

THE COLLECTIVE PEDAGOGY UTILIZED BY THE TROMBONE INSTRUCTORS AT  
THE ROTTERDAM CONSERVATORY OF THE NETHERLANDS

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*The Collective Pedagogy Utilized by the Trombone Instructors at the Rotterdam Conservatory of the Netherlands* offers a comprehensive study of the collaboration between the various instructors of the trombone studio within the Rotterdam Conservatory and their pedagogical approach to curriculum, lesson structure, grading process, student body, and social environment. The Rotterdam Conservatory has produced some of the finest trombonists in the global music community. Alumni from the conservatory consistently win positions in professional ensembles, succeed in national and international competitions, and are often featured artists at international music festivals. The success of their alumni warrants closer scrutiny of the pedagogical approach utilized by the faculty of the conservatory.

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by

Noel James Wallace

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This dissertation honors the memory and family of Hironori Suzuki. Hiro was the first person I met at the Rotterdam Conservatory and truly represented what it meant to be from Rotterdam. Your spirit will live on in every generation that rides the escalators to 6.35.

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## CHAPTER 1

### INTRODUCTION

#### The Rotterdam Conservatory Trombone Class

Within the last decade the Rotterdam Conservatory of The Netherlands has produced some of the finest trombonists in the global music community, and its alumni have positively impacted all genres of solo, chamber, orchestra, band, and jazz music performance. *The Collective Approach to Pedagogy Utilized by the Trombone Instructors of the Rotterdam Conservatory*<sup>1</sup> presents the methodology utilized by instructors George Wiegel, former principal trombonist, Rotterdams Philharmonisch Orkest; Ben van Dijk, bass trombonist, Rotterdams Philharmonisch; Jörgen van Rijen, principal trombonist, Koninklijk Concertgebouworkest; Pierre Volders, principal trombonist, Rotterdams Philharmonisch Orkest; Remko de Jager, second trombonist, Rotterdams Philharmonisch Orkest; Bart van Lier, trombonist, Metropole Orchestra; and Ilja Reijngoud, solo jazz trombone artist in order to present a comprehensive study of the collaboration among these various instructors and synthesize their collective pedagogical approach to curriculum, lesson structure, grading process, student body, and social

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<sup>1</sup>Susan Wallace ed., “pedagogy,” *A Dictionary of Education*, Oxford University Press, Oxford Reference Online (2009). “As a professional practice and as a field of academic study. It encompasses not only the practical application of teaching, or pedagogic, skills, but also curriculum issues and the body of theory relating to how and why learning takes place.”



environment.<sup>2</sup> Supportive research took place in Rotterdam during the 2006–2007 academic year while participating as a student in the trombone class. Personal observations of trombone lessons, trombone ensembles, culture, and social interaction documented in field notes helped formulate questions into four categories; personal background information, pedagogical philosophy, literature and curriculum, and the specific tonal concept of the Rotterdam Conservatory trombone class that provided the basis for interviews with the faculty and students.<sup>3</sup> Subsequent interviews provided the foundation of research for this dissertation.

Initial interest in the Rotterdam Conservatory first came through the performances and recordings of bass trombonist and professor Ben van Dijk. Additional recordings and live performances of the New Trombone Collective, a professional collaboration of trombone players comprised of alumni from the Rotterdam Conservatory, further deepened interest in the Rotterdam Conservatory. Ultimately a performance by the students in the trombone class provoked curiosity about the pedagogical approach utilized in Rotterdam. In the summer of 2005 the trombone class of the Rotterdam Conservatory won the Emory Remington Trombone Choir Competition of the International Trombone Association. For the Remington Competition, trombone choirs from around the world submitted recordings for review by an international panel of trombone teachers and performers. The members of the Rotterdam trombone class received full scholarships and a featured performance at the 2005 International Trombone

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<sup>2</sup> Appendix A contains a brief biography of each teacher.

<sup>3</sup> Appendix E contains a listing of the questions asked during the interviews.

Festival in New Orleans, Louisiana. The performance of the class in New Orleans showcased a level of artistry and collegial atmosphere not normally heard in student ensembles and provoked a series of questions. What type of teaching produces this quality of student? Does something unique exist in the trombone faculty's pedagogical approach? Does the cultural and social environment contribute in anyway? Can something be gained from studying the approach to pedagogy in Rotterdam?

### The Rotterdam Conservatory

The Rotterdam Conservatory functions as part of the music-training program of Codarts: University of Professional Arts Education. Codarts offers a variety of diverse training programs and degrees designed to lead students to a professional career in music. Schools and academies of the conservatory include: Muziektheateracademie, Rotterdam Pop Academy, Rotterdam Jazz Academy, Rotterdam Academy for World Music, Rotterdam Academy for Classical Music, Rotterdam Academy for Music in Education, Juniorenklas, Voorpleiding, Havo voor Muziek en Dans.<sup>4</sup> The bachelors and masters degree in music from Codarts are both internationally recognized degrees.<sup>5</sup> Students also have the opportunity to participate in the Erasmus Programme, an exchange program that offers European college students the opportunity to study abroad at over 4,000 higher education institutions.<sup>6</sup> Members of the Rotterdam trombone class frequently exchange

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<sup>4</sup> Chapter 3 contains a more detailed explanation of Juniorenklas, Voorpleiding, Havo voor Muziek en Dans.

<sup>5</sup> Codarts recognized by the Association of European Conservatories (AEC), the European equivalent of the National Association of Schools of Music (NASM) and the Dutch Ministrie of Education awards international recognized degrees.

<sup>6</sup> European Commission, "The Erasmus Programme," [http://ec.europa.eu/education/lifelong-learning-programme/doc80\\_en.htm](http://ec.europa.eu/education/lifelong-learning-programme/doc80_en.htm), (2010).

with students in the trombone classes of the Det Jyske Musikkonservatorium, Aarhus, Denmark; Conservatoire National Supérieur Musique et Danse de Lyon, Lyon, France; and Hochschule für Musik, Hannover, Germany. Students also have an option to sign a contract for individual study of a specific subject and earn a certificate upon completion.

Students in the Rotterdam trombone class primarily focus their efforts on earning a bachelors and masters degrees in classical or jazz music.<sup>7</sup> The Rotterdam Conservatory and its trombone class attract students from around the world. For example, during the 2006–2007 academic year there were students in the trombone class from Greece, Germany, Austria, Australia, South Africa, Bulgaria, United States of America, The Netherlands, Finland, Japan, Sweden, and Spain. Upon graduation trombonists of the Rotterdam Conservatory often win positions in professional performing ensembles, freelance, and teach in their home countries or abroad.

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<sup>7</sup> Often older students who do not meet the requirements of the entrance audition for the masters degree instead get offered an opportunity to complete a second bachelors degree.

CHAPTER 2  
SUCCESS OF ALUMNI  
Performing Ensembles

Alumni from the Rotterdam Conservatory trombone class currently occupy professional performing positions in orchestras, wind bands, ensembles, and freelance all over the world.<sup>8</sup> Within The Netherlands, Rotterdam trombone class alumni (and a few current students) occupy positions in nine of the country's twelve full-time orchestras; Koninklijk Concertgebouworkest<sup>9</sup>, Rotterdams Philharmonisch Orkest, Het Residentie Orkest, Nederlands Philharmonisch Orkest, Nederlands Radio Filharmonisch Orkest, Nederlands Radio Kamer Orkest, Het Brabants Orkest, Holland Symfonia, and Het Gelders Orkest. Many of these orchestras hire more than one Rotterdam trombone class alumnus. For instance, four of the five trombonists in the Koninklijk Concertgebouw Orkest and three members of the Rotterdams Philharmonisch Orkest attended the Rotterdam Conservatory. Outside The Netherlands, Rotterdam trombone class alumni hold orchestra positions in Germany, Greece, Finland, South Africa, Spain, Chile, France, and Belgium.

Rotterdam alumni also occupy positions in prominent military bands such as the Marinierskapel der Koninklijke Marine, Harmonieorkest Koninklijke Militaire Kapel,

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<sup>8</sup> Appendix B contains a listing of alumni and their current professional affiliations.

<sup>9</sup> The Koninklijk Concertgebouworkest received the number one ranking for orchestras throughout the world by *Gramophone* magazine in 2008.

Fanfarekopes Koninklijk Militaire (The Netherlands) and Forsvarets musikkorps Nord-Norge (Norway). Dutch and international alumni also join The Netherlands active freelance community or return to freelance in their native countries. Additionally, alumni have won positions in the National Youth Orchestra of The Netherlands (NJO), World Youth Orchestra, West-Eastern Divan Orchestra, and the Lucerne Festival and Academy Orchestras.<sup>10</sup>

### Competitions

Competitions won by Rotterdam trombone class students and alumni represent many of the most respected events in the trombone community. As a soloist Jörgen van Rijen has won an impressive list of competitions, including the 2006 Borletti-Buitoni Trust Award, 2004 Netherlands Music Prize<sup>11</sup>, 2001 International Trombone Competition of Toulon, and the 1999 International Trombone Competition of Guebwiller.<sup>12</sup> Bass trombonist Brandt Attema won the 1999 International Trombone Competition of Guebwiller (bass trombone division).<sup>13</sup> The International Trombone Association sponsors annual competitions held every year at the International Trombone Festival. Rotterdam trombone class students have won and placed in the finals of the 2006 Frank Smith Competition—winner, Quirijn van der Bijlaard and the 2007 Robert Marsteller Competition finalist—Victor Belmonte. Jeremy Stones also placed as a finalist in the

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<sup>10</sup> Youth orchestras in Europe follow a different model than those in the US. Most European youth orchestra membership ages range from eighteen and older, contrasting to American youth orchestra memberships ages of eighteen and under.

<sup>11</sup> The Netherlands Music Prize, one of the most prestigious awards given to Dutch musicians by the Ministry of Culture, and is similar to The National Medal of Arts given by the US government.

<sup>12</sup> Jörgen van Rijen, “Bio,” <http://www.jorgenvanrijen.com/Jorgen-van-Rijen/nl-NL/bio.aspx>, (2010).

<sup>13</sup> New Trombone Collective, “Members,” <http://www.newtrombonecollective.com/members.html>, (2010).

2007 Grachtenfestival Conservatorium Concours, a competition amongst all conservatory students in The Netherlands, and in the finals of the 2008 National Solo Competition of the Eastern Trombone Workshop.

The student trombone ensemble of the Rotterdam Conservatory has twice won the Emory Remington Trombone Choir Competition of the International Trombone Association Competitions (2005 and 2009). The Rotterdam Trombone Quartet reached the finals of the New York Concert Artist Guild Competition.<sup>14</sup> Numerous Rotterdam quartets have placed in the finals or received honorable mention in the International Trombone Association Competitions such as the 2006 Quartet Competition finalist—3.1 Quartet.

#### Music Festivals

Alumni consistently receive invitations to perform and teach at international music festivals; including the International Trombone Festival, Melos Brass Academy (Greece), Eastern Trombone Workshop, and the Brazilian Trombone Festival. In addition to performing as guest artists at the 2004 International Trombone Festival in Helsinki, Finland and the 2005 International Trombone Festival in New Orleans, Louisiana, the New Trombone Collective also hosts its own bi-annual international trombone festival, Slide Factory.

The success of the Rotterdam Conservatory trombone class alumni warrants closer scrutiny, with regards to the collective pedagogical approach utilized by the faculty of the conservatory. In order to understand the success of the students and alumni it is

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<sup>14</sup> New Trombone Collective, “Members,” <http://www.newtrombonecollective.com/members.html>, (2010).

necessary to first explore the musical education system and cultural background of The Netherlands; second, gain an understanding of faculty collaboration and role; third, study the various elements of pedagogy experienced by the students, and finally, understand the function of the literature used in the curriculum.

## CHAPTER 3

### MUSICAL EDUCATION AND CULTURE IN THE NETHERLANDS

Prior to seeking a degree in music at the conservatory students in The Netherlands can participate in seven<sup>15</sup> different systems of music education; Muziekschool, HaFaBra Bands, Private Tuition, Cultuurprofielschool, Havo voor Muziek en Dans/School voor Jong Talent, Jong Talent Klas, and the Vooropleiding/Vorbereidend Jaar. These are similar to programs throughout the rest of Europe. While some similarities with music education in the US exist, there remains one major difference in that there are no public school band programs in The Netherlands.<sup>16</sup>

#### Muziekschool

In The Netherlands, when a student wants to learn an instrument he/she enrolls in a local music school (*muziekschool*). Students in Dutch music schools receive weekly private lessons from a professional<sup>17</sup> and have the option to take basic courses in music. These schools offer no entrance exam nor hold any type of accreditation.<sup>18</sup> Jilt Jansma, a

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<sup>15</sup> Association of European Conservatories, "Overview of the Musical Pre-College Phase in The Netherlands," [www.aecinfo.org](http://www.aecinfo.org), (2005).

<sup>16</sup> Music education in Dutch public schools only involves general music education classes.

<sup>17</sup> This musical education system differs from the American system where students commonly learn in peer groups and receive primary instruction from a band director.

<sup>18</sup> Association of European Conservatories, "Overview of the Musical Pre-College Phase in The Netherlands," [www.aecinfo.org](http://www.aecinfo.org), (2005).



Rotterdam Conservatory alumnus, teaches in the music school system and has authored a popular method book titled, *Horen, Lezen & Spelen* (Hear, Read & Play) which is used for the teaching of the beginner trombonist in this system.

### HaFaBra Bands

Once a beginning student can maintain an acceptable level of instrumental and musical proficiency he/she joins a local HaFaBra band, an acronym for HArmony, FANfare, and BRAss band. The membership of a HaFaBra band consists of a variety of ages and skill levels. A significant benefit to this system is that younger students regularly play with older more experienced players and not in peer groups. These bands often require an audition, follow a standardized curriculum, employ its own conductors, and occasionally a private lesson staff. HaFaBra bands exist in almost every city in The Netherlands and commonly come together for competitions.<sup>19</sup>

A harmony band has an orchestration of a traditional symphonic band or wind ensemble setting. These bands come from a rich history of family and community traditions. For example, alumnus Martin Schippers played in a band his grandfather conducted. Fanfare bands are comprised of the unusual instrumentation of brass, percussion, and saxophones.<sup>20</sup> Finally, Dutch brass bands follow in the same tradition as English brass bands. Students from the Rotterdam trombone class regularly play in Brass Band Rijmond, a competitive band based in Rotterdam and alumnus Pierre Volders conducts the Amsterdam Brass an internationally ranked brass band.

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<sup>19</sup> Association of European Conservatories, "Overview if the Musical Pre-College Phase in The Netherlands," [www.aecinfo.org](http://www.aecinfo.org), (2005).

<sup>20</sup> Koninklijke Fanfare Kempenbloei Achel, "What is a "Fanfare Band," <http://www.kempenbloei.be/english/fanafare.html>, (2005).

In the private tuition system, students contact a performer or teacher individually to arrange lessons. During the 2006–2007 school year Jason Luostarinen, an Australian bass trombonist, moved to The Netherlands specifically to study with Ben van Dijk in the private tuition system. The Cultuurprofielschool provides a specialization in music education at the secondary school level. These schools do not provide private lessons but offer various music related electives and would compare to American arts magnet schools.<sup>21</sup>

The Havo voor Muziek en Dans/School voor Jong Talent programs function in conjunction with the conservatory and compare to American conservatory preparatory courses. High school age students in the Havo voor Muziek en Dans/School voor Jong Talent take lessons with a conservatory professor, play in ensembles, perform in concerts, and take basic music classes. Likewise the Jong Talent Klas also functions in conjunction with the conservatory and is designed for talented children. Students take lessons, play in ensembles, and take basic music classes at the conservatory.<sup>22</sup> This is called the Juniorenklas at the Rotterdam Conservatory.

#### Vooropleiding/Voorbereidend Jaar

The Vooropleiding/Voorbereidend Jaar or “preparation year” takes place at the conservatory after the student has graduated secondary school. This program is designed to introduce students to conservatory expectations and prepare them for the entrance

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<sup>21</sup> Association of European Conservatories, “Overview of the Musical Pre-College Phase in The Netherlands,” [www.aecinfo.org](http://www.aecinfo.org), (2005).

<sup>22</sup> Ibid.

audition.<sup>23</sup> Many of the Dutch students in the Rotterdam Conservatory trombone class started in the conservatory's Havo voor Muziek en Dans or completed a Vooropleiding before entering the trombone class.

### Musical Culture in The Netherlands

Live art music in The Netherlands has flourished for centuries due to sponsorship of the state. During 2006–2007 academic year The Netherlands contained twelve full-time orchestras,<sup>24</sup> six professional bands (five military and one non-military),<sup>25</sup> and a handful of prominent professional jazz and chamber ensembles. So many professional groups are remarkable for a country half the size of Maine.<sup>26</sup> Students receive substantial benefit from the musical culture through the attendance of concerts throughout the country.

Professional freelance ensembles in The Netherlands constitute a vital role in the live music culture. Freelance ensembles also provide supplemental income and offer students valuable professional experience. The trombone students of the Rotterdam Conservatory regularly perform with the Amsterdam Symphony Orchestra and Continuo Rotterdam. The Combattimento Consort Amsterdam, a baroque chamber orchestra,

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<sup>23</sup> Association of European Conservatories, "Overview of the Musical Pre-College Phase in The Netherlands," [www.aecinfo.org](http://www.aecinfo.org), (2005).

<sup>24</sup> Het Brabants Orkest, Eindhoven; Het Gelders Orkest, Arnhem; Het Residentie Orkest, Den Haag; Holland Symfonia, Haarlem; Koninklijk Concertgebouworkest, Amsterdam; Limburgs Symphonie Orkest, Maastricht; Nederlands Philharmonisch Orkest, Amsterdam; Noord Nederlands Orkest, Groningen; Orkest van et Oosten, Enschede; Rotterdams Philharmonisch Orkest, Rotterdam; Nederlands Radio Filharmonisch Orkest and Nederlands Radio Kamer Orkest, Hilversum

<sup>25</sup> Marinierskapel der Koninklijke Marine, Fanfarekorps Koninklijke Landmacht 'Beredem Wapens', Harmonieorkest Koninklijke Militaire Kapel 'Johan Willem Frisco', Drumfanfare Regimentsfanfare 'Garde Grenadiers en Jagers', Drumfanfare Korps Nationale Reserve, and Nederlands Blazers Ensemble

<sup>26</sup> Netstate, "State Size Ranking," [www.netstate.com](http://www.netstate.com), (2009).

offers students and professors the opportunity to experience performances on period or period replica instruments. Jörgen van Rijen, has released a CD with this group.<sup>27</sup>

Brass chamber groups such as The New Trombone Collective, Neos Brass, Rotterdam Trombone Quartet, and Netherlands Trombone Quartet evolved from a lineage of brass ensembles like the Nederlands Koper Kwintet (Netherlands Brass Quintet) and the Haags Koper Sextet (The Hague Brass Sextet), which featured Rotterdam Conservatory trombone class faculty, George Wiegel (Nederlands Koper Kwintet) and Ben van Dijk (Haags Koper Sextet).

The Metropole Orchestra features both a jazz band and string orchestra which combine into one of the most famous “studio orchestras” in the world. Other important professional jazz ensembles in The Netherlands include the Dutch Jazz Orchestra in Rotterdam, Jazz Orchestra of the Concertgebouw in Amsterdam, and the Cubop City Big Band in Baarn. Additionally, commercial ensembles include orchestras for the musical theater productions particularly at the Het Fortis Circustheater in the Scheveningen neighborhood of The Hague, the Dutch equivalent to New York City’s Broadway or London’s West End.

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<sup>27</sup> Appendix E contains a Discography of Rotterdam Conservatory students, alumni, and faculty.

## CHAPTER 4

### COLLABORATION AND ROLE

During the 2006–2007 academic year the Rotterdam Conservatory employed a team of seven trombone teachers. The teachers, all Dutch natives, received their pre-college and college education in The Netherlands, and five of the teachers attended the Rotterdam Conservatory. The instructors of the Rotterdam Conservatory each served a specific role in the class and collaborated together for the benefit of the trombone students. In examining collaboration and role a broader understanding is gained to how these ideas contribute to a more holistic educational experience.

Regretfully, few scholars have significantly researched collaborative teaching systems. *Faculty Collaboration: Enhancing the Quality of Scholarship and Teaching* authors Ann Austin and Rodger Baldwin explain that remarkably “little research and writing analyze the process of academic collaboration, and scarcely a handful of universities and professional organizations have developed systematic policies for regulating and evaluating collaborative practices and products.”<sup>28</sup> Austin and Baldwin draw attention to the fact that current research descriptions “of collaborative practice are

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<sup>28</sup> Ann E. Austin and Roger G. Baldwin, *Faculty Collaboration: Enhancing the Quality of Scholarship and Teaching* (Washington, D.C., ASHE-ERIC Higher Education Report No. 7, 1991), 4.

available for various fields, but most of these reports give little insight into the common attributes or complexities that characterize collaboration across the board.”<sup>29</sup>

Austin and Baldwin define collaboration in teaching as “a cooperative endeavor that involves common goals, coordinated effort, and outcomes or products for which the collaborators share responsibility and credit.”<sup>30</sup> The *Study Guide 2006–2007* for the Rotterdam Conservatory stated that “Codarts has begun with the implementation of a ‘team-teaching’ system, in which a group of teachers bears the artistic responsibility for a student’s development.”<sup>31</sup> Austin and Baldwin credit five categories of team teaching to Mark Easterby-Smith and Nils-Göran Olve. The first is the “star team”, where one main teacher invites in experts throughout the course. The next is the “hierarchical team”, in which one main teacher delegates specific duties to junior or assistant teachers. The “specialist team” divides the teaching duties according to individual specialties and strengths, while the “generalist team” shares planning and responsibility but teaching time is divided by schedule. And finally the “interactive team” shares responsibility and design, but also regularly collaborates and interacts in each class and exam.<sup>32</sup> While difficult to categorize, the trombone teachers of the Rotterdam conservatory best fit into the “specialist team” in that the team divides according to specialist roles not only in terms of classical music, jazz music, tenor trombone, bass trombone but also according to

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<sup>29</sup> Austin and Baldwin, 9.

<sup>30</sup> Ibid, 5.

<sup>31</sup> “Codarts Hogeschool voor de Kunsten: Rotterdam Conservatorium 2006 – 2007” Translated by Gosse van der Leij (Rotterdam: 2006), 119.

<sup>32</sup> Austin and Baldwin 36-37.

individual specialist's roles in understanding performance, brass physiology, musicianship, artistic interpretation, and teaching.

Another important observation Austin and Baldwin point out, is that administrators “have a key role to play in fostering effective collaboration” and that administrators “can also promote teamwork by collaborating themselves in team teaching an occasional course or conducting research with faculty colleagues.”<sup>33</sup> As an administrator, George Wiegel not only fostered collaboration within the team but also stayed involved as a teacher by working with the trombone students in a weekly master class and occasionally working with the trombone choir.

Finally, Austin and Baldwin emphasize, “team members often take on different roles so that the group as an entity functions efficiently and effectively.”<sup>34</sup> While there remains a balance in their curricular roles, the teachers also present a balance through their psychological roles within the trombone class. Swiss psychologist Carl Jung pioneered the concept of archetype, another term for a psychological role. Jung's idea of archetype manifests itself in the universal contents of the collective unconscious, as images and personas that all mankind recognizes regardless of ethnicity, gender, or generation.<sup>35</sup> While Jung primarily concerned himself mainly with the therapeutic applications of archetype, he also showed interest in the educational application of it. Clifford Mayes, a noted educational and Jungian scholar, examined the Jungian concept

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<sup>33</sup> Austin and Baldwin, v.

<sup>34</sup>Ibid, 53.

<sup>35</sup> Clifford Mayes, *Jung and Education: Elements of an Archetypal Pedagogy*. (Oxford: 2005), 17-22.

of archetype in education in his book *Jung and Education: Elements of an Archetypal Pedagogy*.

Mayes explored what he calls the “pillars of archetypal pedagogy.” The first of these pillars is that the relationship between teacher and student is itself archetypal.<sup>36</sup> The archetypal relationship between teacher and student serves as a starting point to defining the role of the teacher as a specific pedagogical archetype such as; a guide who serves as a musical advisor to the student; a coach who through their strong sense of musicianship, artistry, and enthusiasm motivates and encourages the student; an example who demonstrates to the student through playing; a paternal figure who fills a parental role in the studio and; a fraternal figure who fills a big brother role in the studio. These pedagogical archetypes can be observed in the “specialist team” of the trombone faculty at the Rotterdam Conservatory.

Within the Rotterdam system, the archetypal relationship between the faculty and students manifested itself according to the specialty of each teacher. George Wiegel worked with the students in his weekly master class and occasionally directed the trombone choir. His pedagogical approach was detail oriented and direct in both trombone choir and lessons. His role with the students best fit the paternal figure and guide. As a paternal figure, Wiegel had high expectations of improvement and growth every week with the students. As a musical guide, Wiegel systematically lead the students through individual performances and music, where he stressed an understanding of the music, both structurally and aesthetically.

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<sup>36</sup> Mayes, 95.



Ben van Dijk taught weekly lessons to the bass trombone students and served as a conductor for the trombone choir. Like Wiegel, Dijk's role with the students would also be defined as paternal. In addition to having high expectations of the students, he created an environment that was relaxed and inviting. His message to the students in trombone choir and individual lessons was always big picture and encouraging. Much like the coach role, Dijk used his enthusiasm for music to motivate the student. Dijk was also an example, being an internationally recognized bass and contrabass trombone specialist, who consistently demonstrated a high level of playing and performance for his students in lessons.

Pierre Volders worked with the tenor trombone students individually on a weekly basis and served as a conductor of the trombone choir. Volders' role with the students was both as a coach and fraternal figure. He utilized his strong sense of musicianship to coach the students through a demanding curriculum. Like Wiegel, Volders was intense and demanding in trombone choir and lessons. Known for his sense of humor, he related to the students as more of a fraternal figure.

Jörgen van Rijen periodically worked with the students individually throughout the month and served as a conductor for the trombone choir. As an internationally recognized tenor trombone soloist, his high level of playing and musical expression matched the role of an example to the trombone class. Like Dijk and Volders, he functioned in the role of a coach, utilizing his artistic expertise and refinement to motivate the students. Most likely due to the closeness in age to the students, he, like Volders, also related to the students in a fraternal manner, with an easy-going attitude.

Remko de Jager taught students in the Voorpleiding, classical lessons to the jazz majors, the trombone pedagogy class, and would fill in for the other teachers if needed. His role with the students was primarily that of a guide. Jager was extremely clever and practical with his advice to the students, while still being laid back. Particularly in the pedagogy class, Jager guided the students through the development of teaching skills. Similar to Rijen and Volders, Jager also related to the students fraternally, through his open and friendly attitude.

Bart van Lier and Ilja Reijngoud taught the jazz trombone students. Lier taught lessons and master classes periodically throughout the month, while Reijngoud worked with the students on a weekly basis. Both Lier and Reijngoud conducted the jazz trombone ensemble. Lier, through his knowledge of a variety of teaching methodologies was as a guide to the trombone class. He used his passionate intensity to convey hard work to the students. In the jazz trombone ensemble, Reijngoud lead with humility and humor. Both Lier and Reijngoud also matched the role of an example, through their astounding abilities as jazz musicians and trombonists.

In observing the Rotterdam trombone faculty team, it is clear that a more holistic approach is used, by presenting a multitude of resources (teachers) and settings (lessons, master classes, and rehearsals) for the students. Because of this approach a positive balance exists between the collaboration amongst the faculty team and their various roles. Within a balanced collaborative teaching environment like Rotterdam rarely could students not find a solution to a problem because as George Wiegel stated “someone will

“speak the right words to them.”<sup>37</sup> While the preceding research focused on the collaborative approach utilized by the trombone faculty in Rotterdam, it may also provide a more global understanding of the importance of collaboration and role as crucial components of any successful educational experience.

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<sup>37</sup> George Wiegel, interview by author, 25 April 2007.

## CHAPTER 5

### STUDY OF THE PEDAGOGY

Within the educational environment at the Rotterdam Conservatory the students experience the collaborative approach to pedagogy in a variety of ways. A study of the pedagogy of the Rotterdam Conservatory trombone faculty divides into eleven categories: Team Teaching, Internationalism, Group Warm-Up, Pianoklas, Trombone Ensembles, Lesson Structure and Curriculum, Grading and Evaluation, Trombone Class Environment, Camp, and New Trombone Collective. These categories shaped the student experience in a way that directly relates to their future success.

#### Team Teaching

As discussed in Chapter Four, collaboration in teaching is a cornerstone of the Rotterdam trombone faculty's approach. The philosophy of team teaching in the Rotterdam Conservatory trombone class originated and developed through the efforts of George Wiegel. Wiegel felt that there was an environment in Rotterdam that was open to a team teaching approach.<sup>38</sup> The team of seven teachers in place during the 2006–2007 academic year began evolving in 1998. In this year Ben van Dijk (who had previously taught in Rotterdam) returned to the faculty, Bart van Lier and Ilja Reijngoud founded the jazz trombone area, and Jörgen van Rijen and Pierre Volders came on as assistant

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<sup>38</sup> George Wiegel, interview by author, 25 April 2007.

teachers. The complete evolution of the team came in 2000 with the addition of Remko de Jager.

While team teaching began with the trombone faculty, a trickledown effect exists with the students. The result of this effect encouraged students to work together often coaching, teaching, and encouraging each other. The Dutch are culturally known for their incredibly direct and often blunt nature.<sup>39</sup> This direct bluntness also transfers to the teaching style of the teachers and attitudes of the students. Ironically enough, the students and faculty rarely use the “collective” tense when playing together. Critiques and comments are aimed directly to an individual.

With the variety and amount of information coming at the student it is important for the student to develop the ability to think on their own. George Wiegel stated:

My private drive has always been to make them aware of things as soon as possible, as young as possible and to make them responsible for what they hear, what they think, and what they want. To create the awareness is something that you do first and because I can talk about it quite convincingly and teach quite convincingly I doubt the system all the time and that’s why I decided not to do it alone but to do it with a team. I think that’s proven an essential factor because it brings the students more together because they can’t lean on just one teacher because it’s always a different one.<sup>40</sup>

Once out of school, self-teaching becomes as one of the most important skills to a professional musician.

### Internationalism

As stated in the Chapter 1 the Rotterdam Conservatory trombone class attracts

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<sup>39</sup> Emmeline Besamusca and Jaap Verhuel, *Discovering the Dutch*, (Amsterdam: Amsterdam University Press, 2010), 12.

<sup>40</sup> George Wiegel, interview by author, 25 April 2007.

students from all over the world. While internationalism presents many social and cultural obstacles, for instance language,<sup>41</sup> the positives far outweigh the negatives. For example international students brought experiences with them from their home countries. Literature, curriculum, sound concept, and social interaction from international students enriched the entire trombone class.

Students also receive the opportunity to participate in other European conservatories through the Erasmus exchange program. Trombone class students in Rotterdam consistently exchange with the students from Lyon, Hannover, and Aarhus, but exchange possibilities exist with any European conservatory. These exchanges build connections with students and faculty members from all over Europe.

#### Group Warm-Up

The origin of the group warm-up started with the trombone class that included members of the New Trombone Collective. The Rotterdam trombone class at that time began a close connection with the trombone class at the Conservatoire National Supérieur Musique et Danse de Lyon, France and its teacher Michel Becquet. Pierre Volders remembered that “we saw the group warm-up in Lyon with Michel Bequet. Sometimes we would stay for one week in Lyon, and we did the group warm-up” and the trombone class realized that “we can do it here in Rotterdam.”<sup>42</sup>

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<sup>41</sup> “Codarts Hogeschool voor de Kunsten: Rotterdam Conservatorium 2006–2007” Translated by Gosse van der Leij (Rotterdam: 2006), 123. All entering students to the conservatory must take an English language proficiency exam at the beginning of the school year. If the student fails to pass this exam by the end of the first year of study they must leave their study program.

<sup>42</sup> Pierre Volders, interview by author, 19 April 2007.

During the 2006–2007 academic year the students mostly organized the warm-up with occasionally sessions led by a member of the faculty. According to the students many benefits came from the group warm-up. Most students agreed that a lack of proficiency in the warm-up motivated them to practice more. Dutch student, Martin Schippers remembered that in his first group warm-up having difficulty and ended up just “watching people playing” he went on to say “next week I really want to play like that.”<sup>43</sup> During the warm-up, Japanese student Takashi Shinagawa learned that all students are not perfect and that each student has certain aspects to work on. He went on to say that, “these exercises I really cannot play and then I had something to work on by myself.”<sup>44</sup> The group warm-up created another opportunity to play and work together as a group.<sup>45</sup>

#### Pianoklas

The weekly master class (*pianoklas*) taught by George Wiegel remained one of the most unique aspects of studying in the Rotterdam trombone class. The master class took place once a week for four hours and gave the students an opportunity to perform solo literature with piano. For this class, the students do not rehearse prior to performing but simply bring the piano score to Alla Libo,<sup>46</sup> one of the conservatory’s collaborative pianists, and play. Students immediately learned that they must know the piano part before coming to play, or risk major ensemble problems. Performing solo material weekly created the opportunity for the student to deal regularly with performance anxiety

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<sup>43</sup> Martin Schippers, interview by author, 12 April 2007.

<sup>44</sup> Takashi Shinagawa, interview by author, 9 April 2007.

<sup>45</sup> Appendix C contains musical examples from the group warm-up.

<sup>46</sup> Libo originally from Russia has worked with both the faculty and trombone students for the last decade. Including CD recordings with Dijk, Rijen, and the New Trombone Collective.

by playing for both Wiegel and fellow students. Schippers explained that “playing in front of people who know you is worse than playing in front of an audience that does not know you.”<sup>47</sup> Most students agreed that Wiegel approached this class by dealing with predominately psychological issues of performance and related stresses. Wiegel also used this class to discuss the music in terms of interpretation and meaning with the student. Students learned that they must spend more time learning musical knowledge and terminology of the pieces they are playing. Additionally in the Pianoklas, students worked on both the solo and excerpt portion for orchestral auditions.

#### Trombone Ensembles

The trombone ensemble is another crucial element to the success of the Rotterdam trombone class. The two-hour weekly trombone choir rehearsal primarily developed the critical ensemble skills needed for a performing career.<sup>48</sup> All of the classical faculty members (Wiegel, Dijk, Volders, Rijen, and Jager) share the conducting and rehearsing duties of the trombone choir. Additionally the jazz trombone students worked with both Bart van Lier and Ilja Reijngoud in the jazz trombone ensemble.

Trombone quartets also occupied an important place in the Rotterdam trombone class. One of the first major quartets to emerge from the Rotterdam Conservatory was the Rotterdam Trombone Quartet. This group consisted of Pierre Volders, Remko de

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<sup>47</sup> Schippers, interview.

<sup>48</sup> Trombone ensembles fill in a critical role in the development of ensemble playing because the conservatory has no regularly meeting large ensemble (band or orchestra) for the students to play in. Periodically throughout the semester ensemble concerts (known as projects) get scheduled with a limited commitment of a few weeks.



Jager, Bryce Pawloski and Peter van den Hoven. One of the active quartets during the 2006–2007 school year was the Taka Quartet, founded by student Takashi Shinagawa.

### Lesson Structure and Curriculum

With seven teachers on the trombone faculty, the lesson structure and curriculum varied from teacher to teacher. Pierre Volders worked primarily with the tenor trombone students on playing fundamentals through etudes. Weekly students prepared up to six etudes from multiple books. Chapter Six contains a complete listing of Volders' program of study for etudes. Volders also helped prepare students for orchestral auditions and worked with bass trombone students on request.

Ben van Dijk worked primarily with bass trombone students, and his approach to lesson structure took a more “traditional” approach; he structured the lesson and curriculum around a wide variety of playing fundamentals, etudes, solos, and excerpts. Along with the playing fundamentals Dijk, primarily worked with exercises from his own book, *Ben's Basics*. He did not require as many etudes as Volders but instead chose a more detail-oriented approach on each etude. Solo pieces and orchestral excerpts were developed depending on the needs (at that moment) of the student.

Jörgen van Rijen, who taught periodically throughout the month, primarily focused his attention on working with each student on the artistic aspects of the music. As a soloist he provided insight into interpretation and artistic direction. He also led the group warm-up on the days he taught. Because of his obligations as the director of the Rotterdam Conservatory, George Wiegel only taught the weekly Pianoklas and occasionally rehearsed and conducted the trombone choir in concerts.

In the pedagogy class taught by Remko de Jager, the undergraduate students received assignments that included the reading and discussion of various brass teaching methodologies, books, and articles. Additional assignments include in-class observation of teaching videos made by the students. As instrumental pedagogy classes are rare in Europe, the inclusion of a trombone pedagogy class in Rotterdam signified the importance placed on teaching by the faculty.

Bart van Lier and Ilja Reijngoud handled the private lessons and worked with the jazz students in the jazz trombone ensemble. Lier, who taught periodically throughout the month, led the group warm-up and also gave a master class for the classical trombone students. During the group warm-up, Lier utilized exercises from his book, *Coordination For Trombone Playing*. During the master class for classical trombone students, he gave the option to play whatever the student wanted to including, jazz, etudes, solo repertoire, and even orchestral excerpts.

### Grading and Evaluation

The goal of the grading and evaluation system at the Rotterdam Conservatory was directly related to a path of a performing career. Beginning with the audition process the students performed for members of the brass faculty and conservatory administration. The student learned immediately whether or not they achieved admission. The same process remained in place for the two exams, the technique exam (in January), in which the student prepared etudes and the repertoire exam (in June), in which the student performed from the solo repertoire. The grading process was reflected primarily on the performance of the student and semester attendance, progress, and preparation factored

little on their final grade. Grading was revolved around a scale from 1—10, with 1 the worst and 10 the best (a grade 10 happened rarely). Similar to the audition process, the student was told orally immediately of his/her grade, after a brief discussion amongst the panel. When the panel discussed the grade with the student they also informed the student of their strengths and weaknesses. This same procedure was in place for the various degree recitals. The student's attitudes also factored into the final evaluation process. If the panel felt that the student's attitude clashed or did not relate with the trombone class, faculty, or program, the panel advised the student to find a new school and not return the following semester.

#### Trombone Class Environment

The daily social interaction and environment of the Rotterdam Conservatory trombone class played a significant role in the pedagogical system. Volders stated that “we encourage the students to live together in Rotterdam.”<sup>49</sup> The close social connection created a culture of togetherness among the trombone class.<sup>50</sup> In addition to living together, the students constantly interact together while practicing, eating, partying, and even traveling and vacationing together. The social element of togetherness in Rotterdam most likely emerges from the Dutch cultural tradition of *gezelligheid*, which translates to a social snugness or coziness.<sup>51</sup> Interpersonal support forms from the close social connection among the students. Wiegel stated:

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<sup>49</sup> Volders, interview.

<sup>50</sup> Appendix E contains an iconography featuring the members of the Rotterdam trombone class playing, the Rotterdam Conservatory, and togetherness.

<sup>51</sup> *Prisma Woordenboek: Nederlands Engels* (Utrecht: Het Spectrum B.V., 2006), 159.

The development of a student group that organizes itself as a family, which can take care about social things, so that you're also happy when you're here. It can sometimes be hard when your playing does not work and I think all the teachers can be quite strong and severe. I think the social structure of the group is to take care about this, to know that it will happen for the best of reasons. That there is an end to all this and it's worthwhile to continue.<sup>52</sup>

A final thought by Volders also brought attention to a universal aspect of the music profession in stating that the “complete process of the being a musician is also being together, it's not individual.”<sup>53</sup>

Trombone students regularly gathered on the fifth floor canteen throughout the day or the Doelen Café in the evening. Sometimes a large group of students traveled to the original neighborhood (Delfshaven) of the conservatory to enjoy a meal at Bea's Eethuis or Café Mombassa, paying homage to where the current teachers and older students frequently visited.

Regretfully in the spring of 2007, the Rotterdam trombone class lost an alumnus. Hironori Suzuki, known as Hiro, passed away in his sleep in his hometown of Hiroshima, Japan. The faculty and students of the Rotterdam Conservatory trombone class came together to mourn, support, and celebrate the life of Suzuki. His experience in Rotterdam made such an impact on his life that his parents requested a portion of his ashes be brought back and spread in the Maas (the main river that runs through Rotterdam), and a special ceremony at the Erasmus Bridge in Rotterdam took place in the fall of 2007.

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<sup>52</sup> Wiegel, interview.

<sup>53</sup> Volders, interview.

## Camp

During one of the holidays in the semester, the students and faculty planned a weeklong trombone retreat or “camp”. During that week the entire trombone class, faculty and students, lived together in a youth hostel somewhere in the Dutch countryside. Activities during the camp included the group warm-up, master classes, mock auditions, short preparation exercises, and social interaction. One unique activity, the short preparation exercise, involved the student getting assigned an etude and was given only thirty minutes to prepare it before playing in a master class. Often the camp included a prominent guest artist to work with the trombone students. The camp also created an opportunity for the teachers and students to bond socially, by cooking for one another, eating together, playing sports, and partying. During these social activities the whole trombone class, teachers and students, grew closer together.

During the 2006–2007 academic year the regular schedule of the camp changed because of a decision to record the trombone class’s first CD, *6.35*. Organized by students Takashi Shinagawa and Martin Schippers, the rehearsals took place in Aalst with the recording sessions taking place at the Muziekcentrum van de Omroep (or MCO), home of the Dutch radio orchestra in Hilversum. The CD prominently featured the students who participated in the trombone choir that won the 2005 Remington Trombone Choir Competition. Alumni returned from all over Europe and as far away as Japan, to attend the camp and record a CD. The CD consists of standard repertoire for the trombone ensemble, but the title *6.35* refers to a work written by alumnus Steven Verhelst. *6.35*, a programmatic work composed for sixteen trombones, represents the

entire Rotterdam Conservatory trombone class; teachers, students, rooms of the conservatory, the school's music librarian, and even the coffee machine.

#### New Trombone Collective

The New Trombone Collective consists of the top trombone performers in The Netherlands, all Dutch natives, and is representative of the first students to come out of the collaborative approach to pedagogy at the Rotterdam Conservatory. The group bi-annually hosts its own trombone festival, Slide Factory. Slide Factory features the New Trombone Collective, students from the Rotterdam Conservatory trombone class, and some of the top trombone performers throughout the world. The group has released three CDs, three DVDs, and regularly plays concerts throughout The Netherlands and the rest of world. Most recently, the New Trombone Collective and special guests performed all of the music from Urbie Green's *Twenty-One Trombones*. The New Trombone Collective represented the essence of the Rotterdam trombone class and experience.

## CHAPTER 6

### PEDAGOGICAL STUDY OF THE LITERATURE FROM THE CURRICULUM

To further explore the trombone class experience in Rotterdam, it is important to investigate the use of literature from the curriculum. A study of the literature used includes repertoire for the group warm-up, etudes, solos, orchestral excerpts, chamber music and trombone ensembles. This examination provides a better understanding of how the faculty approached and utilized the selection of repertoire.

#### Group Warm-up

While the types of exercises and routines fluctuated daily, there still was a “standard” format to the Rotterdam group warm-up. The warm-up began with athletic and Yoga-style stretching exercises. Many of these exercises are found in Bart van Lier’s book, *Coordination for Trombone Playing*. After stretching, a variety of breathing exercises followed. Next in the warm-up was a series of free buzzing and mouthpiece buzzing exercises.<sup>54</sup> Long tones (with breath starts) followed the buzzing exercises and concluded with Ben van Dijk’s “snake exercise” from his book, *Ben’s Basics*. The students then began a series of lip slurs and flexibilities that cover the entire range of the instrument. The lip slurs always followed the pattern of slurred then tongued. Many of the lip slurs and flexibilities came from the French school, most likely through the connection with Becquet and the Lyon trombone class.<sup>55</sup> Schippers said, “I experienced

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<sup>54</sup> See measures 1-9 of Rotterdam Warm-up in Appendix B.

<sup>55</sup> See measures 10-17 in Rotterdam Warm-up in the Appendix C.

for the first time these technical exercises and flexibilities when I went to Lyon during my preparatory year.”<sup>56</sup> Scales (mostly major) utilizing a few basic patterns followed next in the session.<sup>57</sup> The session concluded with pitch-bending warm-down exercises.<sup>58</sup> Many of the students stated that they did the group warm-up a lot during their first and second years but tapered down in the third and fourth years because they wanted to do their own warm-up or became too busy. Pierre Volders also stated a practical application for the morning group warm-up: “That everyone is there and that you start the day early even after a party.”<sup>59</sup>

### Etudes

The purpose that etudes played in the weekly lessons of the students in Rotterdam varied from teacher to teacher. For the tenor trombone students, the purpose of studying etudes pushed the student in terms of musical development, conditioning, and technique. The students on average prepared four to six etudes per lesson, according to Pierre Volders “a full-hour program of music.”<sup>60</sup> From the practical side, faculty and students both agreed that this approach taught learning music fast, a skill crucial to a performing career. Finnish student, Antti Hirvonen stated that the etudes functioned as “stabilizing aspects of your technique and learning to read fast and learn new music.” He went on to say that “you have to organize yourself, and you have to find out how to learn it fast.”<sup>61</sup>

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<sup>56</sup> Martin Schippers, interview by author, 12 April 2007.

<sup>57</sup> See measures 18-32 of Rotterdam Warm-up in Appendix C.

<sup>58</sup> See measures 33- 36 of the Rotterdam Warm-up in the Appendix C.

<sup>59</sup> Pierre Volders, interview by author, 19 April 2007.

<sup>60</sup> Volders, interview.

<sup>61</sup> Antii Hirvonen, interview by author, 16 April 2007.



This approach also drew attention to the practice habits of the students to “see if people are studying well or not.”<sup>62</sup> In response to the volume of etudes per lesson, Dutch student Paul Lagerman stated, “especially, in Kopprasch for me it was in easy keys but now in Senon it is more difficult.” And he goes on to say that “I did four with Kopprasch and I want to do four with Senon and for the past month I have been practicing like an idiot and I like it.”<sup>63</sup> Volders mentioned that assigning many etudes also develops forward thinking and concentration: “Are you seeing that every etude from the same book are based on the same things? So when you take etude number one, number two is almost the same except for a few bars. So are you smart enough to really play them well?” Volders also stated that work on etudes should be “musical always and of course all the technique is there. We believe that when you think in a melody, or in a simple musical way it is easier for the technique also.”<sup>64</sup> In addition, both the students and faculty thought it not important to play the etudes “perfectly” but that they represented a process of continued development.

Volders listed the book order for tenor trombone students study; first year (bachelors) students begin with studies by Kopprasch, Tyrrell, Couillaud, Vobaron and Bordogni.<sup>65</sup> As the student matures they are introduced to more advanced etudes by Senon, Bitsch, Usak, Boutry, Rode, and Maxted with the same preparation demands of

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<sup>62</sup> Volders, interview.

<sup>63</sup> Paul Lagerman, interview by author, 17 April 2007.

<sup>64</sup> Volders, interview.

<sup>65</sup> Volders, interview.

four to six etudes a lesson.<sup>66</sup> He also mentioned the importance of studying Bach cello suites as part of the regular lesson. “We use the Bach suites for the complete course from the first year until the end and not only as an etude but also thinking about the music and analyzing it harmonically and also sometimes going for a course with a cello player about how to phrase.”<sup>67</sup>

Ben van Dijk took a slightly different approach with the bass trombone students. He considered each of the student’s strengths and weaknesses, and then assigned materials specifically for the needs of that student. Like Volders, Dijk approached these exercises with the idea of focusing on the music. Kostas Alexandris, a student from Greece, stated that “Ben mentioned that I have to play an etude like I would a concerto, to make big phrases, to play really relaxed and to make music with it.”<sup>68</sup> Studies by Vobaron, Blume, Grigoriev, Bordogni, Dotzauer and Pederson represented some standard etude books that Dijk used with the bass trombone students. Unlike his tenor colleagues he did not assign as many etudes per lesson. When asked why, he responded that “there was no reason to do it” and the assignment of many etudes can cause “chaos.”<sup>69</sup> He goes on to say: “I think that if you do a certain piece in the correct way, study the harmony, to really try to analyze it and work on your technique, you can play the other etudes also.”<sup>70</sup> He concluded that he does encourage students who need it to sight-read on a daily basis.<sup>71</sup>

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<sup>66</sup> Ibid.

<sup>67</sup> Ibid.

<sup>68</sup> Kostas Alexandris, interview by author, 14 April 2007.

<sup>69</sup> Dijk, interview.

<sup>70</sup> Dijk, interview.

<sup>71</sup> Ibid.

Dijk utilized two books not necessarily common in the average bass trombone curriculum. First, the Tommy Pederson etude books which represented both technical and musical challenges. He pointed out, “they give a very good possibility for register connections because all those etudes go through the entire range and different articulations. I think they are little jewels but he (Pederson) never edited them in a way that allows you to put in a lot of ideas from yourself. He mostly put just one dynamic, one crescendo and something at the end. So they are completely free to edit in dynamics, phrasing and tempo.”<sup>72</sup> Dijk also mentioned that he has even played some of the Pederson etudes in concert. The Dotzauer cello method was the second unusual method utilized by Dijk. He went on to say about this method that “they are little bit more musical for technical etudes, more than the average Arban book.”<sup>73</sup>

### Solos

All teachers and students who were interviewed agreed that solo literature developed musical and performance skills. The students played a lot of solo repertoire during their study in Rotterdam, but again there are similarities and differences between the tenor and bass trombone studios. Both tenor and bass students learned three specific pieces during their study because of the orchestral audition system in Europe.

The tenor students focused on the Ferdinand David *Konzert*, the Henri Tomasi *Concerto* and the *Ballade* by Frank Martin. These three pieces are usually requested at orchestral auditions for specific reasons. The students felt that the David *Konzert*

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<sup>72</sup> Ibid.

<sup>73</sup> Ibid.

pointed out fundamental flaws in musicianship and technique. The candidate must play in tune, in time, and with a great sound because no places exist to hide these flaws in the piece. Additionally, many students felt that demonstrating to the audition committee that they can perform this piece showcasing a high level of musicality. In the Tomasi *Concerto*, the player must also demonstrate good rhythm and sound, offering opportunities for the player to express something unique. Tomasi also includes many specific markings concerning dynamics, articulation, and style for the player to consider. Finally, this piece gives the player a chance to demonstrate different colors of sound to create different moods in the music. Likewise, the Martin *Ballade* must include all of the above elements, but students also indicated that it demonstrated weaknesses in player's endurance. The endurance aspect makes the *Ballade* a great piece for solo/principal auditions. The *Ballade* also gives the performer a chance to bring the piece to a climax. Dutch student, Johan Noothout explains that in the piece, "it builds more and bigger lines" and "you also have to be really aware of where you are in the development of tension and the stress of this piece."<sup>74</sup>

The bass trombone students focused on three major solo pieces as well. The Ernst Sachse *Konzert*, the Anton Lebedev *Concerto in One Movement* and the Eugene Bozza *New Orleans* were the three most common solo pieces learned for orchestra auditions. In many ways these pieces paralleled those for the tenor students. The Sachse *Konzert*, for example, can be directly compared to the David *Konzert*. First, both originated from the Germanic solo tradition of the same style period. Second, the Sachse showed the

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<sup>74</sup> Johan Noothout, interview by author, 11 April 2007.

fundamental flaws in the performers pitch, rhythm, and technique. Finally, similar to the David *Kozert*, the performer must create more musical excitement. The Bozza *New Orleans* paralleled the Tomasi *Concerto* in many ways. First, both pieces hail from the French tradition. The bass trombonist must create different sound colors while at the same time developing his/her own unique interpretation. The Bozza also demands a strong upper range on the bass trombone and contains many small details of articulation and dynamics. Though the Lebedev *Concerto* does not necessarily challenge the endurance of the player, it does compare to the Martin *Ballade* showcasing a specific range, the pedal and low register of the bass trombone. Additionally, the Lebedev *Concerto* offered the performer a chance to demonstrate melodic understanding.

All the classical instructors utilized baroque music in their lessons including transcriptions of Marcello, Telemann, Vivaldi, Handel, and Albinoni. Baroque music challenged the student's technical proficiencies while educating them on proper performance practice. Dijk said that these pieces help the student "learn about this period and style of music." He went on to say that this style of music brings in "virtuosity, flexibility, and my easy way of trying to play technical music."<sup>75</sup> The faculty also frequently utilized repertoire from the French school with solo music by Eugene Bozza, Henri Tomasi, Henri Dutilleux, Camille Saint-Saëns, Jerome Naulais, Jacques Castérède and Jean-Michel Defaye.

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<sup>75</sup> Dijk, interview.

## Orchestral Excerpts and Chamber Music

The faculty primarily focused on orchestral excerpts for the preparation of auditions. Occasionally younger students started preparing excerpts towards the end of their first year for exposure to common audition repertoire, or for auditions for summer festival/youth orchestras. Older students focused on excerpts primarily for professional auditions or auditions for summer festival/youth orchestras.

Everyone interviewed stated that chamber music did not occupy an important part of study in Rotterdam outside of the trombone ensemble. During the 2006–2007 academic year, there were no student brass quintets, quartets or trios at the conservatory. When asked why, most students and teachers replied that the level of the other instruments did not meet the level needed to make the ensemble worth the experience. In fact many students formed brass chamber groups outside of school. Occasionally, the conservatory does include a concert of a brass ensemble or another small chamber ensemble with non-brass instruments with a piece such as *A Soldier's Tale* by Igor Stravinsky.

## Trombone Ensemble

The trombone ensemble at the Rotterdam Conservatory, held in high regard at the conservatory, has recently garnered an international reputation by twice winning the Emory Remington Trombone Choir Competition (2005 and 2009) through the International Trombone Association. The New Trombone Collective, whose members studied in the trombone ensemble at the Rotterdam Conservatory, have also brought additional awareness to the conservatory's trombone ensemble tradition. When asked

what purpose the trombone ensemble played in their education, the students unanimously agreed that it was to learn to play and work together. In the trombone choir, the students learn to tune, blend, balance and work together in a “collective” way. Often students worked on parts together outside of the ensemble time to create even more togetherness. Schippers also mentioned, “listening to other people, is not only important in this school but in general. It’s really difficult for people who are not used to playing in ensemble and are used to just practicing at home.”<sup>76</sup>

A few pieces held special importance to the class, and are continually studied and performed in the curriculum including works by Ewazen, Dibb, Bach, Chase, Frescobaldi, Verhelst, Bourgeois, Brahms, Hassler, and Gabrieli. Additionally, alumnus Steven Verhelst, a bass trombone student from Belgium, has added arrangements and original works to the ensembles repertoire. The students also played in organized and impromptu quartets, trios and duos. The music, both original and transcription, came from the students’ personal libraries.

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<sup>76</sup> Schippers, interview.

## CHAPTER 7

### BROADER IMPLICATIONS OF A COLLABORATIVE APPROACH TO PEDAGOGY AND CONCLUSION

While other trombone studios use a team teaching system (for example the University of North Texas, Northwestern University, and Indiana University) the collaborative approach to pedagogy utilized by the trombone instructors in Rotterdam represents their own unique approach to the operation of a successful trombone studio. The research presented does not imply that the approach to pedagogy used in Rotterdam represents the best approach, but it is simply a unique and successful collaboration. Spanish student, Isaac Sanabria described this aesthetic about the Rotterdam Conservatory trombone class as follows: “There are better schools, and there are worse schools than this one, but this one is special because you will do things with many people of the class.”<sup>77</sup>

Broad implications of this research include the exciting possibility that the collaborative aspects of pedagogy can find inclusion in almost any type of educational environment. From the largest university or conservatory to the smallest public school, the message to the faculty remains the same: “work together for the benefit of the students.” The Rotterdam Conservatory trombone class truly functioned under a mutually beneficial mentality. This mentality created a culture of togetherness that exceeded professional success and produced students who are more than just great

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<sup>77</sup> Isaac Sanabria, interview by author, 18 April 2007.



players, but can function as great colleagues as well. In terms of the program organization, many of the specific pedagogical approaches utilized in the Rotterdam trombone class can be implemented into any collegiate applied music program. This includes the application of team teaching, development of relationships with other trombone classes, both international and domestic, inclusion of group practice activities, development of an intensive large chamber ensemble, intensive weekly performance class, and development of the social environment.

The application of team teaching can create a more balanced environment because it is difficult for one teacher to serve all the roles needed for a student's development. Team teaching should not exclude the collaboration from faculties outside the specific instrumental class. The inclusion of all members from the applied music faculty can create significant benefit to the students and develop collegial relationships amongst the faculty. Activities could include master classes, individual lessons, ensemble coaching, and performances. Educational settings that involve more than one applied teacher per instrument should definitely work towards a consistent collaboration.

Developing relationships with teachers and instrumental classes at both the international and domestic level can create positive benefits within an applied studio. International relationships may present certain practical challenges such as cost of travel, lodging, and visa requirements, but the long-term benefits for the students (of both studios) outweigh the challenges. Benefits include a broadened worldview, exchange of cultural identity, and lifelong friendships. Relationships can also develop between domestic collegiate studios and faculties. These relationships present less practical

challenges and lead to similar long-term benefits. Activities (for both) can include shared concerts, student exchanges, and annual combined workshops.

The introduction of group playing activities can also benefit an applied class. In addition to establishing a group warm-up/daily routine session, students and faculty can play through etudes, solos, orchestral excerpts, and jazz improvisation in a group setting. Older students and graduate students can (under the supervision of faculty) lead the group sessions as well. Having students lead the sessions gives them valuable experience and promotes leadership in the class. Group playing activities also bring the class closer together. With a closer personal connection students often play and work together at a higher and more efficient level.

The inclusion of an intensive large chamber music ensemble can develop a heightened sense of ensemble skills amongst the students. A large chamber ensemble can function as an extension of the weekly private lessons, in addition to promoting an atmosphere within the class of playing and working together. Finally, large chamber ensembles promote class unity, sense of purpose, and often incredibly rewarding performing experiences.

Development of an intensive weekly performance class, where students perform solo material or other individual repertoire, can benefit the students in multiple ways. The performance class experience helps with performance anxiety and increases knowledge of repertoire, which can lead to dramatic improvements in juries and public performances. A significant challenge to this would include locating and compensating a quality collaborative pianist.

Developing a culture of togetherness can also produce significant benefits to an applied class. With students in closer contact socially, their ensemble skills and ability to work together improves. The social environment can also build stronger student leaders and creates a more supportive atmosphere in the studio. Students learn valuable lessons in professional conduct, while maintaining friendships.

Since the 2006–2007 academic year, some major changes have happened in the Rotterdam Conservatory trombone class and the musical culture of The Netherlands. In 2008, George Wiegel left the Rotterdam Conservatory to join Het Gelders Orkest as the orchestra’s general director. With his experience as a musician and administrator, Wiegel will surely help bring the orchestra to new artistic heights. In Wiegel’s absence, Jörgen van Rijen has taken over the responsibilities of the weekly master class.

In October of 2010, the newly elected Dutch government decided to cut 24% of the arts budget.<sup>78</sup> The most devastating reductions happened to the ensembles of The Netherlands Radio (Muziekcentrum van de Omroep or MCO) programs, with a complete elimination of the Netherlands Radio Filharmonisch Orkest, Netherlands Radio Kamer Orkest, Metropole Orkest, Groot Omroepkoor, Muziekbibliotheek, and educational services. The outcry from the international musical community and general population of The Netherlands resulted in the government changing its decision. In the spring of 2011 the Minister of Education, Culture, and Science, Marja van Bijsterveldt, announced that the cabinet intends to keep MCO in business.<sup>79</sup> This change in heart resulted from the

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<sup>78</sup> Charlotte Higgins, “Arts Cuts in the Netherlands are a disaster” (London: *On Culture Blog*, Guardian News and Media Limited, 2011).

<sup>79</sup> “Homepage,” (Hilversum: [www.mco.nl](http://www.mco.nl), Muziekcentrum van de Omroep, 2010).

collaboration of many musicians, government officials, and the people of The Netherlands. Especially in difficult economic times, the arts hold an important position in society. To quote the world famous conductor Bernard Haitink (who himself got his conducting start through programs of the MCO), “The moral condition of a society can generally be gauged by it flourishing cultural life.”<sup>80</sup>

Most recently, in the late spring of 2011, the entire Rotterdam Conservatory classical trombone faculty, Jörgen van Rijen, Ben van Dijk, Pierre Volders, Remko de Jager, and collaborative pianist Alla Libo announced they would relocate to the Conservatorium van Amsterdam. A statement on the Amsterdam conservatory website stated the “teachers have developed the acclaimed concept of ‘team teaching’ at the Rotterdam Conservatory and they will start their teaching practice at the Conservatorium van Amsterdam as of September 1, 2011.”<sup>81</sup> Ben van Dijk stated in his blog that the move to Amsterdam brings with it many new possibilities including a brand new facility, other prominent instrumental studios, and “good possibilities for non-European students to study with the professors.”<sup>82</sup> With the classical team moving to Amsterdam, two new classical teachers, Brandt Attema and Alexander Verbeek, both Rotterdam alumni, have been hired to join the team in Rotterdam.<sup>83</sup> With the addition of Verbeek and Attema it is clear that the tradition of team teaching will continue in Rotterdam.

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<sup>80</sup> Bernard Haitink, Personal Correspondence (Hilversum: [www.mco.nl](http://www.mco.nl), Muziekcentrum van de Omroep, 2010).

<sup>81</sup> “Five new teachers to join Conservatorium van Amsterdam Brass Section,” (Amsterdam: [www.ahk.nl](http://www.ahk.nl), Conservatory van Amsterdam, 2011).

<sup>82</sup> Ben van Dijk, “Change of Conservatory,” (Riswijk: [www.basstrombone.nl](http://www.basstrombone.nl), Ben’s Ramblings Blog, 2011).

<sup>83</sup> “New Rotterdam Brass School,” (Rotterdam: [www.codarts.nl](http://www.codarts.nl), Rotterdam Conservatory, 2011)

APPENDIX A

ROTTERDAM CONSERVATORY TROMBONE FACULTY BIOGRAPHIES

### George Wiegel

George Wiegel attended the Rotterdam Conservatory where he studied with Gerard Veldhuizen. As performer Wiegel held positions in Overijssels Philharomisch Orkest, Het Gelders Orkest, Nederlands Radio Filharmonisch Orkest, Rotterdams Philharmonisch Orkest, and Nederlands Koper Kwintet. As an administrator Wiegel has served as the Director of the Rotterdam Conservatory, and currently serves as General Director of Het Gelders Orkest and Chairman of the Board for the New Trombone Collective.

### Ben van Dijk

Ben van Dijk studied at The Hague Conservatory with Arthur Moore, an American who served as principal trombonist of the Het Residentie Orkest, and for two summers in Los Angeles, California, studying with Jeff Reynolds, bass trombonist of the Los Angeles Philharmonic. Professionally, he has performed with the Nederlands Radio Filharmonisch Orkest and currently the Rotterdams Philharmonisch Orkest. Dijk has also held positions in the Dutch Jazz Orchestra, Haags Koper Kwintet, Nederlands Blazers Ensemble, and has released four solo CDs.

### Jörgen van Rijen

Jörgen van Rijen studied at the Rotterdam Conservatory with George Wiegel. Rijen has also studied extensively with French trombone soloist Michel Becquet at the Lyon Conservatory in France. Rijen has held positions in the Rotterdams Philharmonisch Orkest and Koninklijke Concertgebouworkest, leads an international solo career, and is a member of the New Trombone Collective. As soloist he has performed with numerous orchestras and has released three solo CDs.

### Pierre Volders

Pierre Volders studied at the Rotterdam Conservatory with George Wiegel. Volders has played with the Holland Symphonia, currently the serves as principal trombone of the Rotterdams Philharmonisch Orkest, and is a member of the New Trombone Collective.

### Remko de Jager

Remko de Jager attended the Rotterdam Conservatory where he studied with George Wiegel. He serves as the second trombonist in the Rotterdams Philharmonisch Orkest and is a member of the New Trombone Collective.

### Bart van Lier

Jazz trombone legend Bart van Lier was predominately self-taught. His performing career spans half a century with memberships in the Peter Herbolzheimer's Big Band, the Metropole Orchestra, and his own group, Bart's Bones. In addition to teaching in Rotterdam, he also taught at the Folkwang Hochschule in Essen, Germany.

### Ilja Reijngoud

Ilja Reijngoud studied at the Hilversum Conservatory with Bart van Lier. During his career he has played with numerous jazz ensembles including the Dutch Jazz Orchestra, The Cubop City Big Band, substituted with the Metropole Orchestra, and actively recorded as a sideman, soloist, composer, and arranger.

APPENDIX B  
ROTTERDAM CONSERVATORY ALUMNI DATBASE



<b>Name</b>	<b>Currently</b>
Jörgen van Rijen	principal trombone Koninklijk Concertgebouworkest (Netherlands)
Bart Claessens	principal trombone Koninklijk Concertgebouworkest (Netherlands)
Martin Schippers	second and bass trombone Koninklijk Concertgebouworkest (Netherlands)
Nico Schippers	second trombone Koninklijk Concertgebouworkest (Netherlands)
George Wiegel	General Director of Het Gelders Orkest (Netherlands)
Jilt Jansma	principal trombone Het Gelders Orkest (Netherlands)
Christian Ansink	second trombone Het Gelders Orkest (Netherlands)
Pierre Volders	principal trombone Rotterdams Philharmonisch Orkest (Netherlands)
Alexander Verbeek	principal trombone Rotterdams Philharmonisch Orkest (Netherlands)
Remko de Jager	second trombone Rotterdams Philharmonisch Orkest (Netherlands)
Twan Dubbers	second trombone Residentie Orkest (Netherlands)
Bram Peeters	principal trombone Holland Symfonia (Netherlands)
Wouter Iseger	bass trombone Holland Symfonia (Netherlands)
Harry Tazelaar	bass trombone Holland Symfonia (Netherlands)
Eloy Panizo Padron	former principal trombone Holland Symfonia (Netherlands)
Quirijn van den Bijllard	principal trombone Het Brabants Orkest (Netherlands)
Mark Boonstra	bass trombone Het Brabants Orkest (Netherlands)
Brandt Attema	bass trombone Nederlands Radio Filharmonisch Orkest (Netherlands)
Herman Nass	principal trombone Nederlands Radio Filharmonisch Orkest (Netherlands)
Jaume Gavilan Agullo	principal trombone Nederlands Radio Filharmonisch Orkest (Netherlands)
Victor Belmonte	principal trombone Nederlands Radio Kamer Orkest (Netherlands)
Cassiel Anton Domenech	principal trombone Nederlands Radio Kamer Orkest (Netherlands)
Gerard Peters	principal trombone Nederlands Philharmonisch Orkest (Netherlands)
Frank Kramer	principal trombone Marinierskapel der Koninklijk Marine (Netherlands)
Paul Langerman	section trombone Marinierskapel der Koninklijk Marine (Netherlands)

Edwin Matthee	principal trombone Fanfarekorps Koninklijke Landmacht (Netherlands)
Patrick van den Hoven	principal trombone Harmonieorkest Koninklijke Militaire Kapel (Netherlands)
Koen Kaptijn	trombonist Orkest de Volharding, Ensemble-MAE (Netherlands)
Marcel Schot	freelance (Netherlands)
Klaas van Slageren	freelance (Netherlands)
Nico Nijholt	freelance (Netherlands)
Santiago Casalta Ripollés	freelance (Netherlands)
Johan Noothout	freelance (Netherlands)
Konstantin Koev	freelance (Netherlands)
Hugo van den Wedden	freelance (Netherlands)
Bryce Pawlowski	bass trombone Staatsoper Hannover (Germany)
Frederic Belli	principal trombone SWR Sinfonieorchester Baden-Baden, Freiburg, (Germany)
Guilhem Kusnierek	principal trombone Deutschen Radio Philharmonie Saarbrücken , Kaiserslautern (Germany)
Tomer Maschlowski	freelance (Germany)
Takashi Shinagawa	freelance (Germany)
Yosuke Kurihara	freelance (Germany)
Thomas Besse	trombone Orchestre de jazz de Bretagne (France)
Pierre Lefort	freelance (France)
Rapael Patrix	freelance (France and Luxemburg)
Xavier Racht	freelance (France)
Mikel Arkauz Zubillaga	bass trombone Orquesta Sinfonica de Navarra (Spain)
Ruben Perez	second trombone Orquesta Filarmónica de Málaga (Spain)
Alex Carralero	freelance (Spain)
Alex Mainz	principal trombone Opera Royal de Wallonie (Belgium)
Steven Verhelst	freelance (Belgium)
Kostas Alexandris	bass trombone Greek National Ballet Orchestra (Greece)
George Krimperis	principal trombone at Greek Radio Symphony (Greece)
Isaac Sanabria	bass trombone Teatro Municipal de Santiago (Chile)
Dietmar Nigsch	freelance (Austria)
Jun-Ichiro Nagai	freelance (Japan)
Antti Hirvonen	principal trombone Tampere Philharmonic (Finland)
Henrik Söderlund	freelance (Sweden)
Yung-Do Park	principal trombone Won-Ju Philharmonic Orchestra (South Korea)
Andy Mattle	freelance (Switzerland)
John Gluyas	freelance (Australia)
Jeremy Stones	freelance (United States of America)
Helene Overlie	bass trombone Forsvarets musikkorps Nord-Norge (Norway)
Pablo Ruiz Henao	bass trombone Orquesta Sinfonica de Caldas (Colombia)

APPENDIX C  
ROTTERDAM GROUP WARM-UP

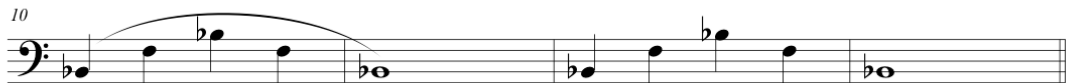
All exercises done with the mouthpiece until measure 10.

Trombone 

"Horse sound" to free buzz. Free buzz to mouthpiece, Done at the piano, continue throughout  
continue throughout entire range. entire range.

6 

Done on mouthpiece without articulation, continue throughout entire range and all 12 keys.

10 

Repeated in all 7 positions and throughout entire range (including valve and pedal register).

14 

Repeated in all 7 positions with eventual extension to upper range.

18 

Repeated in all 12 keys, registers, articulations, and tempos.

21 

Repeated in all 12 keys, registers, articulations, and tempos.

25 

Repeated in all 12 keys, registers, articulations, and tempos.

29 

Repeat ascending and descending throughout entire range.

33 

Bend the first pitch to the lower pitch,  
then use valve. Repeat in all 7 positions

Bend the first pitch to the lower pitch (from Bb),  
then bend to lower pitch with articulation.  
Continue chromatically without using the slide  
as low as the player can go.

APPENDIX D  
DISCOGRAPHY OF ROTTERDAM CONSERVATORY STUDENTS, ALUMNI,  
AND, FACULTY

**Ben van Dijk**

- 1988, *Haags Koper Sextet*, Eurosound, LP ES 46.796  
1990, *Sextetterango*, De Haske, DHM 5001.3  
1998, *Triton's Journey*, BIS, B00000DDLK  
2000, *Nana*, Thein Brass Instruments  
2003, *First Song*, Thein Brass Instruments  
2006, *Melody*, BvD Music Productions, BVD 2006-01  
2010, *Never Alone*, BvD Music Productions, BVD 2010-01

**George Wiegel**

- 1989, *Dansmuziek ten tijde van Erasmus*, Erasmus, Erasmus 016  
1998, *Various--Netherlands Brass Quintet*, Ottavo, OTV 48609

**Ilja Reijngoud**

- 2003, *Ilja Reijngoud Quartet: New Arrival*, Munich  
2007, *Untamed World*, Maxanter Records, MAX 75378  
2009, *Ilja Reijngoud Quartet: The Shakespeare Albumn*, Aluid/Premeire, ACD HJ 035-2

**Jörgen van Rijen**

- 2005, *Jörgen van Rijen*, Channel Classics, N1 CCS-SA 22305  
2009, *I Was Like Wow!*, Channel Classics, CCS-SA 26909  
2009, *Sackbutt*, Channel Classics, N1 CCS-SA 26708

**Bart van Lier**

- 1986, *The First Class*, M-A Music, NU 1580  
1987, *Akili*, M-A Music, 730  
1996, *Bart's Bones: Invitation*, Jazz Hour, B00004VM9C  
1998, *Twilight*, Koch International, 0099923690825

**New Trombone Collective**

- 2003, *Collective*, Etcetera, KTC 1354  
2005, *Trombone*, Etcetera, KTC 1284  
2007, *New*, Etcetera, KTC 1353  
  
2005, *DVD Slide Factory 2005*, New Trombone Collective  
2007, *DVD Slide Factory 2007*, New Trombone Collective  
2009, *DVD Slide Factory 2009*, New Trombone Collective

**Rotterdam Trombone Quartet**

- 1994, *Discuri*, Erasmus, WVH176

**Rotterdam Trombone Class**

- 2009, 6.35, International Trombone Ensemble

**Brass Ensemble**

2000, *Sergey Prokofiev: Rotterdam Philharmonic Brass*, Erasmus, DDD 258

2006, *Koper van het Koninklijk Concertgebouworkest*, RCO Live, RCO 07002

APPENDIX E  
ICONOGRAPHY OF ROTTERDAM CONSERVATORY STUDENTS, ALUMNI,  
AND FACULTY





Figure 1. Recording *Toccata* by Frescobaldi during the fall 2006 camp and recording session at the MCO in Hilversum. Personnel: Antti Hirvonen, Quirijn van den Bijlaard, Isaac Sanabria, Jaume Gavilan, Bart Claessens, Ben Schultz, Dietmar Nigsch, and Ben van Dijk.

Photographer: Noel Wallace



Figure 2: Ben van Dijk joins bass trombone students in recording *Posaunenstadt* by Ewazen during the fall 2006 camp and recording session at the MCO in Hilversum.

Personnel: Dietmar Nigsch, Kostas Alexandris, Ben van Dijk, and Ben Schultz.

Photographer: Noel Wallace



Figure 3: Recording *Posaunenstadt* by Ewazen during the 2006 camp and recording session at the MCO in Hilversum.

Personnel: Frank Kramer, Martin Schippers, Bart Claessens, Isaac Sanabria, Mikel Arkauz Zubillaga, Hiro Suzuki, Tomer Maschkowski, Takashi Shinagawa, Frederic Belli, Eloy Panizo, Jaume Gavilan, Dietmar Nigsch, Kostas Alexandris, Ben Schultz, Victor Belmonte, Jun-ichiro Nagai, Klaas van Slageren, Quirijn van den Bijlarrrd, and Jörgen van Rijen.

Photographer: Noel Wallace



Figure 4: Rehearsing Gabrieli's *Canzona XIII* in the De Doelen Concertgebouw in Rotterdam.

Personnel: Takashi Shinagawa, Santiago Casalta, George Krimperis, Kostas Alexandris, Alejandro Carralero, Paul Lagerman, Ruben Perez, Christoffel Spies, Konstanin Koev, Johann Noothout, Antti Hirvonen, Jun-ichiro Nagai, and Pierre Volders.

Photographer: Noel Wallace



Figure 5: Teacher and trombone class enjoy a meal after a performance.

Personnel: Kostas Alexandris, Isaax Sanabria, Johann Noothout, Jamue Gavilan, Santiago Casalta, George Krimperis, Noel Wallace, Takashi Shinagawa, Christoffel Spies, Victor Belmonte, Alejandro Carralero, and George Wiegel.

Photographer: Alicia Wallace

APPENDIX F  
QUESTIONS FROM THE INTERVIEWS

### **Background Information**

What is your full name?

Where are you from?

What were your first musical influences?

When and why did you start playing?

### **Pedagogical Questions**

Questions to the faculty:

Why do you teach at the Rotterdam Conservatory?

What type of students are you looking for?

Describe your approach to pedagogy.

How did you formulate these ideas?

Many have talked about the “team teaching” aspect of Rotterdam. Do you feel there is this atmosphere? It is successful?

Do you feel the internationalism of the class has contributed to the pedagogy in anyway?

Questions to the students:

Why did you come to the Rotterdam Conservatory?

Describe Ben van Dijk, George Wiegel, Pierre Volders, Jörgen van Rijen as a teacher.

Describe their pedagogical approach.

Do you feel there are strengths and weaknesses to this approach?

Many have talked about the “team teaching” aspect of Rotterdam. Do you feel there is this atmosphere? In your opinion is it successful?

Do you feel the internationalism of the class has contributed to the pedagogy in anyway?

### **Literature**

Questions to the faculty:

#### **Warm-Up**

Is there a difference between a warm-up and a daily routine?

What type of warm-up and daily routine exercises do you suggest for your students?

What are the sources of these exercises?

Why these exercises?

What is the student trying to gain?

Do you feel there is a standard format to the warm-up and daily routine?

How do you feel the group warm-up factors into this?

How did the group warm-up come about?

\*When you were a student here was there a daily group warm-up?

Questions to the students

Is there a difference between a warm-up and a daily routine?

What type of warm-up and daily routine exercises do you do every day?

What sources do they come from?

Explain your warm-up and daily routine.

Do you or did you take place in the group warm-up?

Do you feel the group warm-up has benefited you? How or why not?

### **Etudes**

Questions to the faculty:

Are there certain etude books you prefer and consistently have the students work out of?

Why these particular books?

What do you feel the purpose of using etudes in the weekly lesson is?

How many etudes do you assign each week? Why?

Questions to the students:

What etude books are you working on or have you worked on since coming to Rotterdam?

What do you feel the main reason for working out of these books is?

How many etudes do you prepare each week for your lesson? Why that many?

### **Solos**

Questions for the faculty:

What type of solos do you consistently assign?

What do you feel is the main purpose for the study of solo materials?

Do you feel there is a certain order (curriculum) in which solo materials should be studied? Why?

What is the purpose of the masterclass (piano class) with George Wiegel?

For orchestra auditions in Europe what are the most important solos to learn? Why?

Questions for the students:

What solos have you worked on since coming to Rotterdam?

Why do you think you were assigned those solos?

What do you think the purpose of studying solos is for?

Can you remember the order (curriculum) of the solos you have studied?

What is the purpose of the masterclass (piano class) with George Wiegel?

For orchestral auditions in Europe what are the most important solos to learn? Why?

### **Orchestral Excerpts**

Questions for the faculty:

What are the most common excerpts you have students work on?

What do you feel the role of orchestra excerpts is for the students in Rotterdam?

Do you ask students to prepare excerpts every week?

Questions for the students:

What are the most common excerpts you have worked on since coming to Rotterdam?

What is the reason for you to work on these excerpts?

Do you study excerpts every week? Why or why not?



### **Chamber Music**

Questions for the faculty:

What types of chamber music literature and ensembles do you feel are necessary in the development of the student?

Questions for the students:

What types of chamber music ensembles have you been in or studied in Rotterdam?

What do you feel the purpose of this is?

### **Trombone Ensemble**

Questions for the faculty:

How did the trombone ensemble come about here in Rotterdam?

How do you view the involvement of the trombone choir in the development of the student?

What are the most common trombone choir pieces or types of pieces are played here in Rotterdam?

Questions for the students:

How do you view involvement in the trombone choir as part of your development?

What are the most common pieces or types of pieces that you have studied in the trombone choir?

### **Final Questions**

Questions for both faculty and students:

Do you think there is a "Rotterdam" trombone sound?

What characteristics make up this sound?

Do you think that with this sound a student could win a job outside of The Netherlands?

Is there anything that I missed?

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