I. LESSONS

1. Attendance

Any lesson you cannot attend must be canceled in advance. IN ALL CASES OTHER THAN EMERGENCY you should be able to call me 24 hours ahead of the scheduled time. My cell phone has a 24-hour machine on it so you can call literally anytime to leave a message. When possible, I will call you with prior notice if I am unable to make a lesson. If I need to cancel a lesson I will try to make it up, but if you cancel, FOR WHATEVER REASON, do not assume I will make it up. It will depend on whether we can find another time. I will decide on a per-case basis. If you miss a lesson without prior notification, it will not be made up and will count for a 0 for that week.

2. Punctuality

Be on time, warmed up and prepared for all lessons. Knock on my door at your lesson time and then enter quietly. You are paying for these lessons through your tuition, so use your money and opportunity wisely. You may safely assume that if I am not on time something unavoidable has come up. Keep your cell phone on and wait for me for as long as you can--any of your time I miss I will try to make up, usually by a longer lesson. IN ALL OTHER CASES, HOWEVER, your lesson ends one hour after its scheduled beginning--do not assume that if YOU are late we will go overtime.

3. Warm-Up

Be warmed up! Don't use lesson playing as your first notes of the day. It is VERY easy to hurt the many small muscles in your embouchre. Musicians have had to end their careers quite prematurely due to irresponsible practice routines. Lessons are somewhere between practice and performance. You should have warmed up already that day, and again more recently before the start of the lesson. Come early-- the lesson begins when scheduled, so you should be ready to play at that time.

4. Preparedness

Do not take these lessons for granted. Outside people pay me $100 for a one-hour lesson. Do not waste either your time or mine, and don’t insult your intelligence or mine. It should be completely clear to you, when a lesson is over, what you need to prepare for the next lesson. If it is not, ASK! If you find yourself out of things to prepare for your next lesson with me, there are over 400 etudes or excerpts you can and should know. If you show up and I decide you are under-prepared, I may ask you to leave the lesson. In some cases I might suggest you return later in the week to make it up, but do not count on that. If you are truly unprepared, do NOT show up and try to “fake it”. Tell me; the honesty will enhance your grade, and the dissembling will bring it down.

You are responsible for bringing me a prepared lesson. This is the only way I can monitor your playing and help you improve. It is YOUR job to adequately practice what I have assigned you (or, in some cases, a reasonable substitute with prior permission). It is MY job to be here, to listen and comment on your playing and to give you advice regarding your development as a horn player. If you prepare well all week and come in to show me your playing, then I can constructively work with what you’ve got, and help you become a better horn player.

5. Lesson Count

I aim to give the required amount of lesson time per semester (usually 16 hours per semester). Feel free to monitor this and bring to my attention any discrepancies you may find. Keeping track of your lessons will not offend or insult me.
II. GRADING

1. Playing

My grading algorithm has been developed over my years of teaching to reflect the important aspects of horn study. In the fall semester, nine measures of your work are equally taken into account towards your semester grade (11% per item). In the spring, juries are added, making each of the now ten measures worth 10%. Some are objective, meaning they can be measured by yes-or-no criteria. Others are subjective, meaning I decide based on my own perceptions.

An unexcused absence from either a lesson or a studio class yields a “0” for that day.

1. Lessons:
   a. Attendance (objective): if you’re there, you get full credit;
   b. Preparation (subjective): whether you’ve come to your lesson sufficiently prepared;
   c. Productivity (subjective): how well your advancement is going;
2. Studio Classes:
   a. Attendance (objective): if you’re there, you get full credit;
   b. Preparation/Assignments (subjective): whether you’ve sufficiently prepared your assigned part or assigned work (to include at least two Finale/Sibelius projects);
3. General:
   a. Attitude (subjective): how I perceive your attitude to our work together;
   b. Contribution (subjective): how I perceive your contributions to the Studio;
   c. Attendances (objective): see “Attending” below for details;
   d. Communication (objective): how often and quickly you respond to requests for information and how often you check the website.

I share with you here the Tuba/Euphonium Studio’s rubric for grading, from Prof. Thomas:

“1. Standards of Excellence

All students should consider themselves to be professionals, and should consider their lessons and any ensemble functions as professional engagements.

You will be given assignments for each lesson. They should be prepared as if you were performing them publicly at the time of your lesson. To take away some of the ambiguity of how lessons are graded, consider the following:

A lesson will receive the grade of A if:
It is obvious that you have prepared the music for the lesson. You are playing the material technically very well and it is obvious that you have given a good deal of thought into the artistic interpretation of the assignment. You exhibit an understanding of the material and can perform at near-performance level. [Problem material repeated] from the prior lesson has been more or less [re]solved.

A lesson will receive the grade of B if:
It is obvious that you have prepared the music for the lesson. You are playing the material fairly well, but still have a few technical issues that need to be worked out. You show signs of artistic interpretation, but still need to develop the song a bit further. You know that you could play this better. [Problem material repeated] from the prior lesson shows improvement.

A lesson will receive the grade of C if:
It is not obvious that you have prepared adequately for the lesson. You cannot play the material without hesitation. Notes are missed. Your performance is void of any artistic expression. You show signs of understanding the material, but cannot execute these ideas through your instrument. . [Problem material repeated] from the prior lesson shows little improvement.

A lesson will receive the grade of D if:
It is obvious that you have not prepared the music for the lesson, yet somehow you are struggling through and possibly improving during the course of the lesson. You don’t know how things should sound. You have ignored key signatures, missed notes and [I feel that you] are embarrassed by your performance. . [Problem material repeated] from the prior lesson shows no improvement.

A lesson will be given the grade of F if:
You didn’t show up, or, it is obvious that you have not prepared for the lesson and no amount of struggling can improve your performance. You have probably offended me with your lack of self-discipline. You are wasting my time and your time in the studio. You failed to bring in the assigned material.”
2. Attending

An important part of a well-rounded musical education involves being constantly exposed to different areas of making music. We are lucky to have so many opportunities to hear faculty and student colleagues in live performances. We also have a wonderful recording studio in the basement with an excellent engineer, Wiley Ross. He is always happy for students to come down and observe his fascinating and useful work. Finally, the Tucson Symphony Orchestra is just (down the street’ and they’re performing many of the important symphonic works we are studying in studio, and the performers are excellent. UAHS members have permanent permission from the maestro and the personnel manager (and the requests of the horn section!) to attend any rehearsals, provided no feet are on chairs and no talking can be heard. Attendance at TSO concerts is usually available inexpensively for a student price. You will be reimbursed for half of your ticket price if you purchase a TSO student ticket.

As a courtesy, an e-mail note of explanation should be sent to the recital’s performing faculty or students if you know you will be unable to attend. Your colleagues should be able to assume that if they present it, you will attend. The UAHS web site will have all important dates listed. Bookmark the URL and check it often.

Here, then, are the ANNUAL attendance requirements to fulfill the final 11% of your grade. Necessary documentation is a program of the concert (or blank sheet of paper) with your name and a paragraph of your observations written on it (when applicable) or a paper signed by a faculty member acknowledging your attendance. Absences must be cleared with me PRIOR to the event, or no credit is possible. (NOTE: the amount of time spent on concert attendance averages out to about an hour a week, no more than if you were having two lessons a week.)

A. Warm-up Classes: Every student is required to attend four (4) of the first eight (8) classes offered during the first two weeks of the fall semester. This class meets on Mondays, Tuesdays, Wednesdays and Thursdays at 7:00 AM outside the main entrance to the School of Music. Thereafter attendance is optional.
B. UAHS Recitals: All recitals of members of the UAHS (solo or shared).
C. UA Brass Recitals: All recitals of UA brass faculty (solo or shared).
D. UA SOM Student Recitals: Three recitals of music majors on other instruments.
E. UA SOM Faculty Recitals: Three recitals of faculty members on other instruments.
F. TSO: Four open rehearsals of the TSO OR two concerts (or two rehearsals and one concert). (4-8 hrs.)
G. UA Recording Studio Observation: Observe at least four recording sessions in the UA recording studio (two while I am recording), (6-8 hrs.) and
H. UA Recording Studio Playing: Participation in at least two recording sessions (when applicable) of UAHS projects. (4-6 hrs.)

In addition, the brass faculty will be offering additional master classes once a month for all students studying in our studios. These “Brass Seminars” will usually take place on the third Wednesday of each month at 11 am in rm. 232. Check the UAHS website calendar for specific dates.

III. GENERAL

All performance majors should prepare and perform a full or split recital during their sophomore year, and a full solo recital in their junior year. Music Education majors should prepare and perform a half recital (or split a full recital) during their sophomore year, and a full or split recital in their junior year. This is one of the best ways to prepare yourself for the degree-required recitals during your senior year.

The Wind and Percussion Area holds monthly recitals on Friday mornings in Holsclaw Hall. Unless I give you permission otherwise, you are required to perform a short piece or movement AT LEAST ONCE per semester. If a musician from the studio is performing, it is expected that all UAHS members will attend IF AT ALL POSSIBLE. Applications to perform are available at http://web.cfa.arizona.edu/arearecitals/ The dates of the recitals will be posted each semester.

IV. PHILOSOPHY

1. Use of time

Remember: you are buying my time in order to hear my opinions as to what will help you become a better horn player. Our time together is limited. (One year of lessons amounts to just over one 24-hour day!) I am setting aside an hour for your use and benefit--how do you want to use that time? Do you want to come 10 minutes late and shorten an already limited amount of special time? Do you want to talk about your current activities or visit with me? I try to present to you a balanced program of a variety of aids for your use, including your playing, our talking, our analyzing your playing, my playing as an illustration of what I'm trying to say, our playing together, etc. You can help me maximize your time (as well as mine) by being clear as to exactly what lessons are to accomplish. I'd
like you to absorb as much of what we do while together as possible. Later on you can decide how much of it works for you and what to keep or discard. Don't argue or debate my ideas in class. UNDERSTAND what I'm suggesting. You should think them over during the week and bring me back ideas and questions at the next lesson. THEN you are invited to argue or debate. This is a professional consultation.

The old cliché “What you get out of something is determined by what you put in” never rang truer than when applied to college education in general and studio lessons in particular.

2. Definitions

Be conscious of the definition among the different kinds of playing you regularly have to do. Harvey Phillips, the great tuba soloist and professor at Indiana University, breaks it down like this:

**WARM-UP:** When you are waking up your muscles and stretching in preparation for work.

*BE CAREFUL!*

**PRACTICE:** When you are working out difficulties in your playing that you cannot do, or doing general exercises to further your development. Since it is a workshop, and not a performance,

*YOU OFTEN SOUND BAD WHILE PRACTICING*  
(which is the whole idea!)

**LESSON:** A coaching session where you display different aspects of your playing, and receive an outside opinion on your development. Come prepared to show an accurate example of your best playing so it can be assessed accordingly.

*USE THIS TIME WISELY!*

**REHEARSAL:** When you try WITH OTHERS to put together your different parts to figure out how to make a musical whole. You must show up with your part prepared.

*DON'T WASTE OTHERS’ TIME BY PRACTICING OR WARMING UP HERE!*

**PERFORMANCE:** When you leave all preparation attitudes behind, and try to make a musical, artistic, entertaining, enlightening statement. All your energy and attention go towards this end.  
*UTILIZE ALL YOUR KNOWLEDGE HERE -- SING!!*

The point of this breakdown is that you should recognize these different needs and never confuse one with another. For instance, never use your warm-up time to practice--warms-ups should be thoughtful and gently increasing in difficulty. My warm-up hour is sacred!

For our purposes, be very clear as to what lessons are for. You show me your playing and I react to it and try to help you improve it. You aren't here to practice or warm up, but something in between workshop (practice) and statement (performance). It takes me minutes to explain or suggest something to you, but it will take you hours to learn how to integrate these suggestions into your playing. Don't expect to be able to do it during our lesson; just understanding how to do it should be your goal.

3. Outlook

A lesson is a microcosm of an entire practice week. That's why we try to do different kinds of things during a lesson--technical studies, melodic études, excerpts, solos, duets, etc.--things you should be practicing on a daily basis. The best way you can help us accomplish this is to be prepared to perform for me in lessons, not to try (sight-read) something, then stop and apologize that it didn't go the way you wanted it. Make your best attempt and let me react to it. This helps us analyze your playing. (BTW, don’t bother apologizing when you mess up; YOU'RE the one who is going to have to play it over! NEVER APOLOGIZE FOR YOUR ATTEMPTS AT ART!!)

*******************************************************************************

**Remember:** Always BREATHE AND BLOW!!