



Handbook for Applied Study in Trombone

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**MUS 1002-001: Trombone Choir
MUS 1002-002: Trombone Choir
MUS 1502-001: Trombone Lessons
MUS 1502-002: Trombone Lessons
MUS 3502-001: Trombone Lessons
MUS 3502-002: Trombone Lessons
MUS 6400-002: Trombone Lessons
MUS 1195-008: Student Recital
MUS 3950-008: Junior Recital
MUS 4000-010: Senior Recital**

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Course Objectives:

To obtain a thorough understanding and appreciation of music through the study of applied trombone. To acquire and develop the mental discipline and physical skills required to express musical ideas through the use of the trombone. These skills will be taught using a wide variety of basic technical exercises and will be put into practice using etude, solo, and ensemble repertoire.

Each weekly lesson will consist of scales, technical exercises, etudes, excerpts, solo repertoire, and listening to be assigned.

Ensemble Participation and Auditions:

The TTU Trombone Choir is considered an extension of the trombone studio where we work on concepts of balance, blend, tone, articulation, intonation, and chamber music through the study and performance of a wide variety of styles of music. As such, all full-time trombone majors are expected to participate in the trombone choir and all members are encouraged to contribute to the repertoire of the ensemble by transcribing, arranging, or composing new works. If, due to the recent changes in the TTU class schedules and your graduation requirements, you have a direct class conflict with Trombone Choir, please contact Dr. Hauser ASAP. Seating will rotate within the ensemble depending on the literature being rehearsed and performed. Non-majors are also welcome to join the ensemble by auditioning at the beginning of the year. Auditions may consist of scales, sight reading, and a prepared etude or solo of your choice. *See also: Attendance and Grading.*

All students are encouraged to arrange, transcribe, or compose music for the trombone choir. If you are interested in doing an arrangement, see me to make sure that we do not already have a good arrangement of the same composition. Music Majors who have done their own arrangements, transcriptions, and/or compositions are invited to conduct them with the ensemble, depending on personnel needs for their arrangement or composition.

Music Education and Therapy Majors are required to participate in the Marching Band during the fall and either the Symphony Band or Concert Band each spring while they are studying at TTU. Performance Majors are required to participate in the Marching Band for two years, after which time, they may participate in either the Bryan Symphony Orchestra or the Wind Ensemble if accepted by audition. Placement auditions for the TTU Marching Band take place on the first day of band camp. These auditions consist of sight-reading and major scales and are only used to determine which part you will be playing this marching season. Seating is assigned in order to achieve the best possible *section* sound. Do not assume that you had a poor audition just because you are playing 2nd or 3rd part. Auditions for the Symphony and Concert Bands take place near the end of marching season in the fall and consist of prepared excerpts and sightreading.

Auditions for all other ensembles (Wind Ensemble, Jazz Bands (Troubadours & Trouveres), TTU Jazz Bones, University Orchestra, and Bryan Symphony Orchestra) will take place during the first week of classes. Prepared audition material for these ensembles will be available during band camp. Check my office bulletin board for details when you arrive. There will be one audition for the Wind Ensemble, University Orchestra, and Bryan Symphony Orchestra and a second audition for the Jazz Bands. Membership in the TTU Jazz Bones requires a

minimum of one year in the TTU Jazz Bands or concurrent membership in the TTU Jazz Bands. This ensemble is not a replacement for your big band experience.

Required texts and equipment:

Sheet Music:

Students are expected to bring all appropriate materials to every lesson. These include: instrument(s), music, pencil, manuscript paper, metronome, tuner, and mutes (if needed). Students are expected to purchase their own copies of all music and etude books to be used in lessons. If your assignment includes materials from a text or sheet music that you do not own, I will either loan you my copy or have you get the TTU library copy. Students may use a library copy or xerox for the week following the lesson only. If the student does not have a copy of the music (or a backorder notice from a music store) by the second lesson following the assignment, you will receive an F for that day's lesson. If you have chosen to be a serious musician at the college level, then you must take the responsibility to purchase your music in a timely fashion. If you order your music on the day that it is assigned, you should have no problem getting it in time.

As a musician it is our responsibility to support composers, publishers, and recording artists in order to help promote the creation of new music and recordings in the future.

While use of the TTU library, YouTube, Naxos, Spotify, and other online resources are wonderful for initial research into a piece of music, it is important that we support the artists who create the music by also purchasing any recordings that we listen to on a repeated basis, whether through CD or download.

As with recorded music, it is also important that we all purchase original published copies of any works that we perform during a given semester. For any performed solo works, students must purchase a published copy of the piece for the performance. If you need to use a borrowed copy for the performance because the piece is not in stock at a music retailer or because you ordered it too late for the performance, you must show me a published copy of the work with your name on it in ink by the day of juries at the end of the given semester. Failure to do so will result in an incomplete until such time as you show me your purchased copy.

Students must perform from purchased copies of their repertoire for all degree recitals unless the piece is permanently out of print or is in public domain. Failure to have your purchased music for your recital will result in your recital grade being lowered by one level once your incomplete is removed.

A student has one calendar year or until graduation (whichever comes first) to remove an incomplete grade before it automatically turns into an F. Because the student will not have final grades for 4 semesters of applied study, students with an incomplete grade for applied lessons will be able to take their barrier exam, but will not be able to go on to upper lessons until the incomplete grade is removed.

If a work is permanently out of print or is in public domain and can be downloaded legally, a copy may be used for the performance.

Instruments:

All trombone majors are required to provide their own trombone in good working condition. There are a limited number of instruments available for use in marching band if you do not have a second horn for marching. You will need to contact Lee Bledsoe at 372-6090 if you need a marching horn. If you do not yet have a professional model instrument, you may want to wait to purchase one until you get to Tech and we can discuss the pros and cons of various models. If you see a particularly good deal on an instrument before that time, ask the seller if they can hold it for you so that we can try it together to confirm that it is the correct horn for you at the best price we can find.

Mutes & other equipment:

All students *must* have a metal straight mute (Tom Crown, Jo-Ral, Denis Wick, or similar brand & model) and a cup mute (Humes & Berg [*the red & white ones*] is inexpensive and sounds good). If you are planning to participate in the jazz bands, you should also have a plunger mute. Just go to your local hardware store and buy one there. There is no need to buy an 'official' plunger mute from a music store, and it is fun to see the looks on the faces of the cashiers when you tell them that you don't need the stick.

You will also need an electronic metronome and a tuner. There are several small models to choose from that will fit in your case.

You will also need a 1 1/2" 3-ring binder for all your lesson material. I will provide you with a packet at your first lesson that includes a wide variety of warm-ups and technical exercises drawn from several sources that we will use throughout your studies.

Make sure that you bring a pencil to all lessons and rehearsals. If you want one, you can get either a plastic pencil clip that attaches to your trombone or a leather pencil holder from Hickeys Music.

Where do I get this stuff?

If you wish to order your sheet music or accessories by mail, you can get them from Hickeys Music online at <http://www.hickeys.com> or via phone at 1-800-HICKEYS. Some people have had problems with UPS deliveries to TTU Mailboxes. If you are concerned about this, you may give them the following delivery address:

Your Name
c/o Dr. Joshua Hauser
Department of Music and Art
Box 5045
Tennessee Technological University
Cookeville, TN 38505

Concert Dress:

Appearance is an important part of every live performance and we need to look our best for the audiences we play for. All trombone students will need the following three sets of concert attire:

Casual:

- Black dress pants (Dockers ok)
- Black dress shoes
- Black belt
- Black socks
- White dress shirt
- *Trombones at Tech Polo Shirt*
(You will need to get this once you are here. We will have these made at the beginning of the year at an estimated cost of approximately \$35-40 per student.)

“Sunday Best”:

- *Men* – Sportcoat, shirt, tie, pants, & shoes
- *Women* - Dress or blouse & skirt or blouse & dress pants

“Concert Black”:

- *Men* - Black Tuxedo with bow tie and cummerbund for concert ensembles
- *Women* - Outfit for concert ensembles (either a black dress, blouse & skirt or pants)

Solo/performance requirements:

All students are required to perform at least one solo work per semester (two during second semester: the “pops” concert, plus one other performance), either on a trombone studio recital or on their own solo or shared recital. Students who perform exceptionally well in studio lessons may be selected to perform on a Convocation recital. Such a performance will *not* take the place of performing on a studio or degree recital.

Degree recitals must be taken for credit and may take the place of performing on a studio recital in the semester in which it is given. Students may be required to perform a full jury during the semester in which their recital is given.

Any student may perform a non-curricular recital by signing up for credit. All non-curricular recitals will be held in the recital hall and can be scheduled with Lee Bledsoe. Only curricular recitals (junior and senior for performance majors, senior for other majors) will be held in Wattenbarger Auditorium. Students must obtain permission of the instructor before signing up for any recitals.

Length:

1. MUED majors will perform a Senior recital of not less than 25-30 minutes of music to be determined in consultation with the studio professor and may share the recital with another performer with each performing the minimum amount of music.

2. MUPE majors will perform a Junior recital of not less than 25-30 minutes of music to be determined in consultation with the studio professor and may share the recital with another performer with each performing the minimum amount of music.
3. MUPE majors will perform a Senior recital of not less than 40-45 minutes of music to be determined in consultation with the studio professor.

Repertoire:

- Selections for degree recitals will be determined in conjunction with the professor.
- Students may not perform any works which they have previously performed as part of their lessons within the last two years. An exception to this would be a student who has performed only a portion of a work and would like to perform the entire composition on their degree recital.
- Senior recital candidates are required to perform at least one selection by memory.

All Junior and Senior degree recital candidates must pass a recital hearing two weeks before their recital date, performed for their applied teacher plus at least one additional Brass faculty member.

The student will play 20 minutes (MUED) or 30 minutes (MUPE) of their recital music with accompaniment. The student should be prepared to perform the entire recital at the time of the hearing. Should the recital repertoire be longer than the allotted time, these hearings will consist of a representative example of the student's repertoire to be determined by the committee at the time of the hearing.

- *MUPE students are not required to perform their hearing with an accompanist at this time, but it is preferred.*

The student is responsible for scheduling the hearing, the room, the accompanist, and faculty members.

If the student is determined to be unprepared at this time, the committee may require the student to find an alternate recital date and schedule a second hearing 2 weeks in advance of that date. If it is not possible to reschedule that semester, the student will not be allowed to do their recital, resulting in a failing grade in the recital course.

Programs for all performances:

- Since all programs must be submitted to ASCAP and BMI, students are required to send requested information to the studio professor within 48 hours of the professor sending out a call for program information.
- For degree recitals, students are required to submit a completed draft of their program to the studio professor at the time of the recital hearing, at least 2 weeks prior to the performance. They should bring a printed copy to the hearing along with sending a copy of the program in Word format to the studio professor who will arrange for copies to be made.
- For degree recitals, students are expected to write program notes for the performance, which will be a part of their recital grade.

Jury requirements:

All Brass majors must play a jury for the Brass area faculty at the end of each semester of study. The jury for the fourth semester of undergraduate study is a barrier exam, which all music majors must pass before being allowed to continue to upper division applied study. For performance majors, their barrier is also their audition for acceptance into the Performance degree track. Non-majors and majors studying a secondary instrument typically do not do a jury, and students who give a successful recital do not play a jury that semester.

Brass juries are held during finals week.

Regular Brass juries are played without piano accompaniment, unless notified otherwise by the instructor. If accompaniment is necessary (see barrier exams, below), it is the student's responsibility to find a qualified pianist, rehearse with them, and pay them if necessary.

Jury sign-up sheets are posted on the Brass board at the end of each semester. Students must sign up for a jury time that fits with their course schedule and works with their accompanist (if needed). Juries must not conflict with the student's other classes or exams.

Other than the listed items below, all expectations are to be individually tailored to each student by their studio professor.

Should there be any discrepancy between printed expectations, the document with the most recent date will be considered to contain the official requirements.

The regular jury exam is 8 minutes long, and consists of the following materials, chosen by the instructor and appropriate to the student's instructional level:

1. For Freshman year, second semester, and Sophomore year, second semester, Trumpet, Horn and Trombone studios will follow the scale guidelines set as listed here.
2. Repertoire as assigned by the studio professor, performed without accompaniment.

The fourth-semester Music Education barrier exam is 16 minutes long, and consists of:

1. Scales: Major and minor (all forms) as assigned by the studio professor.
2. Solo performed without piano accompaniment.
3. Sight reading, chosen by the jury faculty.
4. A "two-week etude," assigned two weeks before the jury, prepared without any coaching.

Students who do not pass the MUED barrier must repeat that semester of lessons and take the barrier again at the end of the following semester.

The fourth-semester Music Performance barrier exam is 24 minutes long, and consists of:

1. Scales: Major and minor (all forms).
2. Solo repertoire with piano accompaniment as assigned. The department pays this accompanying fee.

3. A “two-week etude,” assigned two weeks before the jury, prepared without any coaching.
4. Orchestral excerpts (or other appropriate material), assigned in advance by the instructor.
5. Sight reading, chosen by the student’s applied instructor.

Students who do not pass the MUPE barrier must repeat that semester of lessons and take the barrier again at the end of the following semester.

Each semester, students must provide the following materials at their jury:

1. Four photocopies of their jury music for the jury panel *if requested by their studio professor.*
2. Four completely filled out jury sheets (available on the School of Music website).

After juries are done, each semester’s finished jury sheets are kept on file in the main music office and with each student’s instructor, as a record of their progress through the degree. Copies can be made for the students.

Scale requirements:

See *Scale Patterns for TTU Trombones* for specific rhythmic patterns.

See *TTU Brass Studio Jury Scale Requirements for Trombone Students* for jury scales.

Freshman year, 1st semester

All Major scales, 2 octaves, quarter-eighth pattern @ quarter note=60-66, tongued cleanly to show consistency and accuracy in all required ranges.

2nd semester - Jury

All Major scales and Harmonic minor Scales, 2 octaves, quarter-eighth pattern @ quarter note=100, tongued cleanly to show consistency and accuracy in all required ranges.

Sophomore year, 1st semester

All Major, Harmonic and Natural minor scales, 2 octaves, quarter-eighth pattern @ quarter note=100, tongued cleanly to show consistency and accuracy in all required ranges.

2nd semester BARRIER EXAM

All Major, Harmonic, Natural, and Melodic minor scales, 2 octaves, quarter-eighth pattern @ quarter note=100, tongued cleanly to show consistency and accuracy in all required ranges.

Junior year, 1st semester

Remington Pattern Scales @ half-note=92 at a variety of articulations.

Junior year, 2nd semester

All major pentatonic, melodic minor, and whole tone scales, 2 octaves, eighth-notes @ quarter-note=100-108

Senior year, 1st semester

All major scales full range of horn, eighth-notes @ quarter-note=100-108
(minimum tenor range = C below bass clef to high D in treble clef,
minimum bass range = F one 8ve below bass clef to high C in treble clef)

Senior year, 2nd semester and beyond

Assigned scales to be performed on the full range of the instrument, expanding range and speed to show control and mastery of the trombone in all articulations, dynamics, and ranges.

For those students who take a longer time to complete their degrees, scale patterns will be assigned on a semester by semester basis.

Technical and Musical Studies:

Selections to be chosen from the following lists or comparable literature according to the students' level of ability, musical interests, and aptitudes. All students will have some exposure to both jazz and orchestral literature, although more focus may be given to one area or the other on a case by case basis.

Freshman, 1st semester

Book Title

Trombone Warm-Ups (Course Pack)
Melodious Etudes for Trombone, Book I
Arban's Complete Method
Trombone Virtuoso
School of Sight Reading & Style, Book A&B
Introduction to Tenor Clef
60 Selected Studies, Book I

Author

ed. Hauser
Bordogni/Rochut
Arban/ed. Alessi & Bowman
Mantia
Lafosse
Fink
Kopprasch (Carl Fischer edition)

Freshman, 2nd semester

Book Title

Trombone Warm-Ups (Course Pack)
Melodious Etudes for Trombone, Book I
Arban's Complete Method
Trombone Virtuoso
School of Sight Reading & Style, Book C
40 Progressive Studies
36 Studies for Trombone with F attachment
60 Selected Studies, Book I

Author

ed. Hauser
Bordogni/Rochut
Arban/ed. Alessi & Bowman
Mantia
Lafosse
Tyrell
Blume/ed. Fink
Kopprasch (Carl Fischer edition)

Sophomore year

Book Title

Trombone Warm-Ups (Course Pack)
Melodious Etudes for Trombone, Book I
Arban's Complete Method
60 Selected Studies, Book I
40 Progressive Studies
36 Studies for Trombone with F attachment
Clef Studies
Chord Studies
24 Jazz Etudes

Author

ed. Hauser
Bordogni/Rochut
Arban/ed. Alessi & Bowman
Kopprasch (Carl Fischer edition)
Tyrell
Blume/ed. Fink
Blazevich (ed. Hunsberger)
Wilson & Viola
Gale

Junior year

Book Title

Trombone Warm-Ups (Course Pack)
Melodious Etudes for Trombone, Book II
Arban's Complete Method
60 Selected Studies, Book II
Clef Studies
Suites for Unaccompanied Cello
15 Etudes de Rhythm
Graphismes
12 Etudes de Perfection
Sequences
Advanced Etudes
Top Tones (Trumpet Edition)
Jazz Conception
Plunger Technique
14 Blues & Funk Etudes
14 Jazz & Funk Etudes
Doodle Studies & Etudes

Author

ed. Hauser
Bordogni/Rochut
Arban/ed. Alessi & Bowman
Kopprasch (Carl Fischer edition)
Blazevich (ed. Hunsberger)
Bach
Bitsch
Bozza
Boutry
Blazevich
Pederson
White
Snidero
Grey
Mintzer
Mintzer
McChesney

Begin study of orchestral excerpts both in lessons and in sections to be performed in repertoire class. Excerpts to be studied will be selected from lists of frequently occurring audition materials (*Facing the Maestro: A Musician's Guide to Orchestral Repertoire*, <http://www.trombone.org>, American Musician's Association taped repertoire lists, etc.) This study will continue throughout senior year as well.

Senior year

Book Title

Trombone Warm-Ups (Course Pack)
Melodious Etudes for Trombone, Book III
Arban's Complete Method
60 Selected Studies, Book II
Advanced Slide Technique
4 Etudes

Author

ed. Hauser
Bordogni/Rochut
Arban/ed. Alessi & Bowman
Kopprasch (Carl Fischer edition)
Marstellar
Marstellar

Book Title

20 Studies in Alto Clef
 Method for Alto Trombone, v. I & II
 Etudes
 Advanced Studies
 48 Etudes for Trumpet
 Etudes de Perfectionist
 20 Jazz Etudes
 Multiplicity

Author

Maxted
 Anderson
 Defaye
 Kahila
 Reynolds
 Charlier
 Nightingale
 Nightingale

Solo/performance repertoire to be chosen from the following works (or equivalent):

Freshman year

Andante and Allegro
Elegy for Mippy II
Sonata(s)
Sonata(s)
Concerto
Starlight Waltz
La Petite Suzanne
Morceau Symphonique
Air from Cello Concerto
Cavatine

Barat
 Bernstein
 Galliard
 Marcello
 Grafe
 Pryor
 Pryor
 Guilmant
 Haydn
 Saint-Seans

Sophomore year

Concertino
Concerto
Sonata
Concert Piece
The Patriot
Annie Laurie
The Tip Topper
Concerto
Sonatine
Sonata vox Gabrieli
Sonata(s)

David
 Larsson
 McKay
 Nux
 Pryor
 Pryor
 Pryor
 Rimsky-Korsakov
 Serocki
 Sulek
 Telemann

Junior year

Suites for unaccompanied cello
Selected Songs
La femme a barbe
Ballade
Concerto
Sonate
Concerto
Parable
Blue Bells of Scotland
Sonata(s)
Sonata

Bach
Beethoven, Faure, Mahler, Strauss, etc.
Berghmans
Bozza
Grondahl
Hindemith
Jacob
Persichetti
Pryor
Vivaldi
Whear

Senior year

Sonatas for Viola da Gamba
Sonata
Sonatine
Fantasy
Deux Danses
Sonata
Concerto
Concerto
Eine kleine Posaunenmusik
Concerto

Bach
Bassett
Casterede
Creston
Defaye
Ewazen
Gregson
Rota
Schuller
Tomasi

Sample recital performances for Mythical Trombonist:

Freshman year, 1st semester

Bordogni Vocalise with piano accompaniment on studio recital

2nd semester

La Petite Suzanne by Pryor
Cavatine by Saint-Seans

Sophomore year, 1st semester

Morceau Symphonique by Guilmant

2nd Semester

Elegy for Mippy II by Bernstein
Sonatine by Serocki

Junior year, 1st Semester

Concertino by David

2nd Semester

Solo recital

Six Studies in English Folk Song by Vaughan Williams

Concerto by Grondahl

The Patriot by Pryor

Three Jazz Duets by Jack Gale

Senior Year, 1st Semester

Fantasy by Creston

2nd Semester

Solo recital

Sonata in f minor by Telemann **or** *Songs of a Wayfarer* by Mahler

Parable by Persichetti

Concerto by Gregson **or** *Deux Danses* by Defaye

Trombonology by Dorsey

Warm-Up Class:

Daily warm-up class is *required* of all first & second year trombone majors and any other trombone majors who have not yet completed their barrier examination in trombone (including Freshmen *and* Transfer students), although all trombone students are welcome to participate and are strongly encouraged to attend on the day of their lesson. This class meets in BFA room 223 at 7:30 AM, Monday through Friday during the Fall Semester. As serious musicians, we need to establish good practice habits that will provide a consistent basis for all of our daily playing needs.

Daily attendance will be taken and if you miss more than 2 classes for any non-excused reason, you will not be able to receive a grade higher than a B for lessons for the semester.

Practice and being prepared:

Practicing is very important when taking private lessons. Students must set aside a time each day to devote to private lesson material. All students are required to practice. The *minimum* amount of practice is 2 hours per day, 7 days per week, with the exception of 1st semester freshmen who are required to practice a *minimum* of 1 1/2 hour per day *in addition* to daily warm-up class. Just being in the practice room for this time does not count. Be effective with your practice time. Do not come to lessons unprepared. It wastes your time and mine. Being prepared for your lesson means having all relevant materials as stated above *and* being warmed up on your instrument. Unless we are specifically dealing with warm up routines and I have asked you not to warm up, you will be sent to a practice room to warm up before I will hear you and your grade will be lowered by one level for that day.

Students will keep a detailed daily practice log that they will bring to lessons so that we can determine the effectiveness of your daily practice sessions.

Your scale patterns for the week are your ticket to your lessons. You will be asked to play your scales with a metronome at the beginning of each lesson. If you are not prepared, you will be excused from your lesson to go practice and you will receive an F for that day.

Recording and Listening Assignments:

Portions of or complete lessons will be recorded on a regular basis. .mp3s of these lessons will be posted online using DropBox or another online file sharing method. Students will be required to listen to these recordings carefully, with a critical ear regarding the student's playing and preparation and will provide a typed outline of their lesson recording with reflective comments on the student's playing to the professor prior to the next lesson.

Students will be assigned a piece or CD to listen to on a regular basis. Students will prepare a review of the recording for the next lesson. For complete CDs, this review will include comments about each piece on the CD. For individual works, the student will listen to the recording with a copy of the sheet music and will indicate all nuances and details that are not written in the music. Things to observe include breath marks, speeding up, slowing down, crescendos, diminuendos, changes in articulation caused by alternate positions, etc.

Since these are a new studio policy for this year, they may be adjusted as both the student and professor evaluate the strengths of this practice.

Attendance and Grading:

Attendance is very important because improvement is a result of daily practice and weekly reinforcement in the music lesson. If you must miss a lesson it is your responsibility to notify me at least 24 hours in advance. If I do not hear from you, I consider your lesson a "no show" and I will not be responsible for making up your lesson time. If you develop a lesson conflict, you must let me know as soon as possible. Approved excused absences are: illnesses requiring a doctor's care, death in the family, and studio events when the instructor is notified at least one week in advance. Car trouble is *not* an excused absence, neither are spontaneous combustion or alien abduction (without a note from MIB). My phone number is 372-6086 and my answering machine is on all the time so you may leave a message there or e-mail me at jhauser@tntech.edu. In the event that I have to miss a lesson, I will notify you in advance as well and we will make up the lesson at a later date.

There will also be a list of *required* recitals and concerts posted on my office door. All students are expected to attend these events. Any absences from required events will result in your semester grade being lowered by 5%. Unexcused absences from lessons will lower your semester grade by 10%.

According to TTU Department of Music and Art policy, all students must attain a grade of C or higher in all music classes in order to receive credit for any given course. Grading will be as follows: Individual Lessons 60%, Solo Performance(s) %20, and Jury Performance 20%. If you are signed up for a recital for credit, that will receive its own grade and your lesson grade will include only your Individual Lessons 80% and Jury Performance 20%.

During fall semester, no trombone major who has not yet completed their upper level examination will receive a letter grade higher than a B if they are not regularly attending warmup class as stated above.

Semester grades will be based on the following criteria: quality of preparation for lessons and performances, progress of the individual, assigned listening, and attitude in lessons.

Also, please be sure to note the sheet music purchase policy above regarding solo performances.

For a grade of A, the student:

1. Consistently does more than is required.
2. Is prompt, thorough in all work, and usually free from teacher's correction.
3. Has ability to apply learned concepts to new material.
4. Enthusiastically attends recitals and concerts as an active listener.

For a grade of B, the student:

1. Frequently does more than is required.
2. Is careful in complying with assignments.
3. Eagerly attacks new problems and profits from criticism.
4. Is prompt, thorough, and accurate in all work.
5. Willingly attends concerts and recitals.

For a grade of C, the student:

1. Does what is required.
2. Applies him/herself during lesson times.
3. Attentive to assignments and relatively free from carelessness.
4. Able and willing to comply with instructions and responds cheerfully to correction.
5. Is reasonably prompt and accurate in all work.
6. Has the ability to retain and apply general principles.

For a grade of D, the student:

1. Usually does what is required.
2. Attendance is irregular.
3. Sometimes forgets materials.
4. Frequently 'misunderstands' assignments.
5. Is willing but slow in complying with instructions and corrections.
6. Is careless and lacking in thoroughness in preparation.
7. Fails to take advantage of recitals, concerts, and masterclasses.

For a grade of F, the student:

1. Usually does a little less than required.
2. Is listless and inattentive.
3. Frequently forgets materials.
4. Is often tardy.
5. Seldom knows anything outside the lesson material.
6. Retains only fragments of general principles.
7. Is lacking in conviction and is unwilling or 'unable' to do the work.

Trombone Choir Attendance and Grading

Attendance and preparation are very important in all ensemble situations. If you do not know your part or miss a rehearsal, you are not just wasting your time, but you are also wasting the time of each and every other member of the ensemble. Practicing is very important when participating in any ensemble and all students are expected to practice their parts to their level of ability. As such, everyone in this ensemble starts the semester with a grade of A which can be affected by your level of commitment to the ensemble and attendance. Your grade will be lowered by 5% each time you are late to rehearsal and lowered by one letter grade for each missed rehearsal. Being late for a performance call time will result in your grade being lowered by one letter grade. Missing a performance results in an automatic failure for the course.

Guidelines for Effective Practice:

- Q: I know I am supposed to practice, but what should I practice and how should I approach each session?
- A: Practice what you *do not play well*. While there are some benefits to simply going into a practice room and getting some "face time," we do not improve unless we work on materials and techniques that we have trouble with. However, if we only play music that we have difficulties with, we can get frustrated and our concentration and commitment can wain. In an effort to balance these elements, I have come up with the following guidelines for effective practice.

1. *Establish a goal for each practice session.*

Look over your lesson materials and ensemble music outside of the practice room. Are there any materials that you can practice without your instrument? (Scales, breathing exercises, clef reading, listening to solos or excerpts, etc.) What passages are the most difficult technically? Musically? Are endurance or range a factor for any of the music you are studying this week? Prioritize your practice to attack the most difficult materials early in the week. Do not waste "face time" practicing clefs or scale memorization if you cannot accurately recite the pitches without your instrument.

2. Concentrate and Relax.

Effective practice can take place quickly or slowly, depending on the player, the day, and the material you are working on. Have you ever had a session where you were sure that you had worked for hours, only to look at a clock and realize that only a half hour had gone by? Conversely, have you had a session when you felt as if you were still fresh and could keep going for a while only to discover that you had lost track of time and hours had passed? It is very important to balance concentration with breaks and relaxation. 10 minutes of concentrated practice where you are aware of what you are playing at a slow relaxed tempo can be more effective than 1 hour of distracted running through practice materials. Take breaks such as going for a drink of water, reading a few pages of a novel or magazine, or catching up on your reading for other classes. Even practicing piano or aural skills can be a break from the specific concentration needed to play your trombone.

Record your practice sessions and listen to them to help yourself analyze your practice technique. Are you really concentrating when you play, or are you just going through the motions? Try this technique: Press record when you walk into the room and go about your 'normal' routine. Do not stop the audio recorder. Later that day, listen to the recording and see how much time you *actually* spend playing and working on your lesson and ensemble materials.

3. Slow is good.

It is more effective to practice a short passage slowly, programming it in correctly before speeding it up to tempo, than it is to beat yourself up over a longer, more difficult passage. Given this, some practice sessions may consist of only a few bars, where other sessions may cover several pages of material. Use your metronome to keep your rhythm 'honest.'

4. Listen.

Use audio recorder to listen to your sound and accuracy. Do you hear things in your playing on the recording that you did not hear when you were playing them? Repeated use of this technique will help you to truly hear what you are playing as it comes out of your horn.

5. Practice the basics.

Although we do play scales, long tones, flexibilities, and tonguing exercises in our warm-ups, that is not the only time in the day to work on these technical aspects of our playing. Many of the problems that we have in playing music can be attributed to poor preparation on the basics. Spend some time everyday on improving your fundamentals: sound, tonguing, lip trills, range studies, etc.

6. ***Rome wasn't built in a day. Neither was Cookeville...***

Be consistent and persistent. Practicing will not solve all of your problems overnight. It takes dedication and consistency. If you play a passage 20 times and there are mistakes the first 19, your odds of playing the music correctly in performance are 1 in 20. The same rules apply to music as to computer programming. "*Garbage in, garbage out.*" Keep working. You may not notice much improvement from day to day, but you will see improvement over the long run. Save the tape recordings of your practice sessions at the beginning and end of each week and listen to them to help gauge your true progress.

7. **A sample practice session (30-60 minutes, including breaks).**

Once you have established your general goals for the day, find a practice room and get started. A certain amount of your time at the beginning of each session should be devoted to warming up. As we come back to the practice room for our 2nd or 3rd session of the day, we may not need to spend as much time with this stage.

After your warm up, practice one specific element of your technique. Since this is the first practice session of the day and we are assuming that you have already had a good warm up session, (note the differentiation between a *warm up* session and a *practice* session), we will take 5-10 minutes to work on dynamic range and control through the use of long tones. Use the crescendo/diminuendo exercises on p. 69 & 70 of *Trombone Warm-Ups and Technical Studies*, drawn from exercises by Kleinhammer, Yeo, and Vernon. These studies will help to work on sound, breathing, and volume control. Do not forget to use a metronome. Try to keep the length of the crescendos and diminuendos consistent.

Then play through one etude. Say for example that you are preparing a Rochut *Melodious Etude* for your lesson. Put on a metronome at a tempo that you feel comfortable with and play the entire study in whatever clef or octave is assigned. After you complete your run through, ask yourself what two or three spots or sections need the *most* work. Then isolate those spots and practice them slowly, gradually speed up as you conquer each tempo, add a note or a beat at a time, change the rhythm to work on pitches only, play the rhythm on one note, try to play the passage with no articulations (either glissed or breath attacks). After you have worked your chosen passages, run the entire study down again. This method of practicing works on endurance and consistency, while helping you to discover a *musical* goal for each etude in addition to any technical challenges. This should take between 10-20 minutes, depending on the length of the study and its difficulty level.

After you have spent your 10-20 minutes on this etude, take a break to keep your concentration on track. Read a few pages of your physics textbook or go get a drink of water. If you meet up with other students in the hall, keep your socialization time to a minimum in order to make sure that you get back to the practice room to finish your session.

When you come back to the practice room, you have decided to work on your scale for the week. Think about the key signature and recite the scale in the same number of octaves in which you are playing it. Do this both up and down. If you have any hesitation, do this with a metronome. Are there any notes that you are slower to remember? Write the scale down on your manuscript paper using all accidentals, not the key signature. Once you are consistent with this, play the scale slowly, using the pattern you are currently working on. When this is steady, look at your watch. Gradually speed the scale up for the next 5 minutes or until you

reach your assigned tempo, whichever comes first. If you reach tempo and can play it 5 times perfectly, you are done with your scale practice. If you are not at tempo by the end of 5 minutes, stop. If you feel that your concentration is still good, keep working for another 2-5 minutes, otherwise you should write down the tempo you ended on and go on to another element of your practice.

Get out your technical studies and work on them in the same manner that you worked on the Rochut etude above. If you have a page of three shorter technical studies, play the first one and work on it as listed above, then play the second and third concentrating on endurance and musical line. This should take another 10-20 minutes. Time for another quick break.

As you wander the halls, you see a fellow trombonist in another practice room. Ask them to play duets with you. When you return to your practice room, play *your* Rochut together in octaves, then play *their* lyrical study. Sight read a jazz or classical duet or two. Ask them if they have any insights into the technical passages that you are working on this week. Perhaps they will see some technical or musical difficulties that you haven't noticed or have another idea about ways to overcome a musical challenge you are experiencing.

Make sure to end each practice session with something fun, either sightreading, playing through your solo, duets, playing orchestral excerpts along with a recording of an orchestra playing, or anything else that you enjoy. Practice is hard work if you do it properly, but the end results should be something fun. Enjoy yourself.

University Policies

STUDENT ACADEMIC MISCONDUCT POLICY

Maintaining high standards of academic integrity in every class at Tennessee Tech is critical to the reputation of Tennessee Tech, its students, alumni, and the employers of Tennessee Tech graduates. The Student Academic Misconduct Policy describes the definitions of academic misconduct and policies and procedures for addressing Academic Misconduct at Tennessee Tech. For details, view the Tennessee Tech's Policy 217 – Student Academic Misconduct at Policy Central.

Students are prohibited from engaging in Academic Misconduct as defined in TTU Policy 217. Examples of Academic Misconduct that relate directly to this course include (but are not limited to) Cheating and Plagiarism.

It is the Instructor's responsibility to maintain academic integrity in the classroom, including filing a charge of Academic Misconduct when s/he reasonably believes such has occurred and for providing a definition of what resources are allowed or not allowed for completion of in-class and outside-of-class student requirements.

Specific resources required for this course are listed above. For research based projects and assignments, students are permitted to use other resources including but not limited to online databases, print sources, and interviews as long as they are cited appropriately according to the guidelines discussed in class and provided on the class website. Opinion based projects and assignments are based on the student's own backgrounds and no additional research materials are to be used for the purposes of completing the assigned work.

Students who are found to be in violation of the TTU policy on Academic Misconduct will be charged according to the steps delineated in TTU Policy 217. Possible penalties may include, but are not limited to, an F or zero for the assignment or for the class, Probation, Suspension, or Expulsion from TTU.

The Student is responsible for understanding and abiding by this policy, including reading Academic Conduct information provided at the link above and asking for clarification if unclear about what is and is not allowed in the production of all requirements in the class.

All materials listed above that are not original to the professor are drawn from the TTU Student Academic Misconduct Policy and the 2014 statement on Plagiarism from the TTU Sample Syllabus Template.

Disability Accommodation

Students with a disability requiring accommodations should contact the Accessible Education Center (AEC). An Accommodation Request (AR) should be completed as soon as possible, preferably by the end of the first week of the course. The AEC is located in the Roaden University Center, Room 112; phone 931-372-6119. For details, view the Tennessee Tech's Policy 340 – [Services for Students with Disabilities](#) at Policy Central.

COVID-19 University Protocols

1. Each student must take personal responsibility for knowing and following the university's COVID-19 protocols. Students are expected to follow all COVID-19 directives published by Tennessee Tech on its official COVID-19 webpage: www.tntech.edu/covid19.

2. As conditions related to the pandemic change, the university's COVID-19 protocols are also likely to change. Students are expected to monitor the university's official COVID-19 webpage to stay up to date on all university COVID-19 protocols.
3. If the university's COVID-19 protocols include the wearing of face coverings inside campus facilities, then face coverings must be worn covering the mouth and nose. Protocols will apply to all vaccinated and unvaccinated individuals.
4. Students who refuse to comply with university protocols will be reported to the Tennessee Tech Dean of Students.
5. Students should direct all requests for excused class absences related to COVID-19 to Tennessee Tech's Health Services by following the student link at the following website: www.tntech.edu/covid19/report.php. The Office of Student Affairs will provide notifications to faculty members of student absences and the expected length of the absence.
6. Students can get a COVID-19 vaccine on campus at Tech Health Services. Call ahead to schedule at (931) 372-3320. COVID-19 vaccines are given free of charge daily, as well as testing.
7. Per CDC guidelines, you are considered fully vaccinated:
 - 2 weeks after your second dose in a 2-dose series, such as the Pfizer or Moderna vaccines, or
 - 2 weeks after a single-dose vaccine, such as Johnson & Johnson's Janssen vaccine

COVID -19 School of Music Protocols

1. In private lessons, face coverings and/or bell covers may be removed for pedagogical purposes if the instructor and the student give consent. If either student or professor declines consent, face coverings must be worn.
2. If an instructor is unable to adequately teach or demonstrate due to the interference of a face covering and/or bell cover, the teacher may remove their face covering and/or bell cover if they are behind a plexiglass barrier and/or there is sufficient distance from students (6-8 ft). This includes playing instruments and singing.

Given the uncertainties of instruction methods given COVID-19, this syllabus is subject to change should we either move to an entirely or partial online format.

Any changes, if needed, will be sent to you via your TTU e-mail and posted on ilearn.

Checklist for applied lessons (Student Copy)

All trombone students must return one copy of the following checklist to Dr. Hauser by the end of the first week of classes.

- 1) I have read the 2017-18 TTU Handbook for Applied Study in Trombone and I understand the policies of the Tennessee Tech Trombone Studio as explained in that document.
- 2) In addition to checking the trombone studio bulletin board daily for announcements and messages, I will also check my TTU e-mail address and voice mail daily. I will be responsible for making sure that my e-mail mailbox does not become full so that I can receive any messages sent to me by my professors through course distribution lists. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. Regular e-mail management will also minimize the risk that the inbox will be full, causing the e-mail to be returned to the sender with an error. Undeliverable messages returned because of either a full inbox or use of a "spam" filter will be considered delivered without further action required of the University.
- 3) I will bring my warmup book and all lesson materials with me to every lesson. I agree to attend all lessons warmed up and prepared to the best of my ability and to plan ahead in my practice schedule to accommodate any concerts, class assignments, or other events that may interfere with my progress as a musician.

TTU e-mail:

Phone:

Print Name:

Signature:

Date:

Checklist for applied lessons (Instructor Copy)

All trombone students must return one copy of the following checklist to Dr. Hauser by the end of the first week of classes.

- 1) I have read the 2017-18 TTU Handbook for Applied Study in Trombone and I understand the policies of the Tennessee Tech Trombone Studio as explained in that document.
- 2) In addition to checking the trombone studio bulletin board daily for announcements and messages, I will also check my TTU e-mail address and voice mail daily. I will be responsible for making sure that my e-mail mailbox does not become full so that I can receive any messages sent to me by my professors through course distribution lists. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. Regular e-mail management will also minimize the risk that the inbox will be full, causing the e-mail to be returned to the sender with an error. Undeliverable messages returned because of either a full inbox or use of a "spam" filter will be considered delivered without further action required of the University.
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TTU e-mail:

Phone:

Print Name:

Signature:

Date