Applied Trombone Lessons

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Prerequisite: Satisfactory audition and approval of the instructor are required for all private trombone instruction.

Course Descriptions:

- **MUS 272**  Applied Trombone, Majors
- **MUS 372**  Applied Trombone, Majors
- **MUS 462**  Applied Trombone, Majors
- **MUS 392**  Junior Recital, Trombone
- **MUS 482**  Senior Recital, Trombone

Students enrolled in these courses (2 credit hours) will receive one 50-minute private lesson per week (14 per semester).

- **MUS 172**  Applied Trombone, Non-Majors

Students enrolled in this course (1 credit hour) will receive one 30-minute private lesson per week (14 per semester).

Course Goals:

During the course of the semester the student will:

- improve musical perception, technical facility, and expressive capabilities;
- broaden knowledge of repertoire and study materials;
- grow as a performing musician through regular public performances, and;
- learn about a variety of pedagogical approaches, demonstrate the ability to diagnose technical and musical problems, and then articulate appropriate and effective pedagogical solutions.

This course is designed to provide tonal/musical concepts, performance and practice techniques, and a working knowledge of the standard literature, so that you will develop musical proficiency in a variety of styles on the tenor or bass trombone. Each lesson will include time spent on the student’s growth as a performer and pedagogue. During the course of the semester the student will improve musical perception, technical facility, sight-reading ability, and expressive capabilities; broaden knowledge of repertoire and study materials; grow as a performing musician through regular public performances, and; learn about a variety of pedagogical approaches, demonstrate the ability to diagnose technical and musical problems, and then articulate appropriate and effective pedagogical solutions.
Freshman level students:

The first year is focused on the development of a daily routine and practice regimen. Students must focus on the development of a good core tone and sound concept. The student must be able to play all major scales and arpeggios by the end of the first year. The development of low and high range begins with the Bordogni/Rochut book. The ability to sight read proficiently in bass clef is addressed with the Lafosse book A. (Method books cited and other incorporated: Bordogni/Rochut - Melodious Etudes vol. 1, Remington/Hunsberger - Warm-Up Studies, Lafosse - School of Sight Reading & Style book A, Arban - Famous Method for Trombone, Blume - 36 Studies Complete)

Sophomore level students:

The second year is focused on the continued development of advanced techniques. The student must begin learning tenor clef and will show the ability to sight-read in not only bass clef, but also in tenor-clef by the end of the semester. The student must be able to play all minor scales (natural, harmonic, and melodic) and arpeggios by the end of the semester. (Method books: Edwards - Introductory Studies in Tenor & Alto Clef, Schlossberg - Daily Drills and Technical Studies, Lafosse - School of Sight Reading & Style book B)

*****Entrance into junior level will require the following:*****

- All major scales with arpeggios
- All minor scales with arpeggios (natural, harmonic, and melodic)
- Competency in sight-reading both bass and tenor clef
- Standard concerto or sonata for trombone

Junior level students:

The third year begins study in solo literature for a recital, orchestral excerpts, and jazz improvisation. The student must begin learning alto clef and will show the ability to sight-read in bass, tenor, and alto clef by the end of the semester. (Method Books: Blazhevic - Clef Studies, Vining – Daily Routines, Lafosse - School of Sight Reading and Style book C)

Junior recital: Must be 45 minutes in length, not including intermission, and include a standard concerto, sonata, romantic composition, and an unaccompanied composition.

Senior level students:

The senior year continues study in solo literature for the senior recital. The student must show the ability to sight read in all the clef possibilities, bass, tenor, alto, and treble clef. (Method Books:
Bordogni/Rochut - *Melodious Etudes vol. 2*, Kopprasch/Brown - *60 Studies vol. 1*, Lafosse - *School of Sight Reading and Style book D and book E*)

Senior recital: Must be one hour in length, not including intermission, and include an advanced concerto, sonata, romantic composition, and unaccompanied composition.

**Attendance:**

Attendance is required at all lessons. Lessons not given due to my absence will be made up. Excused absences will be made up if I am given prior notification. Absences excused after the fact will be made up as my schedule allows.

In the unlikely event of an unexcused absence from a lesson, the lesson will not be made up and the student will receive an F for that lesson. A second unexcused lesson will not be made up and the student will receive a grade of F for that lesson. A third (!) unexcused absence from a lesson indicates to me a complete lack of commitment and will result in a failing grade for the course. This policy applies to make-up lessons as well as regularly scheduled lessons. Certain performances will be required attendance throughout the semester. You will be notified of these required recitals and concerts early each semester.

**Grades:**

Final semester grades will be determined with the following percentages:

65% weekly private lessons: Each lesson will be graded and averaged to determine this portion of the grade.

20% playing exam(s): End of semester jury or proficiency.

15% attendance: symposium performance, required recitals.

*Grading Scale*

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>94-100</td>
</tr>
<tr>
<td>A-</td>
<td>90-93</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
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<tr>
<td>B</td>
<td>84-86</td>
</tr>
<tr>
<td>B-</td>
<td>80-83</td>
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<tr>
<td>C+</td>
<td>77-79</td>
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<tr>
<td>C</td>
<td>70-76</td>
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<tr>
<td>D+</td>
<td>67-69</td>
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<tr>
<td>D</td>
<td>64-68</td>
</tr>
<tr>
<td>D-</td>
<td>60-63</td>
</tr>
<tr>
<td>F</td>
<td>59 and below</td>
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</tbody>
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Weekly private lessons have several purposes:

1. To provide the motivation for consistent improvement
2. To make suggestions for continued refinement
3. To guide the practice sessions
4. To monitor the student’s progress over time
Assignments: will be made regularly based on my assessment of your needs. You are strongly encouraged to take responsibility for your own progress. Daily practice is expected. The amount of practice time will vary from person to person and the specific degree requirements.

Suggested minimums:

BA (Performance) – 3 hours per day, c. 20 hours per week
BA (Education) – 2 hours per day, c. 15 hours per week
Music minor – 1.5 hours per day, c. 10 hours per week

Please keep in mind that these suggestions are minimum requirements.

The level of preparation demonstrated in the lesson reflects not only the relative success of the preceding practice sessions, but also the consistent application of techniques and concepts in other performance situations. In other words, always apply what we are working on in the lessons.

Exams: A playing exam (jury) will be administered toward the end of each semester. All students registered for applied music will be required to perform. Exceptions may be made for those who performed a recital in that semester, only with my permission. Exam pieces that are scored with piano accompaniment must be performed with piano. Diane Eickelman is our staff accompanist and appreciates receiving the music well in advance of the performance. Students who perform a senior recital during the semester are not required to play a jury.

Proficiency Examination (Junior Qualifications): After four semesters of study, and after successfully completing the listening examination, each undergraduate student will be required to pass a proficiency examination in order to be eligible for 300 and 400 level lessons, to perform required recitals (MUS 392, 482 Junior/Senior Recital), or to complete the Bachelor of Arts applied music requirement. The exam includes a prepared solo, major and minor scales, and sight-reading in tenor clef.

Listening Examination: The student will be asked to identify the composer and title from portions of standard selected works, both tenor and bass excerpts for all students. The listening exam can be taken at any time. Students must pass with at least 80% accuracy. The list of works will be chosen at the beginning of the semester and will consist of orchestral excerpts, standard solo literature, and jazz recordings.

Materials:

You are expected to own a professional quality instrument with compatible mouthpiece. From time to time changes in equipment might be suggested. While some changes are encouraged, you should confer with me before making changes. Other basic required materials include a metal straight mute, metronome, and electronic tuner. Some students will require other mutes, instruments, etc. Suggestions will be made as necessary.

You will be required to purchase various solos, etude books, and texts each semester. The acquisition of a personal music library is fundamental to the continued growth and proficiency of a musician. I lend music and other materials for reference purposes only. These materials can be perused for no more than two weeks and may not be used for any performance. You should
set aside $25-30 per semester for music purchase – suggestions/requirements may be made throughout the semester.

Other General Information:

Health and Safety of Musicians

The health and safety of our students is of paramount concern. Specific health and safety issues confronting musicians are summarized at:
http://www.music.iastate.edu/info/advising/healthandsafety.pdf

From that publication:
“Hearing health is essential to your lifelong success as a musician. Noise induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.” “Musicians use their bodies in specific and highly trained ways, and injuries can occur that can have lasting impact on performance ability. Performers need to be aware of vocal and musculoskeletal health issues that affect them. Musicians at all levels of achievement can suffer from repetitive stress injuries, neuromuscular conditions or dystonias, and psychological issues including severe performance anxiety.”

For additional information regarding health and safety concerns for musicians, please contact David Volk, Chair, Department of Music [175 Music, 549-2552, david.volk@csupueblo.edu].

Vocal health is addressed in the following publication:

Additional information regarding repetitive strain injury may be found here:
http://web.eecs.umich.edu/~cscott/rsi.html

Additional information specific to percussionists may be found here:
http://jpp.percussionpedagogy.com/02-1-wellness.html

Special Considerations

Students with disabilities are to be assertive in communicating with faculty and staff members their need for reasonable accommodations in the classroom. If you need course adaptations or academic adjustments because of a disability, if you have emergency medical information to share, or if you need special arrangements in case the building must be evacuated, please notify the instructor before the next class period.

CSU-Pueblo abides by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, which stipulates that no student shall be denied the benefits of an education “solely by reason of a handicap”. If you have a documented disability that may impact your performance in this class and for which you may require accommodations, please see the instructor as soon as possible to arrange accommodations. In order to receive accommodations,
you must be registered with and provide documentation of your disability to the Disability Services Office, which is located in the Psychology Building, Room 232.

Academic Integrity

Students are responsible for reading, understanding, and adhering to the college’s policies pertaining to academic integrity and plagiarism. Please refer to the CSU-Pueblo Student Handbook and College Catalog. The penalties for academic dishonesty are severe and ignorance is not an acceptable excuse.

Academic dishonesty is any form of cheating which results in students giving or receiving unauthorized assistance in an academic exercise or receiving credit for work which is not their own. Any academic dishonesty is grounds for dismissal. Any student judged to have engaged in cheating may receive a failing grade for the work in question, a failing grade for the course, or any other penalty which the instructor finds appropriate. Academic dishonesty is a behavioral issue, not an issue of academic performance. As such, it is considered an act of misconduct and is also subject to the University disciplinary process as defined in the Student Code of Conduct.

The following acts of misconduct are acts of academic dishonesty:
1) Cheating: intentional using or attempting to use unauthorized materials, information, or study aids in any academic exercise. The term academic exercise includes all forms of work submitted for credit or hours.
2) Fabrication: intentional and unauthorized falsification or invention of any information or citation in an academic exercise.
3) Facilitating Academic Dishonesty: intentionally or knowingly helping or attempting to help another to violate a provision of the institutional code of academic integrity.
4) Plagiarism: the deliberate adoption or reproduction of ideas, words, or statements of another person as one’s own without acknowledgement.
5) Unauthorized Collaboration: intentionally sharing information or working together in an academic exercise when such actions are not approved by the course instructor.

This is not meant to be an exhaustive list of all acts of academic dishonesty, but is a guide to help faculty and students understand what constitutes academic dishonesty.

Student Code of Conduct -