

Teaching Philosophy

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1. Role of educator and student in the private lesson format

I believe that the role of the educator in the private lesson setting should be that of a coach. Rather than dictating to the student exactly what he or she should do and how they should do it, a coach should help students reach their potential by providing the tools necessary for success. The tools that the student will need to have for success are a good sound, a firm grasp of the varied types of articulations, lip slurs/flexibility and a mastery of the different clefs. For example when dealing with a legato passage, the educator (coach) would provide instruction as to proper tongue technique and then have the student apply the technique to the passage, correcting when needed. This creates more of a partnership in the learning process.

The students should be engaged during their lesson times. Pupils should always ask why for clarification or direction concerning the repertoire they are studying so that they are fully equipped to yield profitable results. By doing so they maximize their lesson time and therefore increase the amount that they learn. Although the previous is essential for steady progress in the student's playing, the student must not adapt the role of a mindless drone. The students must put forth their own opinions about the passages they are performing to help develop their own unique musicianship. One way I would accomplish this is by asking the student how they think that a musical passage should be performed and then providing guidance when the student's views conflict with established performance practice. Students must also be willing to dedicate time to practice and study aspects of trombone performance to increase their knowledge base.

2. Which aspects of trombone performance do you believe are in need of the most attention

The aspects of trombone performance that I believe deserve the most attention vary greatly from player to player. For younger students, I would focus more heavily, around 75%, on fundamentals and the remaining 25% on solo material. One of the main fundamental aspects I would focus on would be sound concept. I believe it is absolutely necessary to imbed in the student a solid idea as to what is a good sound. I would implant a sound concept for them to try and model by demonstrations in lessons and by assigning listening exercises. These listening exercises will be of prominent performers both in solo and chamber settings, i.e. Joe Alessi's CD *At the End of the Century* and the American Brass Quintet's CD *New American Brass*. As the student progresses, upperclassmen, the need to devote lesson time to help the student solidify their fundamentals subsides. Because less time is committed to fundamentals during the student's lesson, it frees up time that can be spent on learning solo and orchestral repertoire. Even though the student's lesson time will be spent more on repertoire, it is still important to focus on fundamental aspects of their playing to help reinforce their playing.

3. How will you address these aspects in your course of study (exercises and etudes)?

Fundamentals:

- Sound
 - Mouthpiece buzzing
 - creating a full buzz on the mouthpiece will help the student produce a better sound on the horn
 - Exercises
 - Buzzing with drones for intonation
 - Buzzing melodies with no tongue to help the student develop a consistent air flow
 - Buzzing exercises from the Brad Edwards - Simply Singing
 - Long tones
 - Remington exercises
 - Glissandos
 - Scales
 - In longer duration notes to help intonation
- Articulations
 - Arbans
 - Page 48, Nos. 17 and 18 (and similar exercises)
 - Remington Warm-Up Studies
 - Ex. 5 to 12
 - Mueller - Technical Studies
 - Book 1
 - Legato and staccato exercises
 - Exercises in all keys
 - Book 2
 - Light and Lively tongue
 - Velocity
 - Syncopation
 - Marsteller - Basic Routines
 - Accent study
 - No. 30 applied to Nos. 1-29
- Lip Slurs
 - Arbans
 - Page 17, Nos. 11 and 12 (and similar exercises)
 - Remington Warm-Up Studies
 - Ex. 18 to 44
 - Marsteller - Basic Routines
 - Flexibility studies
 - Pg. 35 Nos. 1 - 60

- Legato
 - All of the following played in this fashion
 - As written
 - Tenor Clef
 - Bass Clef down an octave
 - Ex 1 for the first day of the month. Ex 2 for the second day of the month etc.
 - Fink Introductory - Studies and Studies in Legato
 - Brad Edwards - Simply Singing
 - Guiseppe Concone - Vocalises
 - Bordogni - Vocalises
- Clef Studies
 - Brad Edwards - Introductory Studeis in Tenor and Alto Clef “Before Blazhevich”
 - Fink - Introduction to Tenor Clef (and alto clef version)
 - Blazhevich
- Rhythm Studies
 - Lafosse - School of Sight reading (Book A-E)
 - Paudert - 24 Studies
 - Kopprasch - 60 studies (Book 1 and 2)
 - Bitsch, 15 Rhythm Etudes
 - Pichaureau, 20 Atonal Studies
 - Bona - Rhythmic Articulations