning the previous week's assignments and is depending on the lesson time for improvement to appear. No discipline in a consistent practice regimen.
- F =** No show, did not bring material, or is obviously sight reading the previous week's assignments. A student displaying this lack of respect on more than one occasion may have their career goals called into question.

### **Required Materials:**

The study of a brass instrument requires owning and maintaining the necessary equipment. Below is a list of required materials for a major. See me for specific recommendations.

- Calendar App for Scheduling
- Quality Instrument and mouthpiece<sup>3</sup>
- All necessary mutes (straight & cup for first semester – Denis Wick or Jo-Ral).
- Etude books and solo material (see Course of Study)
- Digital recording device (such as a Zoom H4 or Edirol)<sup>4</sup>
- Tuner or Smartphone App (Tonal Energy)
- Sight Reading App (SR Machine or SR Factory)
- Metronome or Smartphone App
- Membership with the International Trombone Association

<sup>3</sup> Please consult with me before making a major change or purchase in equipment or instrument. Not so that I have the final say, but can at least advise you in that process.

<sup>4</sup> Also consider purchasing a quality Video Recorder: Zoom Q2n 4K

### **Studio Instruments:**

The studio owns several quality instruments for student use. This includes:

- Edwards T-350E Tenor Trombones (2)
- Getzen 4147IB Tenor Trombone – Ian Bousfield Model (1)
- Edwards B-454E Bass Trombone
- Yamaha Xeno Tenor Trombone
- Yamaha Xeno Bass Trombones
- Yamaha Alto Trombone
- Martin “Urbie Green” Jazz Trombone
- Rath R90 Contrabass Trombone
- Alexander Rotary C Bass Trumpet

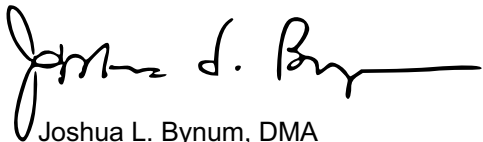
**Students opting to reserve an instrument for longer than one month must pay to have the instrument cleaned upon return. Expect to pay approximately \$100-250 for this service.**

It's the trade-off for not needing to purchase your own instrument, and will ensure that these instruments remain in good working condition for future studio members.

- [Rich Ita's Brass Workshop](#) (Marietta, GA)
- [Dave's Music & Repair](#) (Elberton, GA)

The studio is also very fortunate to have a wealth of resources available for everyone. Students should familiarize themselves with the list of studio resources and recordings. In addition to the music library, students may borrow materials from my personal library. Items must be returned each semester before the end of Final Exams to avoid receiving an Incomplete for the semester. Damaged or lost resources must be replaced. Failure to do so will result in a failing grade for the semester.

Our studio culture is one of friendship and support. I am here for you, and am committed to helping you grow as a person and musician...but the journey is yours to take. I look forward to working with you! Prov. 27:17 --- As Iron sharpens iron, so one person sharpens another.



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Professor of Trombone  
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**Regarding Academic Integrity:** Please refer to: [www.uga.edu/honesty/ahpd/procedures.html](http://www.uga.edu/honesty/ahpd/procedures.html)

As a University of Georgia student, you have agreed to abide by the University's academic honesty policy, "A Culture of Honesty," and the Student Honor Code. All academic work must meet the standards described in "A Culture of Honesty" found at: [www.uga.edu/honesty](http://www.uga.edu/honesty). Lack of knowledge of the academic honesty policy is not a reasonable explanation for a violation. Questions related to course assignments and the academic honesty policy should be directed to the instructor.

**Mental Health and Wellness Resources:** <https://www.uhs.uga.edu/bewelluga/bewelluga>

If you or someone you know needs assistance, you are encouraged to contact Student Care and Outreach in the Division of Student Affairs at 706-542-7774 or visit <https://sco.uga.edu>. They will help you navigate any difficult circumstances you may be facing by connecting you with the appropriate resources or services. UGA has several resources for a student seeking mental health services or crisis support (<https://www.uhs.uga.edu/info/emergencies>).

If you need help managing stress anxiety, relationships, etc., please visit BeWellUGA (<https://www.uhs.uga.edu/bewelluga/bewelluga>) for a list of FREE workshops, classes, mentoring, and health coaching led by licensed clinicians and health educators in the University Health Center. Additional resources can be accessed through the UGA App.



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**TROMBONE STUDIO – COURSE OF STUDY:**

Whether a student's concentration is on music performance or education, it is extremely important to build a music library of relevant solo and etude material. Becoming a better musician is equally vital in both career fields. A competent and compelling performer must have firm command of the solo and etude repertoire for their instrument. Likewise, in order to be an effective teacher, one must know **how** to lead their students to success. The best teachers speak draw from personal experience, from a place of authority. My goal will be to make each student their own teacher...able to make pedagogical decisions about their own playing. This is my goal for each of you...to be able to teach yourself and set your own musical goals.

What follows is the expected progression through material while in the trombone studio. Though every student learns at a different pace, it is very important to have a basic map to guide your practice. Most of this material is best classified as "lifelong study." Progress is a journey – not a destination. Keeping this healthy perspective will help you stay productive and positive.

Each student will have a copy of the **UGA Trombone Studio Practice Packet**. This is a compilation of articles, exercises, daily routine, and etudes from a variety of sources, covering each major and minor key. **This is meant to supplement (not replace) the student's purchase of relevant method and etude books.**

**FIRST YEAR:**

The focus for Freshman Year is to ensure that the student has established a productive and consistent daily routine and practice regimen – focusing on the fundamentals of successful performance. Weekly instruction on familiarity of clefs (tenor trombone) and valve function (bass trombone) will be an additional priority.

Development of a consistent Warm-Up and Daily Routine<sup>1</sup> focusing on:

- Breathing
- Mouthpiece Buzzing
- Tone
- Dynamics
- Articulation (Various Styles)
- Slurs and Flexibility
- Range – Facility and Consistency
- Sight Reading

Development of consistent and organized Practice:

- At least 2 hours per day
- Split into various sessions
- Goal-oriented
- Target weaknesses

Fundamental Method Books (Tenor & Bass):

- Arban – Complete Method for Trombone (Alessi/Bowman edition)
  - First Studies
  - Dotted Rhythms & Syncopation
  - Articulation & Style
  - Slur Studies
  - Major & Chromatic Scale Exercises
  - Intervals
  - Multiple Tonguing

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<sup>1</sup> JLB Routine --- also focusing on Remington, Schlossberg, Marsteller, Alessi, Vernon

- Edwards – Patterns & Snippets
- Edwards – Lip Slurs
- Kopprasch – 60 Studies, vol. 1 (bass trombone – order Fote edition)
  
- Mueller – Technical Studies, vol. 1
  - Exercises in All Keys – pp. 6-37
  - Exercises in Chords – Modulations
  - Comprehensive Exercises in Major Scales
  - Arpeggio Studies – Broken Chords
  - Chromatic Scale Exercises

Etude Books – Tenor Trombone:

- Bordogni – Complete Vocalises (Mulcahy edition)
- Blazhevich – Clef Studies (if not familiar with clefs, order Edwards – Intro to Tenor & Alto Clef)
- Tyrell – 40 Progressive Studies (or Voxman – Selected Studies)

Etude Books – Bass Trombone:

- Bordogni – Complete Vocalises (Mulcahy edition)
- Blazhevich – Low Range Studies
- Tyrell – 40 Advanced Etudes (or Gillis – 60 Studies)

Scale, Arpeggio, & Patterns Requirements:

- Major – One Octave & Arpeggio
- 3 Forms of Minor – One Octave & Arpeggio
- Chromatic – Two Octaves
- Patterns & Snippets

Supplemental Material:

- LaFosse: School for Sight Reading – Books A & B
- Edwards: Melodies & Simply Singing
- Ostrander: F-attachment & the Bass Trombone
- Snidero: Easy Jazz Conception
- Aebersold: Volume 24
- Davis: Total Trombone
- Aharoni: New Method for the Modern Bass Trombone

Representative Tenor Solo Repertoire:

- Bach: For He That is Mighty
- Barat: Andante and Allegro
- Blazhevich: Concertpiece No. 5
- Croce-Spinelli: Solo de Concours
- Dubois: Cortege
- Galliard: Six Sonatas
- Guilmant: Morceau Symphonique
- Hasse: Suite
- Hindemith: Drei Leichte Stücke
- Nestico: Reflective Mood
- Pryor: Annie Laurie
- Rousseau: Piece Concertante
- Rimsky-Korsakov: Concerto
- Saint-Saens: Cavatine
- Sanders: Sonata
- Sandstrom: Sang till Lotta

Representative Bass Solo Repertoire:

- Apon: The Moose Suite
- Beethoven: Variations on Judas Maccabeus (tuba)
- Galliard: Six Sonatas
- Haddad: Suite for Tuba
- Hindemith: Drei Leichte Stücke
- Lebedev: Concert Allegro
- Lieb: Concertino Basso
- Liszt: Hosannah (with organ)
- McCarty: Sonata for Bass Trombone
- Semler Coltery: Barcarolle et Chanson Bachique
- Raph: Rock!
- Tcherepnin: Andante
- Vaughan-Williams: 6 Studies in English Folksong

## **SECOND YEAR:**

During the second year of study, select students will begin study of orchestral repertoire and audition preparation. Gateway preparation and exposure to a variety of solo repertoire will be a primary focus for the year. Artistic approach to solo and etude repertoire will be emphasized, and students should begin submitting tapes for solo competitions (if not already doing so).

### Fundamental Exercises:

- Continuation of Year 1 studies. Additional concepts by the following:
  - Peter Ellefson
  - Megumi Kanda
  - Steve Lange
  - Ralph Sauer
  - David Vining

### Methods & Etudes:

- Continuation of Year 1 studies. Supplemental Material to include:
  - LaFosse: School for Sight Reading – Book C
  - Blume: 36 Studies for Trombone with F-attachment
  - Edwards: Lip Slur Melodies & Simply Singing
  - Cimeria: 55 Phrasing Studies
  - Kopprasch: 60 Progressive Studies
  - Schantl: Melodic Articulation Studies
  - Snidero: Jazz Conception
  - Aebersold: How to Improvise
  - Aharoni: New Method for the Modern Bass Trombone
  - Davis: Total Trombone

### Scale Requirements (from memory):

- Major – Two Octaves
- 3 Forms of Minor – Two Octaves
- Major/Minor Arpeggios – Two Octaves
- Chromatic – Two Octaves (from any pitch)
- Edwards – Patterns & Snippets

### Tenor Orchestral Excerpts:

- Berlioz: Hungarian March
- Brahms: Symphony No. 1
- Mozart: Tuba Mirum from Requiem
- Rimsky-Korsakov: Russian Easter Overture
- Rossini: La Gazza Ladra
- Saint-Saens: Symphony No. 3 (Organ)
- Strauss: Till Eulenspiegel
- Wagner: Tannhauser
- Wagner: Ride of the Valkyries

### Bass Orchestral Excerpts:

- Berlioz: Hungarian March
- Brahms: Symphony No. 1
- Haydn: The Creation
- Rossini: La Gazza Ladra
- Schumann: Symphony No. 3
- Strauss: Till Eulenspiegel
- Wagner: Ride of the Valkyries
- Wagner: Tannhauser

### Representative Tenor Solo Repertoire:

- Bernstein: Elegy for Mippy II (unaccompanied)
- Calvache: Ethereal
- Cesare: Canzon La Hieronyma
- Davison: Sonata
- Defaye: A la Maniere de Bach & Stravinsky
- Edwards: Blue Wolf (unaccompanied)
- Ewazen: Sonata
- Gaubert: Morceau Symphonique
- Jacob: Concerto
- Jorgensen: Romance

### Representative Bass Solo Repertoire:

- Beamish: Variations for Bass Trombone
- Bozza: Allegro et Finale (tuba)
- Capuzzi: Andante & Rondo (tuba)
- Fetter: Variations on Dona Nobis Pacem (unacc.)
- Frescobaldi: Canzoni, vols. 1 and 2
- Handel/Yeo: Sonata in F Major
- Hartley: Arioso
- Jacob: Cameos
- Lassen: Two Fantasy Pieces

- Marcello: Six Sonatas
- Pryor: Thoughts of Love
- Rachmaninoff: Vocalise
- Serocki: Sonatine
- Simons: Atlantic Zephyrs
- Sulek: Sonata vox Gabrieli
- Telemann: Sonata in f-minor
- Lebedev: Concerto in One Movement
- Marcello: Six Sonatas
- Raum: Turning Point
- Ritter-George: Concerto
- Sachse: Concerto in F
- Stevens: Sonatina
- Still: Romance

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### **THIRD YEAR:**

Continued emphasis on repertoire (all styles and settings)<sup>2</sup> will highlight the third year of study. In addition to recital and competition preparation, the groundwork for post-graduate plans will be discussed at this point. Outlining a five-year plan for artistic and employment goals will guide the student's remaining time in the studio.<sup>3</sup>

#### Fundamental Exercises:

- Continuation of Year 2 studies. Additional concepts by the following:
  - Joseph Alessi
  - George Curran
  - Brian Hecht
  - Nathan Zgonc
  - Charlie Vernon

#### Methods & Etudes:

- Continuation of Year 2 studies. Supplemental Material to include:
  - LaFosse: School for Sight Reading – Book D
  - Bach: Six Cello Suites
  - Bitsch: 15 Rhythmic Etudes
  - Edwards: Lip Slurs
  - Maenz: 20 Studies for Bass Trombone
  - Pederson: Intermediate Etudes
  - Snedecor: Lyric Etudes & Low Etudes
  - Alto Trombone Studies – Parow; Maxted; etc.

#### Scale Requirements (from memory):

- Major Scales in 3rds
- Major/Minor Arpeggios – Two Octaves
- Modes: Dorian/Mixolydian
- Edwards – Patterns & Snippets

#### Tenor Orchestral Excerpts

- Bartok: Concerto for Orchestra
- Berlioz: Romeo and Juliet
- Brahms: Symphony No. 2 & 4
- Hindemith: Symphonic Metamorphosis
- Mahler: Symphony No. 3
- Ravel: Bolero
- Rossini: William Tell
- Strauss: Ein Heldenleben
- Stravinsky: Firebird
- Tchaikovsky: Symphony 4-6
- Wagner: Lohengrin

#### Bass Orchestral Excerpts:

- Bartok: Concerto for Orchestra
- Brahms: Symphony No. 2 & 4
- Franck: Symphony in D Minor
- Hindemith: Symphonic Metamorphosis
- Kodaly: Hary Janos
- Respighi: Pines of Rome
- Rossini: William Tell
- Strauss: Ein Heldenleben
- Tchaikovsky: Symphony 4-6
- Wagner: Lohengrin

#### Representative Tenor Solo Repertoire:

- Barfield: Red Sky

#### Representative Bass Solo Repertoire:

- Bolter: Sagittarius2
- Bozza: Prelude & Allegro

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<sup>2</sup> See Guidance for Solo Repertoire Selection

<sup>3</sup> See Degree Benchmarks & Professional Development

- Bernofsky: Two Latin Dances
- Bozza: Ballade
- Brahms: Lieder
- Calvache: Encuentros
- Casterede: Sonatine
- Corelli: Sonatas
- David: Concertino
- Defaye: A la Maniere de Brahms & Vivaldi
- Grondahl: Concerto
- Hindemith: Sonata
- Larsson: Concertino
- Lima: Sonatina para Trombone & Piano
- Martin: Ballade
- Raum: Romance
- Ropartz: Piece in E-flat minor
- Salzedo: Piece Concertante
- Stojowski: Fantasie
- Wagenseil: Concerto (alto)
- Wilborn: Concertino
- Candillari: Three Songs (unaccompanied)
- Casterede: Fantasie Concertante
- Defaye: Deux Danses for Bass Trombone
- Dossett: Trilogy
- Fetter: Bass Lines (unaccompanied)
- Filas: Romance Concertante
- Ewazen: Ballade
- Ewazen: Concerto
- Gotkovsky: Lied
- Hartley: Sonata Breve (unaccompanied)
- Koetsier: Allegro Maestoso
- Pirio: Sonata for Bass Trombone
- Spillman: Concerto
- Tomasi: Etre Ou Ne Pas Etre (tenor trio)
- Wilder: Sonata

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#### **FOURTH YEAR:**

The final year (or semester) of study will be a continuation of goals outlined in the previous year. For the performance major - recitals and competitions will serve as preparation for post-graduate auditions. For the education major – a wide scope of literature (both solo and etude) and conceptual discussion will ensure a secure foundation for future pedagogy.

#### Fundamental Exercises:

- Continuation of Year 3 studies.
  - Devising your own routine --- carefully addressing foundational concepts

#### Methods & Etudes:

- Continuation of Year 3 studies. Supplemental material to include:
  - LaFosse: School for Sight Reading – Book E
  - Bach: Six Cello Suites
  - Bozza: 13 Caprices
  - Edwards: Lip Slurs
  - Pederson: Advanced Etudes
  - Alto Trombone Studies – Parow; Maxted; etc.

#### Scale Requirements (from memory):

- Major/Minor Scales in 3rds – Two Octaves
- Modes: Phrygian/Lydian/Locrian
- Edwards – Patterns & Snippets

#### Tenor Orchestral Excerpts:

- Berlioz: Symphonie Fantastique
- Bartok: Miraculous Mandarin
- Bruckner: Symphony No. 4, 7, & 8
- Hindemith: Mathis der Maler
- Holst: The Planets
- Mahler: Symphony No. 2 & 5
- Mozart: Kyrie from Requiem
- Schumann: Symphony No. 3
- Sibelius: Symphony No. 7
- Strauss: Also Sprach Zarathustra
- Stravinsky: Pulcinella

#### Bass Orchestral Excerpts:

- Berlioz: Symphonie Fantastique
- Bartok: Miraculous Mandarin
- Bruckner: Symphonies 4, 7, & 8
- Delius: Coppelia
- Hindemith: Mathis der Maler
- Holst: The Planets
- Kodaly: Hary Janos
- Mahler: Symphonies 2 & 5
- Mussorgsky: Pictures at an Exhibition
- Prokofiev: Symphony No. 5
- Respighi: Fountains of Rome

- Verdi: La Forza del Destino
- Verdi: Nabucco

- Strauss: Also Sprach Zarathustra
- Strauss: Le Bourgeois Gentlehomme
- Wagner: Entrance of the Gods

#### Representative Tenor Solo Repertoire:

- Anonymous: Three Medieval Dances (alto)
- Albrechtsberger: Concerto (alto)
- Bach: Six Cello Suites (unaccompanied)
- Besozzi: Sonata in C Major
- Bourgeois: Concerto
- Crespo: Improvisation No.1 (unaccompanied)
- Defaye: A la Maniere de Debussy & Schuman
- Dutilleux: Choral, Cadenza and Fugue
- Filas: Sonata at the End of the Century
- Goldstein: Colloquy
- Hogberg: Subadobe (unaccompanied)
- Jorgensen: Suite
- Krol: Capriccio da Camera
- Loelliet: Sonatas (alto)
- Mahler: Lieder
- McMichael: Loss
- McTee: Solstice (Concerto)
- Mellits: Hunger (looping station)
- Mills: Red Dragonfly
- Persichetti: Parable XIII
- Piazzolla: Tangos, etc.
- Plog: 3 Miniatures
- Premru: Concertino (wind quartet)
- Pryor: Blue Bells of Scotland & Fantastic Polka
- Rabe: Basta! (unaccompanied)
- Raum: Three Jazz Moods
- Rota: Concerto
- Stekke: Variations
- Stephenson: Loop d Loops (looping station)
- Telemann: Flute Fantasies (unaccompanied)
- Tomasi: Concerto

#### Representative Bass Solo Repertoire:

- Bozza: New Orleans
- Brubeck: Stereograms
- Candillari: Extremely Close
- David: Three Imaginary Landscapes (Sonata)
- Frank: Variations on Barnacle Bill the Sailor
- Hidas: Meditation (unacc.)
- Langford: Proclamation
- Lantier: Introduction, Romance, and Allegro
- McComas: Quick Trip with Lots of Baggage (media)
- McComas: American Muscle (media)
- Meza: Retratos for Bass Trombone & Piano
- Naulais: Etoile des Profondeurs
- Nelhybel: Concerto
- Pilss: Concerto
- Plog: Statements (unaccompanied)
- Raum: Concerto
- Rueff: Concertstück
- Spillman: Two Songs
- Verhelst: On Your Own Now (unaccompanied)
- Villette: Fantasie Concertante
- White: Tetra Ergon
- York: Four Paintings by Grant Wood

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#### **GRADUATE STUDY:**

The focus for Graduate Study will largely depend on the career goals of each student. Regardless of discipline, students are expected to be completely self-motivated by this point, and should constantly have several projects on hand (auditions, recitals, competitions, etc.). This is also a time to identify gaps in pedagogical knowledge or fundamental deficiencies. Portions of each lesson will be spent addressing these issues, as well as formulating practice strategies.

We will also cover the entrepreneurial aspects of the music industry. Students will create a web presence, studio quality recording, dynamic resume, and will endeavor to be involved in the trombone community. In addition, we will complete a survey of study and solo materials from elementary to graduate level.

#### Possible Methods:

- Bitsch: 15 Rhythmic Etudes
- Boutry: 12 Etudes de Haut Perfectionnement
- Bozza: 13 Caprices
- Charlier: 32 Transcendental Etudes (trumpet)
- Maxted: 20 Studies
- Sauer: Orchestral Studies

For the most part – audition lists will guide orchestral study. Below are several pieces that may not frequently appear on auditions, but warrant close attention.

#### Tenor Orchestral Excerpts:

- Berg: Three Pieces & Wozzeck
- Beethoven: Missa Solemnis
- Beethoven: Symphony 5-6 & 9
- Hindemith: Konzertmusik
- Janacek: Sinfonietta
- Mahler: Symphony No. 6
- Ravel: L'Enfant et les Sortilèges
- Ravel: Daphnis and Chloe
- Revueltas: Sensemaya
- Schubert: Symphony No. 9
- Stravinsky: Petrouchka
- Tchaikovsky: Francesca da Rimini

#### Bass Orchestral Excerpts:

- Berg: Wozzeck & Violin Concerto
- Bruckner: Symphony No. 9
- Hindemith: Konzertmusik
- Mahler: Symphonies No. 6 & 7
- Schubert: Symphonies No. 8 & 9
- Tchaikovsky: Francesca da Rimini

#### Representative Tenor Solo Repertoire:

- Albinoni: Concerto in d minor (alto)]
- Baker: Concertpiece for Trombone & Strings
- Barber: Cello Sonata
- Barfield: Meditations of Sound & Light
- Berio: Sequenza No. 5 (unaccompanied)
- Bernofsky: The Devil's Dermish
- Biedenbender: Radiant Spheres
- Brahms: Cello Sonatas
- Colgrass: Mystic with a Credit Card (tanpura)
- Creston: Fantasy
- Defaye: Deux Danses
- Hailstork: John Henry's Big
- Jacob TV: I Was Like Wow! (media)
- Kulesha: Sonata
- Lynn: Doolallynastics (unaccompanied)
- Maier: Slipstream (loop station)
- Mellits: Chemical Reaction (looping station)
- Muthspiel: Is my Shoe still Blue? (unaccompa)
- Mills: Golden
- Peaslee: Arrows of Time
- Plog: Four Themes on Paintings of Goya
- Rachmaninoff: Cello Sonata
- Rouse: Concerto
- Rush: Rebellion
- Schumann: Romances & Fantasy Pieces
- Schnyder: Trombone Sonata
- Sparke: Concerto
- Stockhausen: Poe Songs (unaccompanied)
- Vivaldi: Cello Sonatas
- Walker: Concerto

#### Representative Bass Solo Repertoire:

- Bach: Sonatas and Partitas (unacc.)
  - Adler: Canto II
  - Biedenbender: Liquid Architecture
  - Bourgeois: Bass Trombone Concerto
  - Brubeck: Concerto
  - Gillingham: Sonata
  - Gillingham: Vital Signs of Planet Earth
  - Gregson: Concerto for Tuba
  - Hyldegaard: Concerto Borealis
  - Mills: Catharsis (Sonata)
  - Moren: Psychedelia
  - Schnyder: Concerto subZERO, Sonata, etc.
  - Stephenson: Sonata Rhapsody "The Arch"
  - Stevens: Kleinhammer Sonata
  - Vaughan-Williams: Concerto for Tuba
  - Williams: Concerto for Tuba
  - Zwillich: Concerto
-

## **GUIDANCE WITH SOLO REPERTOIRE SELECTION:**

With regards to the solo repertoire you will perform for juries and recitals, my priority is that you have a breadth of style and setting. I want to be sure there is a balance of taking care to learn some of the cornerstones of our repertoire, while making room for new literature that also deserves your attention.

Here are a few guidelines that I want to insist upon, to be certain you're covering as much ground as possible in our time together:

- Include a wide span of time (ex: Renaissance through 21<sup>st</sup> Century works)
- Include a diverse range of composers (in terms of culture, race, and gender)
- Include a variety of settings (ex. with piano, unaccompanied, mixed chamber, with media)
- Include a balance of original works and those borrowed from other repertoires

Furthermore, here are some requirements (by degree) to ensure breadth of experience. Students must find repertoire that meets each of these descriptors:

### **BME Degree/Jury Recital Requirements:**

- Unaccompanied Repertoire (or piece with media)
- Pre-Romantic Era Repertoire (including Renaissance, Baroque, Classical, etc.)
- Paris Conservatory Test Pieces (or single movement equivalent)
- Original Cornerstone work: Concerti or Sonatas (or equivalent)
- Borrowed Music (vocal, wind, or string)
- Cross-Section of Representation (gender, cultural heritage, and musical traditions)
- Chamber Music (homogeneous or mixed)

### **BM Degree/Jury Recital Requirements:**

- Same as BME (above)
- Doubling (alto, tenor, or bass) – BM Performance
- Composing and/or Arranging a new piece (solo, chamber, or choir) – BM Composition
- Commissioning a new piece (solo or chamber) – BM Performance
- Competition Repertoire (ITF, ATW, etc.) – BM Performance
- Orchestral Audition List – for one jury

### **MM Degree/Jury Recital Requirements:**

- Same as BM (above)
- Chamber Focused Recital (variety of settings)
- MTNA Young Artist Competition
- Orchestral Audition List – for one jury

### **DMA Degree/Jury Recital Requirements:**

- Same as BM & MM
- Doubled Recital – Highlighting Repertoire that is Pedagogically Beneficial
- Program a mini recital tour (whether an actual tour or outreach runouts)

I am happy to help guide you through your choices, including highlighting repertoire that meets these expectations. Also, guided listening can be incredibly helpful in game-planning the repertoire you intend to cover.

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## DEGREE BENCHMARKS & PROFESSIONAL DEVELOPMENT:

Simply put, there just aren't enough hours in the day (or degree) to cover all of the meaningful experiences that students need to step into their profession with confidence. Finding opportunities to put the theory into practice will go a long way towards increasing your adaptability and conversational knowledge of your profession. Here are just a few ideas for your consideration. Nothing is mandated, but I strongly encourage you to try and tackle as much as you can in your degree emphasis...while focusing on quality over quantity.

### MUSIC EDUCATION:

#### MODULE I: INSTRUCTIONAL OPPORTUNITIES:

##### Summer Band Camp Instruction

- Base Experience:
    - Low Brass Sectionals
    - Marching Fundamentals
    - Helping Set Drill
  - Advanced Experience:
    - Assisting with Design Drill
      - Gain experience with drill writing software and design concepts
    - Arrange "Stands Ditties" for Trombone Section
      - 2-4 parts
      - Easily memorized
    - Discuss possibly stepping in as Brass Tech for the season
      - Offer for free (one visit per week) – for experience
      - Could result in additional compensation
  - General Advice:
    - Keep relationship with Program by visiting Band at games & exhibitions
    - Try and roll this instructional work into All-State classes & Lessons
- 

##### All-State masterclasses --- Middle School & High School

- Base Experience:
    - Live classes – HS & MS Levels
    - Scale & Etude Preparation
    - Audition Advice
  - Advanced Experience:
    - Virtual Classes
    - Demonstration Videos with "How to Practice" component
      - Practical experience working Audio/Video
      - Recording and editing
  - General Advice:
    - Offer follow up lessons or group sessions in the days before auditions
    - Check in with students and directors to follow up on or after audition day
- 

##### Private Lessons ----- Personal Studio

- Base Experience:
  - Recruitment
  - Weekly Teaching Experience
  - Goal/Lesson Planning
  - Fundamental vs. Performance Goals
- Advanced Experience:
  - Develop studio Trombone Choir or Chamber Music
  - Studio Recitals
  - Masterclasses (Sectionals, Guests, etc.)
- General Advice:
  - Ideally establish ties with 1-2 programs to build something (start local & your alma mater)
  - Offer free sectional or class to "bait the hook"
  - Keep your rates low --- consider this an internship
  - Consult with directors about possibly teaching lessons after school one day per week

## MODULE II: PROFESSIONAL DEVELOPMENT:

### Music Festivals & Workshops

- Trombone Focused ---- Personal Growth & Depth of Knowledge
    - Southeast Trombone Symposium
    - Georgia Trombone Summit
    - The Complete Trombonist Workshop
    - International Trombone Festival
    - American Trombone Workshop
  - Music Education Conferences:
    - GMEA Workshop – Athens, GA
    - TMEA Conference – San Antonio, TX
    - Midwest Band & Orchestra Clinic – Chicago, IL
  - General Advice:
    - Opportunity to improve personal musicianship, knowledge, and experience
    - Building professional network
    - Explore avenues of professional interest
    - Tapping into the “larger world”
  - Orchestral, Chamber, & Jazz
    - Sewanee Summer Music Festival
    - Eastern Music Festival
    - Brevard Music Center
    - Mendez Brass Institute
    - Disney Band
    - Mancini Institute
    - Blue Lake Fine Arts Camp
      - Instructional Opportunities
- 

### Conducting/Coaching & Arranging Charts for Trombone Quartet/Choir

- Opportunity to develop rehearsal technique
  - Controlled “real world” scenario of leading an ensemble rehearsal
  - Develop skill of selecting repertoire based on the composition of your ensemble
  - Arranging: Get more practical experience with Notation Software
    - Finale & Sibelius ---- UGA Computer Lab
    - MuseScore ---- not ideal but Free
    - Keep it between 4-8 parts
    - Possible opportunity for Publishing
  - General Advice:
    - Video record your rehearsals and watch back to have a better sense of what works
    - Arranging: Start simple
      - Choral or String works
    - Be mindful of Pop/Rock transcriptions:
      - Tend to be strophic
      - Relies on Text for variation --- music is repetitive
- 

### Develop and Notate Warmup/Daily Routine

- Lead studio through your routine
  - Clarifies your thoughts on fundamental concepts
  - Active vs. Passive involvement in your development
  - Allows you to develop Creative Solutions for Fundamental problems
- 

### Jazz Band/Combo and Improvisation

- Focus on building knowledge of Repertoire & Style for teaching
- Learning basics of how to teach Improvisation
- Learning flow and format of Jazz Band rehearsal
- Broaden understanding of stylistic trademarks of the various subsets of Jazz & Popular Music

## MUSIC PERFORMANCE:

### MODULE I: MUSICAL DEVELOPMENT & ACHIEVEMENT:

#### Music Festivals & Workshops

- Trombone Focused ---- Personal Growth & Depth of Knowledge
    - Southeast Trombone Symposium
    - Georgia Trombone Summit
    - The Complete Trombonist Workshop
    - International Trombone Festival
    - American Trombone Workshop
  - Orchestral, Chamber, & Jazz
    - Introductory Level:
      - Sewanee Summer Music Festival
      - Eastern Music Festival
      - Brevard Music Center
      - Mendez Brass Institute
  - General Advice:
    - Focus on individual musical growth --- learning from a variety of sources
    - Wealth of chamber and orchestral experience --- covering repertoire
    - Building professional network
    - Tapping into the “larger world”
- 

#### Solo and Chamber Competitions

- Base Experience:
    - UGA Concerto Competition
    - International Trombone Association
      - Solo & Orchestral Categories
      - Judges Feedback -- prominent adjudicators
      - Age Limit – 25 years old
    - American Trombone Workshop
      - 3 Divisions
      - Upper division is open to all ages
      - Final Round Livestreamed -- wide audience
  - Advanced Experience:
    - MTNA Young Artist Solo Competition
      - 3 Rounds --- State, Regional, & National
      - Full Recital (up to 45 minutes)
      - Stylistic Variety is Required
    - Fischhoff Chamber Music Competition
      - Brass Quintet, Trombone Quartet, or Mixed
      - Recorded First Round ---- 30-minute program
      - Prestigious Judging Panel
- 

#### Professional Auditions:

- Professional Auditions:
  - Regional Orchestras & Military Fleet Bands
    - Develop your Performance Resume & Cover Email
    - Typically include shorter lists --- more manageable
    - Experience the Audition Process ---- gauge your response
    - Establish a successful and detailed preparation process
      - Practice calendar & daily schedule
      - Daily recording and assessment
      - Play for others (all instruments) --- be sure these are opinions you'll respect
      - Mock rounds --- dice game (or another random generator)

MODULE II: PROFESSIONAL DEVELOPMENT & HARD SKILLS:

- Jazz Band/Combo and Improvisation
    - Base Experience:
      - Focus on building knowledge of Repertoire & Style
        - Fluency in various stylistic differences for various subsets of Jazz & Popular Music
        - How this influences tone color, interpretation of articulation/rhythm, harmonic language
          - Dixieland (New Orleans Jazz)
          - Swing
          - Blues
          - Bop
          - Funk
          - Latin
          - Fusion
      - Play various chairs in a Big Band, gaining experience in the roles of each player
      - Expand listening to include some of the great Big Bands ---- including today's groups
    - Advanced Experience:
      - Combo work ---- to work on improvisation and "chamber" conversation
        - Memorize the heads for 10-20 jazz standards
        - Transcription of soloists
        - Broaden knowledge of improvisational style for some of the great Jazz trombonists
- 
- Chamber Music
  - Trombone Quartet:
    - Develop ability to blend/balance
    - Homogeneous Instrumentation
    - Work with no conductor – group pulse
    - Develop "horizontal ears" and learn the piece
  - Brass Quintet:
    - Responsibility – only tenor voice
    - Understand the role (esp. w/tuba)
    - High degree of virtuosity
    - Amazing repertoire
- 
- General Advice:
  - Promotes individual musicianship
  - Builds personal confidence
  - Requires greater understanding of the score
  - Helps develop inter-personal skills and diplomacy
  - Develop stronger rehearsal technique
- 
- Elective Classes:
  - Audio/Video Recording & Editing
    - Hardware:
      - Best value | Pros & Cons
        - Microphones: USB vs. XLR
        - Audio Interface
        - Video Recorders
    - Also consider an internship with Paul Griffith in the HHSOM
      - Learn recording techniques that you can use to capture your best playing
        - Mic & Camera Placement & Levels
        - Various types of recording scenarios
        - Editing Tips
      - Considering the amount of time spent improving your playing, be sure to spend almost as much making sure that you're capable of capturing that quality in a recording.
  - Software:
    - Freeware: Audacity
    - Installed: iMovie (Mac) | Movie Maker (PC)
    - Adobe: Audition (Audio) | Premiere (Video)
- Personal Finance & Intro to Business & Marketing
  - Develop an understanding of how to manage finances as a professional musician
  - Strategies for budgeting, saving, and growing personal wealth
  - Understanding taxes for Private Contractors
  - Thinking of yourself as a business --- learning how to break through and build your brand
    - Remember to put the music first so that you are "as advertised."

### MODULE III : INSTRUCTIONAL OPPORTUNITIES:

#### All-State masterclasses --- Middle School & High School

- Base Experience:
    - Live classes – HS & MS Levels
    - Scale & Etude Preparation
    - Audition Advice
  - General Advice:
    - Offer follow up lessons or group sessions in the days before auditions
    - Check in with students and directors to follow up on or after audition day
- 

#### Private Lessons ----- Personal Studio

- Base Experience:
    - Recruitment
    - Weekly Teaching Experience
    - Goal/Lesson Planning
    - Fundamental vs. Performance G
  - Advanced Experience:
    - Virtual Classes
    - Demonstration Videos with “How to Practice” component
      - Practical experience working Audio/Video
  - General Advice:
    - Ideally establish ties with 1-2 programs to build something (start local & your alma mater)
    - Offer free sectional or class to “bait the hook”
    - Keep your rates low --- consider this an internship
    - Virtual Private Studio with Monthly Subscription: Lessons & Classes
    - Consult with directors about possibly teaching lessons after school one day per week
- 

#### Develop and Notate Warmup/Daily Routine

- Lead studio through your routine
  - Clarifies your thoughts on fundamental concepts
  - Active vs. Passive involvement in your development
  - Allows you to develop Creative Solutions for Fundamentals
  - Running a group warmup is a useful skill ---- g
  - Offer to instruct fundamentals sessions with a
  - Advanced Experience:
    - Develop studio Trombone Choir or Chamber Music
    - Studio Recitals
    - Masterclasses (Sectionals, Guests, etc.)
- 

#### Conducting/Coaching & Arranging Charts for Trombone Quartet/Choir

- Opportunity to develop rehearsal technique
- Controlled “real world” scenario of leading an ensemble rehearsal
- Develop skill of selecting repertoire based on the composition of your ensemble
- Arranging: Get more practical experience with Notation Software
  - Finale & Sibelius ---- UGA Computer Lab
  - MuseScore ---- not ideal but Free
  - Keep it between 4-8 parts
  - Possible opportunity for Publishing
- General Advice:
  - Video record your rehearsals and watch back to have a better sense of what works
  - Arranging: Start simple
    - Choral or String works
  - Be mindful of Pop/Rock transcriptions:
    - Tend to be strophic
    - Relies on Text for variation --- music is repetitive

## GRADUATE (MM & DMA):

### MODULE III: ESTABLISHING PROFESSIONAL BONAFIDES

- Professional Auditions:
  - National Orchestral & D.C. Military Band Auditions
    - Likely to involve a taped pre-screening
    - Refine your preparation process & audition strategy
      - Basic goal: Advance in at least 1 out of every 3 auditions
      - If that isn't happening, your process and product need refining
    - Join AFM for monthly audition announcements
    - Postings: AFM, Last Row, Musical Chairs, and Organization Sites
    - See UGA Orchestral Study Packet for more thoughts on the Audition Process
    - Performance & Audition/Sports Psychology
      - Afremow: The Champion's Mind
      - Coyle: The Talent Code | The Little Book of Talent
      - Gallway: The Inner Game of Tennis
      - Greene: Audition Success | Performance Success | Fight Your Fear & Win
      - Hyams: Zen in the Martial Arts
      - Selk: 10-Minute Toughness

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- Web Presence
  - Develop and maintain professional website
  - Upload performance videos and package your teaching materials
  - Develop "How To" video series --- intended for MS/HS audience
  - Is there a niche that you can fill which intersects with your interests?
  - YouTube Channel with polished recordings and instructional material

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- Conducting/Coaching & Arranging Charts for Trombone Quartet/Choir
  - Opportunity to develop rehearsal technique
  - Plan semester and run group from first rehearsal up to performances
  - Expand knowledge of repertoire --- listening, observing past programs, exploration of what's published
- Arranging: Get more practical experience with Notation Software
  - Expand your skills to 8-12 part repertoire
  - Choral & Orchestral transcriptions
  - Potentially original music, if interested

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- Publishing & Commissioning
  - ITA Journal:
    - Audio Reviews
    - Literature Reviews
  - Articles based on your research interests
  
  - Choir/Quartet Arrangements (Cherry Classics; Warwick; Potenza)
  - Method Books and Warmup/Fundamental Concepts
  
  - Commissioning Consortiums
    - Help expand repertoire for Solo & Chamber settings
    - Consider leading a consortium – with defined purpose of commission (ex. Intermediate Quartet Repertoire)

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- College Teaching Position --- Application Materials
  - Cover Letter
    - Well crafted
    - Identifies "why this job"
    - Avoids repeating CV
    - One page
  - Curriculum Vita
    - Education/Current Jobs
    - Teaching & Performing
    - References
    - Consistent Format – Easy to Read
  - Supplemental Material
    - Teaching Demo Video
    - Packaged Pedagogy
    - Links for Recordings
    - Website for Analytics