

STUDIO HANDBOOK

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REQUIRED AND RECOMMENDED MATERIALS

The following are required of or recommended to all students in the studio. Specific products listed are my personal suggestions and highly recommended. Materials can be found on Hickeys, at your local music store, or on Amazon.

Required

1. An instrument and mouthpiece in good working order
2. A lesson binder with your daily routine, core exercises, solo(s), and notebook paper
3. Legal copies of all assigned music
4. A metronome and tuner
 - a. *Tonal Energy* works well for both and produces drones
 - b. Tuners: Peterson *Stroboclip*, iStroboSoft
 - c. Metronomes: Boss *Dr. Beat*, Korg TM-50
5. Cleaning and maintenance supplies for your instrument
 - a. Trombones: Yamaha Slide Oil
 - b. Rotors: Hetman Rotor and Bearing/Linkage Oil
 - c. Pistons: La Tromba T2 Valve Oil
 - d. Tuning Slides: Hetman Tuning Slide Oil
6. A high-quality recording device
 - a. For your phone: Zoom IQ6/IQ7, Shure MV88
 - b. Stand-alone units: Zoom or Tascam, Audio interfaces
 - c. Other microphones: Audio-Technica AT2005USB, Blue Yeti, Shure SM57
7. Mutes (trombones)
 - a. Straight: Jo-ral, Dennis Wick
 - b. Cup: Humes and Berg, Jo-ral
8. Online accounts
 - a. A Dropbox account; we will share a folder in which I will upload your lesson recordings
 - b. A way to listen to listening assignments (Spotify, Apple Music, etc.)

Recommended for all students

1. A mouthpiece rim: available from Griego
2. A *Soundbrenner*: a tactile, wearable metronome
3. Books
 - a. *The A to Z of Foreign Musical Terms: From Adagio to Zierlich a Dictionary for Performers and Students* by Christine Ammer
 - b. Orchestral excerpts: *The One Hundred* by Kanda (tenor trombone), Yeo (bass trombone), or Jacobs (tuba); Cherry Classics Music Low Brass Orchestra Collection
 - c. Band excerpts: *Euphonium Excerpts* by Payne
4. Mutes
 - a. Practice mute: The *Sshhmute* and *Silent Brass* are my favorites
 - b. Harmon: Windy City (recommended for performance majors)
 - c. Bucket: Eazy bucket, Jo-ral
5. A portable speaker and/or headphones for listening to drones and your recordings

ATTENDANCE AND EXPECTATIONS

Student Expectations

Students are expected to be professional, courteous, and punctual. You are expected to take ownership of your own education and practice consistently. Your teacher can only guide you through the learning process. Students should practice at least two hours a day, six days a week. Students are expected to attend all brass-area student recitals, faculty recitals, and guest artist recitals and/or masterclasses.

Regarding communication, be sure I have your email address and cell-phone number. You are expected to check your email regularly. You may communicate with me via text message for informal questions and time-sensitive situations, but for anything else please communicate with me via email.

Attendance

With the exception of illness or emergencies, students must notify the instructor **48 hours** in advance if they are unable to attend a lesson. For illnesses and emergencies, try to notify the instructor at least 12 hours in advance, if possible. The most effective way to reach the instructor is e-mail. Missing a lesson without notifying the instructor will result in a zero for that week's lesson. In cases where the instructor must miss, the student will be notified ahead of time.

When lessons need to be missed for legitimate reasons, a make-up lesson will be scheduled at a time that works for both the student and instructor. In rare scenarios where no time or location can be decided upon, a skype lesson will be necessary. Students should be prepared for online lessons well in advance in case such a situation arises.

GRADING

Grade Weighting

Lessons	60%
Scale Exam	20%
Jury	20%

Lessons

The student's final lessons grade will be a sum of all individual lesson grades. Students will receive a grade for each of their lessons on the following scale:

- 4: Outstanding preparation and progress on assigned materials
- 3: Good preparation and progress on assigned materials
- 2: Fair preparation and progress on assigned materials
- 1: Poor preparation and progress on assigned materials
- 0: Unexcused absence or dismissal from lesson for very poor or no preparation

"Assigned materials" may include solos, etudes, routines, core exercises, reading assignments, listening assignments, or other such assignments.

Scale Exam

Scale exams will take place at the end of the semester and will reflect the requirements listed on the next page. Students will be given five "tasks" on their scale exam, chosen from simple scales, modal scales, Clarke studies, or transposing melodies. Each task will be worth up to four points, using the grading scale above. These requirements will be discussed well in advance before the exam.

Jury

The student's jury will take place at the end of the semester. Requirements will be discussed each semester, but in general students will be expected to prepare a solo with accompaniment. Students may also be expected to prepare one or more etudes or smaller solo works. The grade will be an average of all grades given by jurors.

Performance Attendance

Students will be required to attend all designated studio events, including, but not limited to, studio classes, guest artist recitals, masterclasses, and brass-area recitals. Students are also required to perform in recital class at least once per semester. Any missed performances or recitals will result in a reduction of the student's overall grade.

A missed jury results in an F for the semester. Missing a recital performance for the semester will result in a reduction of two total letter grades. Each studio class absence after the second absence will result in a minus added to the student's grade. Each unexcused absence for a studio event will result in a minus added to the student's grade.

COURSE OF STUDY

The guidelines outlined below serve as a sequenced outline of etudes, solo repertoire, and general requirements for collegiate low brass students. An individualized course of study is crucial for every student. This course of study is representative of a typical student at each level rather than a comprehensive list or rigid requirements.

GENERAL REQUIREMENTS

The following are general requirements for all students.

1. A daily routine, set of studies, and solo(s) appropriate for the student's level, semesterly
2. A set of core exercises required of all studio members (page 15 of this handbook)
3. Listening assignments, to be assigned in studio class
4. Clef reading:
 - a. All trombonists should be proficient in tenor clef by the end of their first year; tenor trombonists should also be proficient in alto clef by the end of their second year
 - b. Euphonium players should be proficient in Bb treble clef by the end of their first year; Tuba players should be able to read treble clef
5. Tenor trombone performance majors should begin studying alto trombone as early as their junior year and are should know fundamentals of the instrument before they graduate
6. Orchestral/Band excerpts will be introduced by the student's junior year

SCALE REQUIREMENTS

Musical coherency and fluency require an in-depth knowledge of scales and keys. The requirements below reflect an emphasis on having students learn to play in and navigate within keys rather than simply learning scales.

	First Semester	Second Semester
Freshman	Two-octave major scales	Two-octave major/natural minor scales
Sophomore	Two-octave major/minor scales	Two-octave major/minor scales, one major melody played in any key
Junior	Two-octave major/minor scales, two major melodies to be played in any key	All major and minor scales, three major melodies to be played in any key
Senior	Two-octave major/minor scales, three major melodies and one minor melody to be played in any key	Three major melodies and two minor melodies to be played in any key

METHODS AND ETUDES

Etudes bridge the gap from practice to performance and allow students to focus on specific “links,” including, but not limited to, turning technical drills into music, reading clefs, practicing symphonic style, phrasing, fostering versatility, and other such skills. The following list represents studies that students will likely encounter during their studies rather than rigid requirements; an asterisk indicates that a particular study is used in all subsequent levels.

General methods

Arban (ed. Bowman/Alessi)
Arban (ed. Young/Jacobs)
Edwards
Vernon

Complete Method for Trombone/Euphonium
Complete Method for Tuba
Lip Slurs, Tenor/Bass Trombone Craft
The Singing Trombone

Rudimentary studies

Edwards
Fink
Voxman/Gower

Simply Singing for Winds
Studies in Legato
Rubank Advanced Method

Tenor Trombone Studies

Freshman/Sophomore

Bordogni/Mulcahy
Edwards
Tyrrell
Kopprasch

*Complete Vocalises**
Introductory Studies in Tenor and Alto Clef
40 Progressive Studies
*60 Selected Studies**

Junior/Senior

Bitsch
Blazhevich
Maxted
Tyrrell

*15 Rhythmic Etudes**
*School for Trombone in Clefs**
20 Studies
Advanced Studies for Bb Bass

Graduate

Boutry
Bozza
Kahila

12 Etudes
13 Etudes Caprices
Advanced Studies in Alto and Tenor Clef

Bass Trombone Studies

Freshman/Sophomore

Blazhevich
Bordogni/Mulcahy
Edwards
Gillis
Kopprasch

*70 Studies for Tuba**
*Complete Vocalises**
Introductory Studies in Tenor and Alto Clef
70 Progressive Studies
*60 Etudes, op. 5 and/or op. 6**

Junior/Senior

Bitsch
Maenz
Snedecor

*14 Rhythmic Etudes**
*20 Studies**
*Low Etudes for Tuba**

Graduate

Boutry
Brubeck
Kahila

12 Etudes (Bass)
Stereograms
Semester of Studies

Euphonium Studies**Freshman/Sophomore**

Bordogni/Mulcahy
Clarke
Fink
Kopprasch
Mead
Voxman

*Complete Vocalises**
*Technical Studies**
Introducing the Tenor Clef
*60 Studies**
*New Concert Studies**
Selected Studies

Junior/Senior/Graduate

Bitsch
Bousquet
Bozza
Charlier
Mead
Payne

15 Rhythmic Etudes
*36 Celebrated Studies**
13 Etudes Caprices
*32 Etudes de Perfectionneme**
*Advanced Concert Studies**
Euphonium Excerpts

Tuba Studies**Freshman/Sophomore**

Blazhevich
Bordogni/Jacobs
Cimera
Grigoriev
Kopprasch
Tyrrell

*70 Studies for Tuba**
*Complete Vocalises**
*73 Studies**
*50 Etudes**
*60 Studies**
Advanced Studies for Bb Bass

Junior/Senior/Graduate

Bach/Bixby/Bobo
Bousquet
Gallay
Gallay
Snedecor

*Bach for the Tuba**
36 Celebrated Studies
40 Preludes
30 Etudes
*Low Etudes for Tuba**

SOLO REPERTOIRE

Below are general recommendations for each level, though many other options exist. Students are encouraged to stay informed about what other trombonists are learning and performing. Solos denoted with an asterisk are “standard” repertoire, recommended to be studied by everybody.

Tenor Trombone

Freshman

Barat	<i>Andante et Allegro*</i>
De la Nux	<i>Concert Piece</i>
Guilmant	<i>Morceau Symphonique*</i>
Marcello	<i>Cello Sonatas</i>
Rimsky-Korsakov	<i>Concerto*</i>
Saint-Saens	<i>Cavatine*</i>

Sophomore

David	<i>Concertino*</i>
Jorgenson	<i>Romance</i>
Larsson	<i>Concertino</i>
Pergolesi	<i>Sinfonia*</i>
Pryor	<i>Blue Bells of Scotland*, Thoughts of Love</i>
Vaughan-Williams	<i>Six-Studies in English Folk Song Suite</i>
Weber	<i>Romance</i>

Junior

Bozza	<i>Ballade</i>
Grondahl	<i>Concerto*</i>
Serocki	<i>Sonatina</i>
Sulek	<i>Sonata Vox Gabrieli*</i>
Telemann	<i>Sonata in F</i>
Wagenseil	<i>Concerto (alto)*</i>

Senior/Graduate

Albrechtsberger	<i>Concerto (alto)*</i>
Appermont	<i>Colors</i>
Arnold	<i>Fantasy</i>
Bach	<i>Cello Suites</i>
Bourgeois	<i>Concerto</i>
Crespo	<i>Improvisation no. 1 for solo trombone</i>
Creston	<i>Fantasy</i>
Ewazen	<i>Sonata</i>
Hyldgaard	<i>Concerto Borealis</i>
JacobTV	<i>I Was Like WOW!</i>
Martin	<i>Ballade*</i>
Ropartz	<i>Piece in Eb</i>
Tomasi	<i>Concerto*</i>

Bass Trombone

Freshman

Hindemith
Jacob
Lieb
Marcello
Tcherepnin

*Drei Leichte Stücke**
Cameos
Concertino Basso
Cello Sonatas
Andante

Sophomore

Bolter
Brahms
Hidas
Larsson
McCarty
Uber
Vaughan-Williams

Sagittarius2
Four Serious Songs
Meditation
*Concertino**
*Sonata**
Skylines
Six-Studies in English Folk Song Suite

Junior

Bozza
Casterede
Defaye
Hartley
Hidas
Koetsier
Lebedev
Sachse
White

*New Orleans**
Fantasie Concertante
Deux Danses
Sonata Breve
Rhapsody
*Allegro Maestoso**
Concerto no. 1, Concerto Allegro**
*Concerto**
Tetra Ergon

Senior/Graduate

Bach
Bourgeois
Brubeck
Casterede
Ewazen
Franck
Gillingham
Hyltdgaard
Ritter-George
Schnyder
Spillman
Szollosy
Tomasi
Vaughan-Williams
Verhelst
Wilder
Williams

Cello Suites
Concerto
Concerto, Prague Concerto*
Sonatine for Tuba
Concerto, Rhapsody, Concertino
Variations on "Barnacle Bill the Sailor"
*Sonata**
Concerto Borealis (Bass)
Concerto
Concerto subZERO, Sonata**
Concerto
A Hundred Bars for Tom Everett
Être, ou ne pas être
*Concerto for Bass Tuba**
Concertino, Capriccio
Sonata
*Concerto**

Euphonium

Freshman

Barat
Bellstedt
Capuzzi
Curnow
DeLuca
Guilmant
Marcello
De la Nux

Introduction and Dance, Andante et Allegro
Napoli
Andante and Rondo
Rhapsody
Beautiful Colorado
Morceau Symphonique
Cello Sonatas
Concert Piece

Sophomore

Brahms
Censhu
Clarke
Hartmann
Handel
Pryor
Ritter-George
Saint-Saens
Telemann
Vaughan-Williams

Four Serious Songs
A Walk in the Woods
Carnival of Venice
Rule Britannia
Concerto in F Minor
Blue Bells of Scotland
Sonata
The Swan
Sonata in F Minor
Six Studies in English Folk Song Suite

Junior

Casterede
Clinard
David
Handel
Hartley
Jacob
Sparke
White

Fantasie Concertante
Sonata
Concertino
Aria con Variazioni
Sonata Euphonica
Fantasia
Fantasy, Song for Ina
Lyric Suite

Senior/Graduate

Bach, J.S.
Bach, Jan
Bourgeois
Bowen
Censhu
Cosma
Curnow
Gillingham
Horovitz
Ito
Mozart
Sparke

Cello Suites
Concerto, Concert Variations
Concerto for Trombone, Euphoria
Euphonium Music
As Wonderful Things Drift By
Concerto
Symphonic Variants
Blue Lake Fantasies, Vintage
Concerto
Fantasy Variations
*Concerto for Bassoon, K. 191**
Concerto, Pantomime, Harlequin*

Tuba

Freshman

Bach, arr. Bell
Bencriscutto
Capuzzi
Frackenpohl
Haddad
Hartley
Marcello
Nelhybel

*Air and Bouree**
Concertino
Andante and Rondo
Concertino
*Suite for Tuba**
Suite for Unaccompanied Tuba
Cello Sonatas
Suite

Sophomore

Barat
Bernstein
Beverdordf
Brahms
Hartley
Vaughan-Williams

Introduction and Dance
Waltz for Mippy III
*Sonata**
Four Serious Songs
*Sonata, Sonatina**
Six-Studies in English Folk Song Suite

Junior

Catozzi
Gregson
Hindemith
Lebedev
Muczynski
Shostakovich
White

Beelzebub
*Tuba Concerto**
*Sonata**
Concerto no. 1, Concerto Allegro**
*Impromptus**
“Adagio” from Limpid Stream
Suite no. 1, “Effie”

Senior/Graduate

Arnold
Arutiunian
Bach
Bozza
Broughton
Casterede
Ewazen
Koetsier
Penderecki
Persichetti
Plog
Spillman
Stevens
Tomasini
Vaughan-Williams
Williams
Ziek

Fantasy
Concerto
Cello Suites
Concertino
*Concerto**
Sonatine for Tuba
Concerto
Concertino, Sonatina
*Cappricio**
Parable XXII, Serenade no. 12
Three Miniatures
Concerto
Sonatina
Etre, ou ne pas être
*Concerto for Bass Tuba**
*Concerto**
Concerto for Tuba

DAILY ROUTINES

A comprehensive daily routine is invaluable for all players—both students and professionals. Below are some of my favorite routines that I have spent time with. Most of these are written for specific instruments (indicated in parentheses) but every routine is adaptable for every low brass instrument. Most are available for purchase or for free online.

Alessi Routines (Trombone)

These routines are among the best for trombonists. The arpeggio exercise contained should be learned by everybody.

Bell, Daily Routine and Warm-up, a.k.a. “The Bell Scales” (Tuba)

William Bell’s daily routine is a must-have for tuba players. This routine focuses on scales, rhythm, valve technique, relaxation, and flexibility. There is a slightly longer version from the *William Bell Complete Tuba Method* that is also worth looking at.

Davis, The 10-, 15-, and 20-minute warm-ups (Tuba, Trombone)

Michael Davis’ routines are unique in that they include accompaniment tracks to play along with. The 15-minute warm-up is easier, and the 10- and 20-minute warm-ups are more difficult. Euphoniums may use the trombone editions but will need to supplement something for valve technique. My personal favorite daily routine is a combination of the 15- and 20- minute warm-ups.

“Egg timer” Routine (All)

This varied approach to a daily routine was Ilan Morgenstern’s idea and is one of my favorite ways to organize a daily routine. Get a timer and spend ten minutes on flexibility, five minutes on each high and low range, ten minutes on articulation, five minutes on valves, and five minutes on scales. For each section, play a variety of exercises that focus on that particular skill.

Ellefson Warm-ups (Trombone)

Ellefson has five different warm-ups for trombone, all focusing on different aspects. Number one is extremely comprehensive. Number two, a personal favorite, is based on slide technique and scales. The rest are also excellent.

Everett’s Routines (All)

Dr. Micah Everett has three routines, labeled level 1, 2, and 3. These routines are very comprehensive and are especially great for euphonium players.

Jacobs, Special Studies for the Tuba

These studies by Arnold Jacobs should be studied by all low brass players. These exercises focus on mouthpiece buzzing, embouchure building, and scales.

Kitzman Routine (Trombone)

John Kitzman’s routine is short, challenging, and focused. Useful for studying flexibility.

Lange Daily Routine/Warm-up (Trombone)

Lange's routine emphasizes tone, flexibility, and relaxation.

Pilafian-Sheridan, The Breathing Gym (All)

This isn't necessarily a daily routine on its own, but every student would benefit from adding parts of this book to their warm-up. Let the exercises in this book inform how you think about

Phillips Daily Warm-up and Conditioning Routine (Trombone)

Brent Phillips' routine focuses on buzzing and glissandi as foundations for sound and is great for getting in shape.

Pollard Warm-up/Daily Routine (Bass Trombone)

Dr. Paul Pollard's routine is the best available for bass trombonists. Pollard's unique approach incorporates orchestral excerpts as a part of the routine.

Remington, ed. Hunsberger (All)

Remington's routine is more than just long tones. This routine is comprehensive and appropriate for all skill levels.

Schwartz, Breakfast for Trombone

Everybody should try this routine once. Schwartz's routine is accompanied and focuses on tuning with just intonation. Many exercises contained are from Arban. Spending a month with this book will absolutely improve your tuning.

Vining, Daily Routines (All)

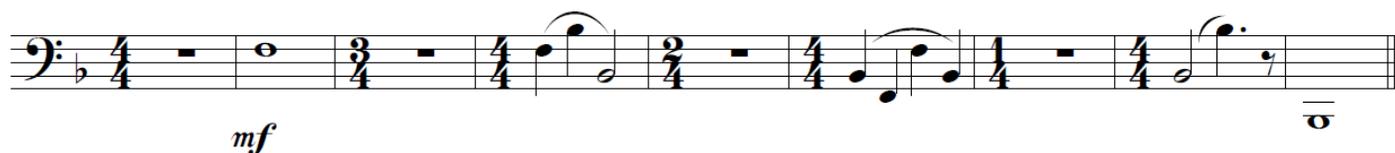
David Vining's book offers many daily routines that focus on different aspects of playing. They are useful for alternating between several over a week or focusing on a single aspect of your playing for a longer period of time. Unique to this book is a duet/intonation warm-up that you can play with a friend.

CORE EXERCISES

These eight exercises should be a consistent part of every studio member's daily routine. These should be memorized. Always strive to make everything you play as easy as you can.

Breathing (Vernon), 60-80 bpm

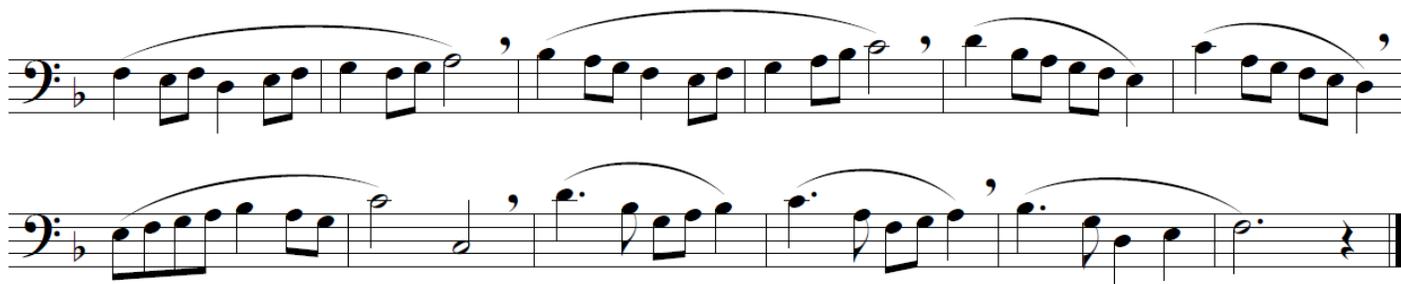
Instructions: Inhale the same amount of air during the rests (fill-up over 4 beats, 3 beats, etc.). Strive for a full, relaxed, easy breath. Continue down chromatically.



Building-Blocks of Sound (Cimera), Andante, approx. 80 bpm

Instructions: Play this etude four ways, carry over the best parts of each step to the next

1. Just air through the horn, try glissando air or "whole-note" air. No bumps!
2. Buzzed on the mouthpiece, no tongue.
3. Glissando on the horn. Keep an even sound the entire time with no dips
4. As written. Add as much tongue as you need, but as little as you can get away with.



Rhythmic Scales, Slow and deliberate, 50 bpm

Instructions: Play with a metronome with no subdivision. Don't take time between lines. Progress to alternating duple/triple, quadruple/triple, and triple/sextuple.

The image displays six staves of musical notation in bass clef, each containing a rhythmic scale exercise. The first staff begins with the dynamic marking *mp*. The exercises progress in complexity:

- Staff 1: A simple eighth-note scale.
- Staff 2: A scale with alternating eighth-note pairs and triplet eighth notes.
- Staff 3: A scale with eighth-note pairs and sextuplet eighth notes.
- Staff 4: A scale with eighth-note pairs and quintuplet eighth notes.
- Staff 5: A scale with eighth-note pairs and sextuplet eighth notes.
- Staff 6: A scale with eighth-note pairs and septuplet eighth notes.

Scale-in-Thirds

Instructions: Play in all 12 keys. After thirds, progress to 6ths, 8ves, 4ths, 5th, and 7ths

The image shows a single staff of musical notation in bass clef, illustrating a scale-in-thirds exercise. The notation consists of a sequence of eighth notes, with a comma placed above the second measure to indicate the interval of thirds.

Modal Scales, 80-110 bpm

Instructions: Play in all 12 keys; keep the same tone quality and articulation throughout. Progress to natural, harmonic, and melodic minor.

Seventh Chord Arpeggios, 80-100 bpm

Instructions: Play in all 12 keys, breathe when you need to between measures. After you have mastered this, progress to the Alessi arpeggio exercise.

Mini-scale Articulation, 60-80 bpm

Instructions: Play with a firm, clear, resonant sound. Go up or down chromatically as far as you can; keeping the same tone quality. Bass Trombonists: Play all the way through with just your second valve, just your first valve, and both.

SUGGESTED LISTENING

Below are some fantastic musicians that you should be listening to for their sound quality and musicianship (in no particular order). There are many other musicians worth listening to; this is just my personal “most played” list. Many of these players have CD’s available.

Tenor Trombone

Christian Lindberg, Jörgen van Rijen, Joseph Alessi, Amanda Stewart, Colin Williams, Toby Oft, Nitzan Haroz, Matthew Vaughan, Michel Becquet, Brian Wendel, Carol Jarvis, Wycliffe Gordon, Steve Lange, James Morrison, Ralph Sauer, Ko-ichiro Yamamoto, Ian Bousfield

Bass Trombone

Stefan Schulz, James Markey, Blair Bollinger, Ben Van Dijk, Ilan Morgenstern, Phillip Freeman, George Curran, Martin Schippers, Randall Hawes, Charlie Vernon, George Roberts, Doug Yeo

Euphonium

Demondrae Thurman, Adam Frey, Brian Bowman, Steven Mead, David Childs, Robbert Vos

Tuba

Øystein Baadsvik, Carol Jantsch, Alan Baer, Roger Bobo, Arnold Jacobs, Gene Pokorny, Aaron Tindall, John Fletcher, Harvey Phillips, Tim Buzbee, Pat Sheridan

Trumpet

Adolph “Bud” Herseth, Wynton Marsalis, Sergei Nakariakov, Tine Thing Helseth, Phil Smith, Alison Balsom, James Morrison, Allen Vizzutti

Horn

Dennis Brain, Phillip Farkas, Dale Clevenger, Hermann Baumann, Barry Tuckwell, Phillip Meyers, Radek Baborák

Singers

Dietrich Fischer-Dieskau, Fritz Wunderlich, Jessie Norman

Flutists

Emmanuel Pahud, Sir James Galway, Jasmine Choi, Rachel Brown, Lorna McGhee

String Players

Itzhak Perlman, Hillary Hahn, Joshua Bell, Ray Chen, Jascha Heifetz, Yo-yo Ma, Pablo Casals, Jacqueline du Pré, Mischa Maisky

Pianists

Glenn Gould, Arthur Rubinstein, Vladimir Horowitz, Mitsuko Uchida, Valentina Lisitsa

SUGGESTED READING

The following books are suggested for students to read and study as a part of their holistic brass education. Some are about the history of your instrument, some are about understanding how to play the instrument, and some are about teaching. Titles in bold will be required of all students to read at some point in their studies, especially for studies in pedagogy.

Amis, Kenneth, ed. *The Brass Player's Cookbook: Creative Recipes for a Successful Performance*. Galesville, MD: Meredith Music Publications, 2006.

Baines, Anthony. *Brass Instruments, Their History and Development*. London: Faber and Faber, 1980.

Campos, Frank G. *Trumpet Technique*. New York, NY: Oxford University Press, 2005.

Dempster, Stuart. *The Modern Trombone*. Athens, Ohio: Accura Music, 1979.

Farkas, Phillip. *The Art of Brass Playing: A Treatise on the Formation and Use of the Brass Player's Embouchure*. New York: Wind Music, inc., 1962.

Farkas, Phillip. *The Art of Musicianship*. Atlanta, GA: Wind Music Publ., 1976.

Fredericksen, Brian. *Arnold Jacobs: Song and Wind*. Grayslake, IL: Windsong Press, 1996.

Gallwey, Timothy. *The Inner Game of Tennis*. New York: Random House, 1974.

Griffiths, John R. *Low Brass Guide*. Roswell, Georgia: E. Williams Publishing Company, 1991.

Guion, David. *The Trombone: Its History and Music 1697–1811*. Philadelphia: Gordon and Breach, 1988.

Herbert, Trevor. *The Trombone*. New Haven, CT: Yale University Press, 2006.

Herrigel, Eugen. *Zen in the Art of Archery*. New York: Pantheon Books, 1953.

Kelsky, Karen. *The Professor is in: The Essential Guide to Turning your Ph.D. into a Job*. New York: Three Rivers Press, 2015.

Kohut, Daniel. *Musical Performance: Learning Theory and Pedagogy*. Champaign, IL: Stipes Publishing, 1985.

Larson, Steve. *Musical Forces: Motion, Metaphor, and Meaning in Music*. Bloomington, IN: Indiana University Press, 2012.

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MASTERCLASS HANDOUTS AND GUIDES

For the remainder of this handbook, you will find various masterclass handouts and guides that I have assembled in the past. These were all created and compiled for different groups with different purposes in mind. For this reason, there may be conflicting ideas or redundant information. In any case, many of the concepts contained within will work for students of any level.

LEARNING A NEW PIECE OF MUSIC

This guide was created to assist high school students in learning their TMEA all-state etudes, but the strategies and guidelines contained will prove useful for students of all levels when approaching new and difficult pieces of music.

1. Listen to a recording of the piece if possible. Try YouTube or ask your teacher.
2. Portion the music out into small manageable chunks or phrases. These should usually be about two to four measures long.
3. For each phrase:
 - a. Say and finger each note (this may be out of time).
 - b. Clap the beat and count the rhythm out loud.
 - c. “Air play” through the phrase, combining the notes and rhythms.
 - d. Play through the phrase slowly and in time.
 - e. Isolate problem areas and correct mistakes.
4. When you’re confident that you know the notes, play it slowly with a metronome. Bump up the tempo slightly (2 to 4 clicks) until you find the fastest tempo that you can **accurately** play through the chunk. This is your *perfect tempo*; write it down.
5. Work through the etude and repeat steps 3–4 for each phrase. You may want to work backwards from the end so you are always moving towards something you feel more confident playing.
6. After you complete a new section, play through all the sections you have worked on so you can work on the transitions and reviewing the notes and rhythms.

Doing this for every phrase will take a while, but it is an important first step. You want to make sure you learn all of the notes and rhythms correctly *the first time*.

After learning the notes and rhythms, the next step is to ingrain what you have learned. This means you need to drill each section many times. It is important that you drill and repeat each section not only until you can play it right, but until you cannot play it wrong. Play with a metronome and work on inching your perfect tempos toward the target tempo during every practice session.

It will be tempting to play near the target tempo early on, but your patience will be rewarded. Your goal when learning a piece is accuracy not speed. *Practicing slowly and accurately is much more effective than practicing quickly and inaccurately.*

Above all, play musically! Be a musician, not just a trombone/euphonium/tuba player. In the more advanced stages of this process, your musicianship will make you stand out.

TIPS FOR EFFECTIVE PRACTICING

1. Listen to great players often, you need to have a mental goal of how you want to sound *before* you play the instrument. Consider listening to great sounds while you stretch or prepare for your practice.
2. Start your day with a daily routine. This is not just a warm-up, but a chance to work on fundamentals and return to something familiar.
3. Devise and follow a practice plan to organize your practice sessions.
4. Music majors should practice two hours a day, six hours a week. However, you do not need to do all of your practice in one sitting. Space it out throughout your day if that works best.
5. Always practice with a metronome, nobody on earth has had enough metronome practice.
6. Analyze your music and study your scores *before* you practice. Understand the music.
7. For quick progress, record often.
 - a. Try listening to a recording of your piece by a great player as a model, live performances are always better if you can attend them.
 - b. Record yourself and be critical of what you hear. Every time you do, you will definitely hear something new. Expand your ears.
 - c. Compare yourself to a recording and to what you heard come out of your bell. Is it musical? Would you sing it the way you hear yourself play it? Is it what you expected to hear?
 - d. The process: Record yourself, listen back, decide what needs to be done to sound like your model, play it again, repeat.
8. Distinguish between performance and practice. Get used to the difference in the mindset of experimenting/learning and performing for an audience. At the end of your practice session, try playing for a friend or family member.

Practicing isn't just about producing better sounds in the short term, it's about learning and practicing *how to think* so you consistently build better habits for the long term.

Always...

1. Play and think musically.
 - a. Don't learn the notes and then "add the music" later. Music is more than blowing air and pressing the right valve down at the right time. Every note should be a gem and every performance should tell a story.
2. Use a metronome to practice excellent time and rhythm. Seriously, just do it.
3. Play *everything* on the page accurately, including but not limited to...
 - b. Pitch; Rhythm; Articulation; Dynamics; Style/expressive markings; Tempos; etc.
4. Play the meter. Beat one should *always* be audible
5. Strive to play with a resonant sound with great intonation in all registers
6. Plan your breathing out in advance
7. Strive to make everything as easy and relaxed as possible

PRACTICE TECHNIQUES

Metronome Games

1. +1/-1
 - a. Use this drill to learn tougher passages. Start at half tempo. Play through the section. If you play it successfully, add one click. Unsuccessfully, subtract one click.
2. +10/-5
 - a. Use this to build consistency. Start the section at half tempo or slower. After your first successful play through, add ten clicks to the metronome. After the next, subtract five. This is also an excellent tool for finding your limits.
3. Penny practice
 - a. Use this to ingrain consistency. Grab a few coins and put them on one side of your stand. The more you have, the more difficult it will be. Play through a section of your music. If you are successful move one penny to the right side of your stand. If you mess up, move *all* of the coins back. Try starting with 3-5 coins.

Uneven Rhythms

Play uneven rhythms multiple times to smooth out difficult technical areas. Try the patterns shown below in this order. This is especially helpful for building valve technique.



Sing, Buzz, Play

For each phrase, sing through it, buzz it, and then play it. The better you are able to sing and buzz the etude, the better you will be able to play it. Try to sing it *exactly* like you want it to sound. In time, in tune, in style. Conduct along so you can feel the beat and the meter. Buzz the passage just like you sang it. Play it just like you buzzed it.

Air, Buzz, Tongue

First, play through each phrase with only air and slide, no buzz or tongue. Your airflow should be constant with no “bumps.” Your slide arm should be accurate, quick, and relaxed.

Second, add buzz back in and gliss/slur the entire phrase, making sure that the glissando between notes is just as loud as each note. The slide should be rhythmic.

Finally, play the phrase again normally, and add as much tongue as you need to play but as little as you can get away with. Your sound should be much more resonant, continuous, and even.

Slide Technique Exercises

There are two basic slide technique exercises, one for legato and one for detached playing

Legato: Out of time, play each note short. Between notes, move your slide as *late* as possible. After doing this a few times, play your notes long but still move your slide as late as possible.

Detached: The same as legato, but you want to move your slide as *early* as possible. As soon as you finish the previous note, move your slide.

A Word on Mental Practice

Sometimes, going through and saying note names, conducting and singing, air playing, etc. can be as or *more* effective than playing the instrument. Not all practice includes having the horn on your face. Integrate mental practice into your sessions.

Apps for your phone

There are several apps that you can use to help your practice

1. Tonal Energy: Great as a tuner, metronome, and recorder.
2. Amazing Slow Downer: Upload files and slow them down to play along.
3. Click Pitch: Excellent if you are working on orchestral excerpts.

PREPARING A SOLO WITH PIANO: A CHECKLIST

Below is a step-by-step process for preparing any number of solos with piano. This guide applies for scheduling a single piece on recital class but is geared towards scheduling a solo recital. The same process also applies for chamber music with other instruments.

1. As soon as you are assigned a solo, obtain a legal copy immediately.
 - a. If there are multiple editions available for your piece, consult with your teacher on which one would be best.
2. Decide when and where you will be performing this piece.
 - a. You will need to know the date, time, and location of the recital, if an instrument will be available at the location you want to play, and times for a dress rehearsal one or two days before your performance.
 - b. You may want to wait until you know who your accompanist is and decide together.
3. Find a pianist who is willing to play with you.
 - a. If your school has a staff accompanist, check with them *first*.
 - b. Also consider piano majors or experienced collaborative pianists you know. If your piece is standard repertoire, you may be able to find someone who has played your piece before.
 - c. Ask what they charge for rehearsals, coaching sessions, and recitals before you both agree to commit to playing together. Do not assume that they won't charge, it's rude.
 - i. Verify the number of rehearsals they will offer.
 - ii. Two rehearsals and one dress rehearsal are an expected minimum, though you are encouraged to rehearse as much as possible.
 - d. Coordinate when you will pay them; usually it is after the performance.
4. Compare schedules (your calendar should be complete before you ask)
 - a. First, check if they will be able to make the recital date/time/location.
 - b. Decide if you will have weekly rehearsals or several rehearsals closer to your performance. If you are able to, schedule weekly rehearsals
 - c. Schedule rehearsals. Give both players time to learn the music before the first rehearsal, but do not leave the timing for the first rehearsal up in the air.
 - d. Determine a rehearsal location together and reserve it as soon as you are able.
5. Give the copy of the piano part to your accompanist ***as early as possible***.
 - a. Ask them if they think this piece looks approachable. Many works for low brass have exceptionally difficult piano parts
 - b. Ask them if they prefer single-sided or double-sided printing and print it for them.

- c. Ask if they will need a page turner for the performance
 - i. If they do, ask them if they have a preferred page turner, if not, volunteer to find someone who has played your solo that can turn pages.
6. Learn your piece and study your score.
 - a. Excellent pitch and rhythm are a *bare minimum* on your part, for the *first* rehearsal.
 - b. You want to know the piano part as well as you know your part. Playing with piano is a collaboration between two independent musicians. You are leading and collaborating, not simply being accompanied.
 - c. Listen to recordings while watching the piano part, play along with recordings, write in cues, and make notes as needed.
 7. During the rehearsal process, record your rehearsals and listen back/take notes so you are ready to go next rehearsal. Your pianist may also want these recordings.
 8. Coordinate for the day of the performance, there are several important questions you should ask yourself and your accompanist.
 - a. Will you need to coordinate outfits?
 - i. For recital class, you probably won't. For a full recital, you probably will.
 - b. Do you want the lid to be closed, full-stick, or half-stick?
 - i. Low brass players usually play with full-stick, but there are cases where you will use other options. Ask your teacher to listen to a rehearsal.
 - c. Will you bow together?
 - d. Will you warm-up together?
 - e. Are you recording the performance?
 - i. You should record it, try putting the mic about 8 feet away from you so you capture mostly your sound and not the room's
 - f. Do you have a chair for the page turner, if there is one?
 - g. When will you arrive on the day of the performance?
 - i. Give yourself at least one hour *before doors open* to set up the space. You will need to set up your recording device, play together some, set-up the chairs and stands on stage, and give yourself time to rest before the performance starts.
 9. Pay and thank your pianist promptly after the performance.
 - a. You will probably play with them again at some point. Be courteous.

MAKING A PRACTICE PLAN

Planning for an audition should begin weeks or months before the audition; organization of your practice time will make your life much easier. Practice plans are a great tool and are effective *if you stick to them*. Your plan should include the following:

1. The order of the pieces you will practice that day and the sections/excerpts you will practice.
 - a. Spread your time out evenly between each piece, especially when starting out. Eventually you will learn what you need to prioritize.
 - b. Rotate your pieces. For larger programs, try to cover everything every two days.
 - c. Don't always start at the beginning. If you have longer pieces, portion them into sections and plan your sessions so you will start at different places.
2. The approximate time you want to spend practicing that piece.
3. Your long- and short-term goals. When you want to know the notes and rhythms, when you want to reach your target tempo, etc.

The three examples below are plans I might make when starting a recital, preparing an audition, or for a typical practice week, respectively.

Recital	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	Grondahl I, 30	Bozza, pg. 2, 20	David II, 30	Mozart II, 20	Fetter, all, 30	Grondahl, all, 30
	Bozza, pg. 1, 20	Mozart I, 30	Fetter, pg. 2, 10	David III, 30	David, all, 40	Bozza, all, 30
	David I, 20	Fetter, pg. 1, 10	Grondahl II, 20	Bozza, pg. 3, 20	Grondahl III, 15	Mozart III, 15
Goals:	Do Phillips routine first. Learn Pitch/Rhythm for all solos. Practice slowly and accurately. Start working on planning breathing and thinking about phrasing. Listen to different recordings to compare how they approach phrasing for each piece					

Audition	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	Tuba mirum, Hungarian March, Schumann 3, Ride, Bolero	Also Sprach, Ein Heldenleben, William Tell, Tuba Mirum	La Gazza Ladra, Otello, Rusalka, Scheherazade, Haydn, Bolero	Hungarian March, William Tell, Otello, Ein Heldenleben	Haydn, Bolero, Schumann 3, Ride, Also Sprach, Rusalka	Mock audition, record all.
Goals:	Play all excerpts every day but focus on the ones listed for each day. On Saturday, perform and record all excerpts, take notes on what needs to improve. Organize into good, moderate, and needs work. Next week, focus on the "needs work" group.					

Grind	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	Alessi Routine, 30	Alessi Routine, 30	Alessi Routine, 30	Alessi Routine, 30	Alessi Routine, 30	Alessi Routine, 30
	Core Ex., 10	Core Ex., 10	Arban, 10	Arban, 10	Clarke, 10	Clarke, 10
	Bordogni, 15	Kopprasch, 15	Bordogni, 15	Kopprasch, 15	Bordogni, 15	Brubeck, 15
	Gillingham, 30	Gillingham, 30	Gillingham, 30	Gillingham, 30	Gillingham, 30	Gillingham, 30
	Excerpts, 30	Excerpts, 30	Excerpts, 30	Excerpts, 30	Excerpts, 30	Excerpts, 30
Goals:	Strive for consistency on Alessi routine, link fundamentals to technical exercises, link technical exercises to etudes, link etudes to solos and excerpts. Musicianship above all else. Tuning was a problem last week, play with drones, play along with recordings.					

MIDDLE AND HIGH SCHOOL MATERIALS

This is a basic course of study/technique checklist that I use for my middle/high school students. Everything below should be adaptable for every student, but something like this may work well for you if you find yourself teaching these levels.

COURSE OF STUDY: MIDDLE AND HIGH SCHOOL

Students at every level will have a fundamental routine that they are expected to complete daily, one “core” book that everyone of a certain skill level will have in common, and optional etude book(s) or solo works based on their specific short- or long-term goals as a low brass player.

Beginner

1. Fundamentals Routine
 - a. Long tones, basic lip slurs, basic slide or valve technique, major scales
2. Core Book(s)
 - a. A New Tune a Day; Essential Elements

Intermediate

1. Fundamentals Routine
 - a. Davis, 15-minute warm-up
2. Core book
 - a. Edwards, The Intermediate Trombonist
3. Etude Books
 - a. Edwards, Simply Singing for Winds; Fink, Introduction to Legato; Blazhevich/Fink, Advanced Musical Etudes
4. Solo works or Region Etudes

Advanced

1. Fundamentals Routine
 - a. Remington ed. Hunsberger, Warm-ups; Schlossberg, Daily Drills and Technical Studies; Davis, 20-minute warm-up; Vining, Daily Routines
 - b. Core studio exercises
2. Core Book
 - a. Edwards, Trombone Craft or Bass Trombone Craft; Arban, Complete method
3. Etude Books (many options depending on specific needs)
 - a. Bordogni, Vocalises; Tyrell, Progressive studies; Blazhevich, 70 Studies
4. Solo works and/or Region Etudes

CORE EXERCISE CHECK-LIST

Rhythmic Scales

1. F, Bb
2. Eb, Ab
3. C
4. G, D
5. A, E
6. B, Db
7. F#/Gb

Date Completed

Modal Scales

1. E
2. A
3. D
4. G
5. C
6. Bb
7. F
8. Eb
9. Ab
10. Db
11. Gb/F#
12. B

Scale-in-Thirds

1. F, Bb
2. Eb, Ab
3. C
4. G, D
5. A, E
6. B, Db
7. F#/Gb

Seventh Chords

1. C, F
2. Bb, Eb
3. G, D
4. A, E
5. B, Db/C#
6. F#/Gb

Mini-Scale Articulation

1. Bb
2. A, B
3. Ab, C
4. G, Db
5. F#, D
6. F, Eb
7. E

PRACTICE PLANNING FOR HIGH SCHOOLERS

What are my long-term practice goals?

1. To play with a beautiful singing tone
2. To be comfortable in all keys
3. To attain consistently perfect subdivision of beats in 2s, 3s, and 4s
4. To learn etudes and solos that will advance my musicianship

How long do I practice?

If you want to make great progress, practice at least two hours per day. Depending on your goals, you might need to practice more or less. Your health is a priority, do not practice more than your body will allow. If it hurts, don't do it!

What do I practice?

Your practice should be organized into three parts. Fundamentals, technique/etudes, and solo repertoire. The following are examples of a 90–120-minute practice session and a general 2-hour practice session. Also consider picking your technical exercises based on your etudes—play technical exercises (scales, arpeggios, etc.) in the same key. This will help you adjust to the key signature.

Example A

Air (3-5 min.): Vernon; Lead Pipe Drones; Breathing Gym exercises

Sound Production (10-15 min.): “Building-Blocks of Sound” exercise; long tones; lip slurs

Technique/Rhythm (30 min.): Core exercises; Arban exercises; Clarke Studies

Etudes (20-30 min.): Various

Repertoire (30-40 min.): Assigned solo(s)

Example B

Remington Warm-up (or any other comprehensive routine) (30 minutes)

Focus on beautiful sound, singing, consistency, relaxation

Technique, etudes (30 minutes)

Focus on all of the above, plus accuracy, rhythm, comfort

Solo Repertoire (60 minutes)

Focus on all of the above, plus musicianship, artistry, phrasing

Differentiate between “Practice” and “Performance.” Try to do both every day!

IF YOU PRACTICE...BY TOM ERVIN

“Let us discuss the benefits that come from focused practice, and the need for such practice by any trombonist who is ambitious, or is considering a musical career. This article was originally submitted to the trombone list in September 1996. The list also holds many fine posts on structuring and optimizing practice time.

If you practice the trombone for 2-3 hours weekly (six half-hours) you will slowly learn the notes and some rhythms. You can develop a fairly nice midrange sound if you simulate a good example, like a teacher. You can have fun. Many beginners, junior high trombonists, and some high school players practice this way. (And I'm not counting ensemble rehearsal time in this. It does not really count. Well, yes it might build your endurance, you can memorize the field show, and you learn a lot about playing with other musicians, how to act, how to follow a conductor maybe, how to take directions. But this is not the same as the skills gained in the practice room.)

If you will practice 5-6 hours a week, you can actually make some slow progress if you manage that time very carefully. You will probably find time to do a more comprehensive warm-up routine. You may actually get material ready to play in a lesson, learn the studies well enough to play them with no reading mistakes, no hesitations and few errors. You may find time to work on your band parts. There may also be a little time available to truly practice some of the plain technical work and maintenance that we should all try to do: extensive flexibility routines, scales and arpeggios galore, the weird keys, dynamic workouts, etc.

If you can get the practice hours up to ten, week after week (40 a month), you will notice some important and valuable developments in your playing. You will become more "fit." You will handle 5 or 6 books at a time, or more. There will be more time to regularly address things that others often neglect: air exercises, tunes by ear, high and low range, some jazz, recording yourself, clefs, the outside keys, real sight-reading, duets with peers, tough etudes, audition materials, orchestral excerpts, jury solos, vibrato and quality time with pianists. Your reading will really improve! You won't be sore the day after a big blow. You will use the metronome, mirror and tuner properly and do dozens of flexibility routines, scales and arpeggios. If you find something really hard, you will have time to work it out, and work it up. There will be time to solve bad playing habits. You will be thinking about trombone while you sleep! You'll be quite proud of your playing and your progress. You will deserve to get some work.

If you will develop the stamina to really practice 15-20 hours a week, then you get (this is like a Chinese restaurant!) *all of the above plus* you'll tear through the literature much quicker, build a repertoire after a while, learn tunes and their changes, progress quickly with unusual techniques, review old material, be a serious competitor at professional auditions and much more.

If you cannot do this then the benefits will be elusive. You should know that there are students all around the country practicing 20+ hours a week and that you will meet them at many auditions. There will be one winner.”