

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

**Spring 2025**

Dr. Michael Stanton

Adjunct Assistant Professor of Trombone  
University Auditorium (UAD) Room #118  
Office # (352) 294-3933 Cell # (631) 291-0091  
[michael.stanton@ufl.edu](mailto:michael.stanton@ufl.edu)

Office Hours: TBA, other hours by appointment  
Office hours will be set once studio lessons scheduling is complete

Carli Castillon

Doctoral Graduate Assistant (Studio)  
Cell # (386) 589-0377  
[carkeys11@ufl.edu](mailto:carkeys11@ufl.edu)

Ethan Spencer

Doctoral Graduate Assistant (Bands)  
Cell # (717) 756-2142  
[ethanspencer@ufl.edu](mailto:ethanspencer@ufl.edu)

Corey Burton

Doctoral Graduate Assistant (Entrepreneurship and Jazz Studies)  
Cell # (918) 408-8897  
[burton.corey@ufl.edu](mailto:burton.corey@ufl.edu)

Jason Donnelly

Doctoral Graduate Assistant (Bands)  
Cell # (407) 451-0560  
[j.donnelly@ufl.edu](mailto:j.donnelly@ufl.edu)

**Spring 2025 Trombone Studio Events & Important Dates**  
*check the google calendar throughout semester for additions/changes*  
**Weekly Trombone Ensemble Rehearsals: Thursdays at 12:50pm on UA stage**  
**Weekly Trombone Masterclass Meetings: Fridays at 12:50pm room TBD**

**Required Events:**

- Sun, Jan. 12th 4:05-6:00pm, room TBA: **Joe Jefferson Masterclass**
- Tues, Jan. 28th 7:20pm, MUB101: **Bill Mann Recital**
- Fri, Jan. 31st 7:20pm, MUB101: **Taylor Klonowski Senior Recital**
- Sat, Feb. 1st 7:20pm, MUB101: **Carli Castillon DMA Recital 3**
- Fri, Mar. 7th 12:50pm, MUB101: **Megumi Kanda Chamber Masterclass (BrassFest)**
- Fri, Mar. 7th 5:10pm, MUB101: **Graduate Brass Quintet Recital (BrassFest)**
- Sat, Mar. 8th 9:35am, room TBA: **Morning Warmups (BrassFest)**
- Sat, Mar. 8th 12:50pm, MUB101: **Patrick Smith Horn Recital (BrassFest)**
- Sat, Mar. 8th 1:55pm, room TBA: **Megumi Kanda Solo Masterclass (BrassFest)**
- Sat, Mar. 8th 4:05pm, UA: **Trombone Ensemble Concert (BrassFest)**
- Sun, Mar. 9th 10:40am, MUB101: **Megumi Kanda Recital (BrassFest)**
- Sun, Mar. 9th 11:45am, MUB101: **Finale Concert (BrassFest)**
- Fri, Apr. 4th 7:20pm, MUB101: **Corey Burton DMA Recital 2**
- Sat, Apr. 5th 7:20pm, MUB101: **Ethan Spencer DMA Recital 2**
- Tues, Apr. 8th 7:20pm, MUB101: **Jason Donnelly DMA Recital 1**
- Sat, Apr. 19th 1:55pm, MUB101: **Kang Muscatello Junior Recital**

**Brass Area Recitals (required, during class time)**

- Thurs, Mar. 27th, MUB101
- Thurs, Apr. 3rd, MUB101
- Thurs, Apr. 10th, MUB101

- Thurs, Apr. 17th, MUB101

### **Recommended Events:**

- Thurs, Feb. 6th 7:20pm, UA: **Symphonic Band Concert**
- Thurs, Feb. 13th 7:20pm, UA: Wind Symphony Concert
- Tues, Feb. 25th 7:20pm, UA: Brass Band Concert
- Thurs, Feb. 27th 7:20pm, UA: Orchestra Concert
- Mon, Mar. 3rd 7:20PM, UA: Concert Band Concert
- Tues, Mar. 11th 7:20pm, UA: Symphonic Band Concert
- Thurs, Mar. 13th 7:20pm, UA: Wind Symphony Concert
- Thurs, Apr. 10th 7:20pm, UA: Orchestra Concert
- Sun, Apr. 13th 7:20pm, Phillips Center: Wind Symphony Concert
- Tues, Apr. 22nd 7:20pm, UA: Symphonic Band Concert
- Wed, Apr. 23rd 7:20pm, UA: Concert Band Concert

### **Juries: Mon, Apr. 28th**

No Classes: 1/20, 3/15-23

For all required events, Carli will be taking attendance. If you have a *valid* excuse, please communicate this ahead of time! Attendance is part of your grade, see syllabus.

### **Additional Highly Recommended Opportunities to hear LIVE Music:**

Sorted by distance from UF:

**University of Florida Performing Arts Center:** <https://performingarts.ufl.edu/>

**Gainesville Orchestra:** <https://www.gainesvilleorchestra.com/>

**Jacksonville Symphony:** <https://www.jaxsymphony.org/>

**The Florida Orchestra:** <https://floridaorchestra.org/events/>

**The Sarasota Orchestra:** <https://www.sarasotaorchestra.org/>

**The Naples Philharmonic:** <https://artisnaples.org/naples-philharmonic/>

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

On Campus/In-Person Lesson Times: 50-minute Lesson (Monday-Friday in UA 118)

Makeup Lessons not occurring Monday-Friday will be taught, when possible, In-Person, otherwise those makeup lessons may need to be scheduled via Zoom due to the UA 118 Schedule. Students will receive a minimum of 12 lessons for the semester.

**Objectives:**

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

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

Upon completion of this course, students will: 7. Understand the common elements and organizational patterns of music in assigned repertoire;

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

## **UF College of the Arts Meta-Strategy Mission Statement:**

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

We do so by:

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

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

For Music And Accessories: Hickey's Music Center, Ithaca, NY

[https://www.hickeys.com/music/studio/university\\_of\\_florida/dr\\_robertson\\_trombone\\_studio.php](https://www.hickeys.com/music/studio/university_of_florida/dr_robertson_trombone_studio.php)

For Accessories And Local Repair: Hoggtowne Music, Gainesville, FL

<https://www.hoggtownemusic.com>

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

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

Bordogni, Marco. *Vocalises Complete* (Michael Mulcahy ed.)

Baker, Buddy *Trombone Method*

Edwards, Brad. *Lip Slurs -Exercises for Tone & Technique*

Edwards, Brad. *Introductory Studies in Tenor & Alto Clef: Before Blazhevich*

Edwards, Brad. *Tuning Drone Melodies*

Kanda *Trombone Unlimited*

Klay/MacDonald. *Daily Exercises for Bb/F Trombone*

Remington/Hunsberger *The Remington Warm-Up Studies-2<sup>nd</sup> Edition*

Schlossberg, Max. *Daily Drills and Technical Studies for Trombone*

## **Required for Tenor Trombonists Only:**

Vining, David. *Daily Routines for Tenor Trombone*

## **Required for Bass Trombonists Only:**

Ostrander, Allen, *Method for Bass Trombone*

Vernon, Charlie. *A 'Singing' Approach To The Trombone (and other Brass)* Revised Edition recommended

Vining, David. *Daily Routines for Bass Trombone*

Van Dijk, Ben. *Ben's Basics Method Book*

## **Required Texts for All:**

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

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

[http://www.navarrorivermusic.com/cello\\_drones.php](http://www.navarrorivermusic.com/cello_drones.php)

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

**Recommended for Jazz Improvisation and Style:**

Aebersold, Jamey. Play-a-longs (Various, There are over 100 volumes)

Coker, Jerry. Patterns for Jazz

Snidero, Jim. Jazz Conception Play-a-long series (Progressive volumes: Easy, Intermediate, etc.)

McChesney, Bob. Doodle Studies and Etudes

**Recommended for Euphonium Doublers:**

Pilafian and Sheridan "The Brass Gym: A Comprehensive Daily Workout for Brass Players. Bass Clef Euphonium Edition.

Payne "Euphonium Excerpts from the Standard Band and Orchestral Library"

**Digital Subscriptions:**

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

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

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

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

Apple Music Membership 3-Month Free Trial [itunes.apple.com/](https://itunes.apple.com/) Then \$9.99 per month

**Required Apps, Software and Equipment:**

UF Email (For Formal Studio Communication)

Facebook Messenger (For Internal Studio Communication and Scheduling)

Zoom (Video/Web Conferencing) Link to Article with home conferencing/recording equipment suggestions: <https://www.lowdownpublishing.com/post/musicians-guide-for-video-conferencing>

**Recommended Apps, Software and Equipment:**

iReal Pro

TE Tuner (Tonal Energy)

Finale or Sibelius Music Notation Software

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

Acapella (App from PicPlayPost "Sing and Collab Music Maker")

**Additional Strongly Recommended Materials:**

**2000 Level**

Edwards, Brad. *Lip Slur Melodies*

Marsteller *Basic Routines*

Clarke-Gordon *Technical Studies*

Edwards *Simply Singing*

Vining *Ear Training For Trombone*

Stevens, Milt *Scale and Arpeggio Routines*

**3000 Level**

Snedecor *Lyrical Etudes For Trombone*  
Blazhevich *Clef Studies*  
Stevens (Milt) *Scale and Arpeggio Routines*  
Gordon (Wycliffe) *Sing It First*

#### **4000 Level**

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

#### **Graduate Level**

Blazhevich *Sequences*  
Bozza *Etudes Caprices*  
Bitsch *Rhythmical Studies*  
Boutry *Etudes for High Perfection*

#### **Required Materials and Supplies:**

Metronome (Or metronome app)

Tuner (Or tuner app)

Rotary Valve Oil

Yamaha Slide Lubrication

Tuning Slide Grease

A good case or gig bag for your instrument

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

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

I recommend the [Brass Saver](#) Trombone cleaning brush.

[Mouthpiece brush](#)

[Lacquer Polish](#)

Instrument Quality: Is your instrument in great condition?

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

#### **Recommended Musician Health and Wellness Resources and Information:**

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

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

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

**Weekly Lesson Plan Outline:**

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

Scales and Arpeggios

Lyrical Studies (Bordogni/Rochut et al)

Technical Studies

Solo Work (Recital, Jury, or Competition Repertoire)

Excerpt (Excerpt From Orchestral or Band Literature)

or

Jazz Standard (Melody, Chord Changes, or Solo Transcription of Jazz Standard)

Clef Study or Duet

Sight-reading

Single and Multiple Tonguing

Slur Exercises

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

**New For Spring 2025:** Students are required to email Dr. Stanton (michael.stanton@ufl.edu) a summary of their weekly lesson no later than 24 hours after the end of that respective lesson. Please submit the summary in a Word or PDF format and add each week's lesson in a folder on your computer/cloud storage. There is no word count minimum, or maximum, the lesson summary should sufficiently outline what was covered in the lesson, have added student reflection, and state what was assigned for the next lesson. Failure to submit weekly lesson summaries will negatively affect your grade.

**Lesson Content and Procedures** *(Taken from course proposal)*

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

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

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

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



**Attendance and Scheduling:** Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

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

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

The following are considered an extension of the lesson in terms of attendance and grading: *Trombone Choir and Trombone Choir Events, Studio Class (Those with conflicts will not have their grades adversely affected), Masterclass, Brass Faculty Recitals, Guest Artist Masterclasses and Recitals, Studio Recitals, as well as BRASS AREA RECITALS and CONVOCATION RECITALS. An unexcused absence from one of these events, or failure to perform on a recital, affects grading in the same way as an unexcused absence from a lesson. An applied instructor has no obligation to make up a lesson if the student signs up late, or fails to show up for a scheduled lesson. Lessons that need to be rescheduled due to absence of the teacher will be made up promptly at the mutual convenience of the student and teacher. If a student has an unexcused absence from the dress rehearsal for a trombone ensemble performance, they will not participate in the following performance. If a student has an unexcused absence from one of the studio events listed above, an alternative makeup assignment may be given to erase the unexcused absence at the discretion of the instructor.*

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

It is the student's responsibility to acquire all music required and to bring materials to lessons.

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

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

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

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

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

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

**Assessment of objective achievement:** *Specifics on following pages.* **New criteria for 2025:**

Performance at lessons 60%

Participation on departmental recitals/studio class 10%

Weekly Lesson Submissions 10%

Technical Skills Progress 15%

Attendance/Participation 5%

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

Campus Resources: Health and Wellness

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

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

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

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

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

**Academic Resources**

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

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

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

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

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

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

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

### ***Evaluation and Grading***

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

Weekly lesson grade	60 Points
Based on:	
Lesson preparation and performance as demonstrated by private practice, attendance, organization, consistent effort, and professional decorum.	
Lesson Notes and Weekly Recording Review	
Maintaining and developing Binder or Lesson Materials	
Key of the Week, Scale and Arpeggio Progress	
Weekly lesson preparation grade values:	
Excellent=5 pts., Good=4 pts., Fair=3pts., Weak=2pts., Poor=1pt	
At the end of the term all lesson grades will be added together to determine your weekly grade total.	
Technical Skills Progress (Scales, Arpeggios, Etudes & Exercises)	15 Points
Attendance/Participation/Timely acquisition of materials	10 points
Studio class, division and general recitals, trombone choir, chamber music, jury and/or recital performance and attendance (as applicable), also attendance and participation at studio and faculty recitals, and masterclasses.	
Weekly Lesson Summaries	10 points
General/Divisional/Degree Recital and or Jury Performance	<u>5 points</u>
	100 total

[catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/](http://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/)

90+	=A
80-89	= B
70-79	= C
60-69	= D
60-0	=F

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

**\*\*\*Please submit your complete recital program and recital program notes to the instructor 1 MONTH PRIOR TO THE RECITAL.**

The instructor will review them and suggest revisions. Please complete all final revisions of the program notes by **2 weeks prior to the recital**. The instructor will then print the program notes. The SOM Music Office will prepare the official recital program.

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

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

## Scale and Arpeggio Progression

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

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

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

Juniors: All Scales Two Octaves, Quarter = 120

Seniors: All Scales Two Octaves, Quarter = 160

### PLAY WITH A METRONOME

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

**Practice Recommendations:** Regular, Daily Practice is crucial to your development and improvement. *Accomplishing your goals in your practice time is of the utmost importance*, therefore, there is no set required time amount as efficiency and results are more important than time suggestions; however, you should be dedicated to establish a rigorous, balanced, and encompassing practice schedule. A day of good practice always starts with playing a well-established, consistent fundamental warm-up routine. We will work individually on to how build a personalized routine. Plan out and write down your practice schedule the day before. Reserve times and spaces to practice. Aim to arrive at school early, get your routine in before your actual schedule starts.