

## Conroy Studio Handbook

- **Communication and general policy** – First of all, you need not call me Dr. Conroy, or Professor Conroy. Evan is fine. This goes for our one on one, and studio interaction only. I would prefer you refer to me as Professor or Dr. If communicating with other professors about me. Don't assume this same courtesy of other professors, either. Unless told otherwise, refer to your teachers in whatever manner they wish.
  - I have a general “open door” policy\*. My studio door will generally be open to whoever stops by, unless time is being spent in a lesson, for my own practice, or if I am not there. If you have questions, comments, concerns or general thoughts about the Trombone or music, I am generally happy to talk with you about it.
  - Communication with me is essential to your success here, and to our relationship. I am genuinely interested in your development as musicians, and your lives in general.

\*Understand that this is not something to be taken advantage of, respect the time of others, and treat them the way you'd like to be treated.
  
- **Weekly Lessons** – Each studio member will get at least 15 hour (60min) long lessons. Although this is the required number of lessons mandated by the school, I will generally be available to you for extra time. I.E., rehearsals with accompanists, section rehearsals for upcoming performances, big performance happening, etc. My main goal is for you to succeed, if that means extra time spent, it will be well worth it in the end.
  - Lessons will be graded on a weekly basis, if you are not able to make a scheduled lesson, please try and communicate with your studio members to see if they can switch, if not, please let me know no later than 12 hours before the scheduled lesson.
  - If for whatever reason I must reschedule a lesson, the lesson will be rescheduled at a date and time convenient for both parties. If the student fails to communicate with me and misses a lesson without proper documentation, the weekly lesson grade is given an automatic F, and the lesson will not be rescheduled. This is of course subject to change, I understand that emergencies, and life happens. If you communicate with me, you should be fine.
  - View each lesson as a performance. Applying what you've done in your weekly practice to put on the best musical performance you can. Remember, nothing that significant ever comes in one week. These things take time. Progress comes from diligent, thoughtful practice.

- **Practice requirements and expectations** - The main reason you're in school for music, is to learn how to become a better musician and facilitator of the instrument you have chosen. This requires sufficient individual, and group practice time, as well as study time away from the instrument itself. Music majors are expected to practice at least 3 hours a day; if you think this is too much, you should ask English majors how much time they spend writing and reading...If this is what you want to do for a living, you have to work hard for it.
- **Expectation of Recording Lessons/Suggestions for Recording Devices** – In this day and age of technology at our fingertips, you will be expected to record our lessons together. This not only serves you for the future, but also allows you to “re-live” the lesson if you have questions about what needs to be done for next week, or if something was out of tune, etc. Added at the end of the handbook will be a suggested list of recording devices.

**\*iPhones are OK, not ideal. You're looking for sound quality, not accessibility.**

- **Studio Class** – Every Monday night at **7PM-8PM** is Trombone Studio class. (see attached schedule for class dates and events)
  - This class is MANDATORY for all music majors. A schedule will be included at the end of this handbook. Please review it carefully.
  - Topics that are discussed will be diverse, and might not be specifically Trombone related, but will be essential for your development as a musician and as a Trombonist. Remember, you are striving to be a MUSICIAN, not a TROMBONE PLAYER.
  - Students might be asked to perform, or present at a studio class, please take this very seriously. **If you're performing solo repertoire, in front of an audience, you must perform with a pianist.** This is very important to your development. We as musicians, do not generally perform by ourselves, it is important to start collaborating with other musicians as soon as you can.
- **Required Music and Materials** – Attached below will be a list of **REQUIRED** and **SUGGESTED** materials. Required materials are expected to be brought with you to every lesson, unless otherwise advised. Also attached in the appendix, will be a list of solo and excerpt repertoire suitable by class year.
  - You might not play everything on this list, nor are you required to stay to the suggested material. Please explore as much as you can, there is tons of repertoire out there, be curious!

- Anything you choose to perform in public, you must purchase. “Bootleg” copies during performance will not be allowed, if you have not purchased a copy or communicated with me about what is happening, you will not be allowed to perform. Doing this is essentially theft.
- Financially supporting our colleagues writing and producing music is a lifeblood of the music industry. If you need help finding out where to purchase these materials, please see me.
- **Competitions** - All students are strongly encouraged to enter in any and all competitions. ITA, ATW, Big 12 Conference, MTNA, local and school concerto competitions, ETC.
  - Aids in the development of musical and technical “chops”, especially when the “red-light” is on.
  - Students are able to gain a sense of accomplishment from the achievement of recording for these events, even if the results don’t go their way, their ability certainly has improved.
  - Easy to see how you compare to people at other schools, and in the grand (musical) scheme of things.
  - These events lead to greater musical opportunities and networking.
- **Studio Recitals and Juries** – Junior and Senior level undergraduate students, and all graduate students are required to perform recitals. All students are ENCOURAGED to perform recitals as early as their development sees fit.
  - All studio members will be required to attend recitals of colleagues unless you contact me ahead of time with a conflict. Seeing and supporting your colleagues is non-negotiable.
  - Juries will take place during an agreed upon time of the brass faculty during the week of finals. Be flexible!
  - The rubric for what will be graded upon will be included in the appendix of this handbook.
- **Sportsmanship** - Negative speak and disparaging remarks of other musicians will not be tolerated. We are building a community, there is no place for discouragement and "unsportsmanlike" speak.
  - Be respectful of other’s situations. “Walk a mile in their shoes”.
  - Understand before you disagree.

- Be classy and respectful.
  - **Be a nice human.**
- **Duets and Social Trombone-ing** – Peer activities like duets, and orchestral section playing are extremely important to the individual evolution of brass playing. Learning from peers and in social situations is just as important as anything else we do.
    - **I will have duet, trio, quartet and section books in my office.** You are encouraged to find your own ensemble work, and play with groups as much as you can.
    - Build a community with those around you. The brass playing community is really a small world, making friendships and working relationships now will most definitely aid you in the future. Likewise,
- **Terms and Musicianship** - Students will be responsible for any word on any piece of music they are performing. Rarely do we encounter musical terms in our native language, as such, we must know and understand all of the directions that each composer has laid out for us.
    - Music dictionaries will be **required** for each student.
    - Remember that performance isn't necessarily about flawless technique. If you're making music, and connecting with the audience, you're communicating your message.
- **Letters of Recommendation** – I am happy to write these letters and I take them very seriously. However, do not EXPECT me to write them for you. My approach to these recommendations will be based on the individual and I will tell you exactly what will be in them, good or bad (hopefully all good.). If for some reason I decide not to write a letter for you, we will have a discussion as to why.
- **Causes for dismissal** - Personal preparation and attention will be paramount to your success. If you are unprepared, have a poor attitude, have a generally poor ennui\*, you will be asked to leave and your grade might suffer. Apathy breeds apathy. Motivation stems from interest, interest perpetuates motivation. Approach everything you do with professionalism, attention to detail and enthusiasm. \*Ennui (ahnn-whee) is French...Look it up. ☺
- **HAVE FUN** – This is a great time for you and your development as a person, professional, and a musician. Remember that what we do should be enriching, engaging and explorative. Remember to not “sweat the small stuff”, and to try enjoy every second you have.