MUB 272/372/472
Applied Trombone

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Office Hours: By appointment (8:00am-5:00pm)

Goals and Objectives

The primary goal of this course is to provide individual instruction in trombone performance. The objective of MUB 272 is to master technical and musical skills needed for successful completion of the Upper Division/Barrier Exam at the end of the fourth semester of study. Those skills include major and natural/harmonic/melodic minor scales and arpeggios (including dominant 7th and diminished 7th) from memory in all keys; two accompanied solos (excerpts) in contrasting styles; and sightreading, all while exhibiting a standard of musicianship that the faculty associates with upper division applied study. The objective of MUB 372/472 is to further technical and musical mastery of the instrument while preparing literature for student recitals. Specific objectives include:

1. Increase performance skills including:
   a. requisite physical skills of tone production, breath control, and slide technique
   b. aural and visual skills including sight reading and improvisation
   c. awareness, understanding and syntheses of the elements required for sensible interpretation in musical performance
2. Become familiar with the musical and pedagogical literature and stimulate interest in professional literature related to the low brass playing
3. Acquire familiarity and understanding of the basics of pedagogy
4. Gain a practical understanding of the learning process aimed at increased efficiency and economy in skill acquisition in order to:
   a. acquire a constructive problem-solving attitude
   b. enhance the quality of time spent in practice and study
5. Develop through listening, the awareness, appreciation and critical discernment of various styles and types of music
6. Stimulate interest and development of improvisation and compositional skills as they relate to performance
7. Develop and apply appropriate strategies for dealing with performance anxiety
8. Acquire the self motivation, initiative and ability for continued study beyond the formal educational environment

Lesson Attendance and Preparation (70%)

Due to the individual nature of this instruction, attendance is of the utmost importance. Students are expected to attend and be well prepared for each lesson scheduled. An unexcused absence from a lesson will affect a student’s grade by lowering it one letter grade for each absence. Excused absences are for documented illness or other justifiable conflicts approved by Dr. Gruner. At least 24 hour notice is expected if a lesson will be missed. In case of a sudden illness, Dr. Gruner should be notified by email or by calling the music office (460-6136) as soon as possible. Makeup lessons will be scheduled for excused absences only at mutual convenience of instructor and student. If advance notice is given for missing a lesson, a make-up can be scheduled ASAP. Any unexcused absences will not be made up. More than two absences may result in a failing grade. Due to circumstances beyond anyone’s control, the lesson schedule may need to be modified with appropriate advance notice given to the student. Students should arrive on time for each lesson with the appropriate materials, a satisfactory instrument in good playing condition, and assigned music/methods. Assignments may include, but are not limited to, SmartMusic excerpts, technical exercises, etudes, method book assignments, solo/chamber literature, and orchestral excerpts. The student must arrive having warmed up prior to the lesson. Failure to do so inhibits the student’s ability to perform and learn at an optimum level and is grounds for dismissal from the lesson.

Practice Time

A 1-credit hour course requires a minimum of 30 minutes of individual practice per day; a 2-credit hour course requires a minimum of 1-2 hours of individual practice per day; and a 3-credit hour course requires a minimum of 2-3 hours of individual practice per day. Satisfactory achievement and development, however, are best attained by
practicing double the above minimum requirements.

**Required Materials**

Students are to obtain and bring all recommended music/method books needed for each lesson. The acquisition of assigned music is the responsibility of each student. It is not legal to copy copyrighted music, and it is expected that students will purchase their own method books and solos as assigned. Each student is encouraged to subscribe to SmartMusic ($36.00 annually). It is highly recommended that each student own and use a metronome and tuner. A student must keep their instrument in top playing condition. Have it checked at least once a year by a good repair technician. It is also highly recommended that the student obtain insurance for their instrument (or one borrowed from the university). Your instrument may already be insured through your parent’s homeowners/renters policy, but Clarion Insurance is one well respected and recommended company that specializes in music instrument insurance at reasonable prices.

**Grading**

**Studio Grade – 70%**

Each lesson will be graded, with the exception of the first lesson, which will be an assessment and planning period. Lesson grades will be averaged and will constitute 70% of the semester grade. A 2-credit course requires a minimum of 1-2 hours of practice per day; and a 3-credit course requires a minimum of 2-3 hours of practice per day. Truly satisfactory achievement and development, however, are best attained by practicing double the above minimum requirements.

Grades are recorded for every lesson, and each student is always welcome to check on his or her grade at any time during the semester. Grades are based on practice, performance, progress/improvement, effort, and attitude. As these terms can be rather subjective, it is in the student’s best interest to know his or her grades as the semester progresses. **Any student who is clearly unprepared for his or her lesson may be excused, and that lesson will be graded as failing.**

A = Exceptional progress, always prepared, 90-100%
B = Good progress, usually well prepared, 80-89%
C = Some progress, inconsistent preparation, 70-79%
D = Little progress, rarely prepared, 60-69%
F = No progress, never prepared, 59% or lower

Further definition of grading (as it applies to lessons):

A = A thoroughly prepared lesson on the assigned material, with evidence of extensive practice. Assigned lesson material is played near-perfect and performed musically. “Near-perfect” means that the student knows the music sufficiently well that notes and rhythms are not a problem and that the student has made a thoughtful effort to perform the piece musically.

B = An adequately prepared lesson, with evidence of substantial practice on the assigned material. Lesson material is played well, with minor flaws, but lacks polish.

C = A somewhat prepared lesson, with evidence of moderate practice on the assigned material. Lesson material is played moderately well, but with consistent note and rhythm problems.

D = A lesson not well prepared, with evidence that some practice has taken place on the assigned material.

F = A lesson not prepared at all. Evidence that little or no practice has taken place on the assigned material.

**Applied Music Exams (Juries) – 30%**

Students enrolled at the 200 level or higher for two credit hours will be required to perform an applied music examination (jury) before the instrumental faculty at the end of the semester. The purpose of this exam is to monitor the progress of the student in their instrumental study. There will be two separate juries, the Technical Jury and the Studio (Artistic) Jury. Expectations will vary according to the level of the student. You will be assisted in your lessons in the preparation of appropriate material for this exam.

**Studio Jury – 20%**

The student will perform a solo or concert etude with accompaniment as appropriate to the repertoire. In addition, the student will be asked to sightread. The performance will be graded on both artistic and technical merit by the members of the instrumental faculty.
Technical Jury – 10%
The Technical Jury will consist of scales and arpeggios in all keys, according to the following schedule. All scales and arpeggios will be two octaves, three where possible.

- Semester 1 – all major scales and arpeggios; major scales in thirds; two-octave chromatic scale
- Semester 2 – all natural minor scales and minor arpeggios; all natural minor scales in thirds; two-octave chromatic scale
- Semester 3 – all harmonic minor scales and dominant 7th arpeggios; harmonic minor scales in thirds; two-octave chromatic scale
- Semester 4 – all melodic minor scales and fully diminished 7th arpeggios; melodic minor scales in thirds; two-octave chromatic scale plus **ALL PREVIOUS SEMESTER’S REQUIREMENTS**
- Semester 5 – all whole tone scales (2), diminished scales- WH or HW (3), Blues scales (12), and augmented arpeggios (4); two-octave chromatic scale
- Semester 6 – all Dorian and Mixolydian scales and minor 7th arpeggios; two-octave chromatic scale

Tempo: Play eighth notes at quarter note =132.

All Technical Juries, with the exception of Semester 4, the Upper-Division/Barrier Exam, will be performed via video, according to the following instructions. The Upper-Division/Barrier Technical Exam will be performed live before a panel of faculty. Two attempts at the Upper Division/Barrier Exam are allowed. Following the second failure, the student will be asked to change their major from music.

**Video Instructions**
- Each student must create an unedited video of his/her required scales & arpeggios.
- The student may use a metronome during the video to play the scales and arpeggios at the assigned tempo.
- Any pause between consecutive scales must be no more than six (6) seconds.
- All videos must be no longer than eight (8) minutes. Any video that exceeds this limit will be immediately rejected and given a failing grade.
- Students must perform all keys & patterns in either circle or chromatic order.
- All patterns must be performed from memory. The video picture should display the entire body of the player, showing clearly that no music is being used.
- A student may record his or her video as many times as necessary to produce an acceptable result. However, no editing within a video will be allowed.
- The video must be uploaded to the student’s Google Drive account, after which the student must “share” the video with his or her applied professor by 5:00 pm on Friday, December 6, 2013.
- The members of the wind and percussion faculty will then observe and grade the technical jury video.

**Grading Scale**

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>&gt;90%</td>
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<tr>
<td>B</td>
<td>&gt;80%</td>
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<tr>
<td>C</td>
<td>&gt;70%</td>
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<tr>
<td>D</td>
<td>&gt;60%</td>
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<tr>
<td>F</td>
<td>&lt;59</td>
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**Recital Class Performance**
Performing before a live audience is an important and valuable learning experience, and each student will do so at least once per semester. It is also recommended that one take advantage of the Recital Class performing opportunities and perform more often than the minimum requirement.

**Concert Attendance**
All low brass students will be expected to attend all on-campus recitals and special events that feature other low brass players in recitals and masterclasses. It is also recommended that students make every effort to attend all recitals and events that feature brass instruments, as well as other concerts and masterclasses outside the brass area.
Upper Division Study and the Barrier Exam
At the end of the second year of study at the 200 level, students will be required to pass the Upper Division Barrier audition for the faculty jury in order to proceed to 300-level applied study. Students are expected to do the following on this Barrier Exam:

1. Perform all major, natural, harmonic, and melodic minor scales and scales in thirds; major, minor, dominant 7th, and fully diminished 7th arpeggios; from memory.
2. Present a list of etudes and solo repertoire studied that semester, any of which the committee may ask to hear.
3. Perform two solos (or excerpts) in contrasting styles, at least one of which should be accompanied.
4. Sight-read a selection chosen by the committee.
5. Exhibit a standard of musicianship that the faculty associates with upper division applied study.

Two attempts at the Upper Division/Barrier Exam are allowed. Following the second failure, the student will be asked to change their major from music.

Students with Disabilities
In accordance with the Americans with Disabilities Act, students with bona fide disabilities will be afforded reasonable accommodation. The Office of Special Student Services (OSSS) will certify a disability and advise faculty members of reasonable accommodations. If you have a specific disability that qualifies you for academic accommodations, please notify the professor and provide certification from the Office of Special Students Services. OSSS is located at 5828 Old Shell Road at Jaguar Drive, (251-460-7212).

Changes in Course Requirements
Not all classes progress at the same rate thus course requirements might have to be modified as circumstances dictate. You will be given written notice if the course requirements need to be changed.

Academic Disruption Policy
The University of South Alabama’s policy regarding Academic Disruption is found in The Lowdown, in the student handbook. [http://www.southalabama.edu/lowdown/academicdisruption.shtml](http://www.southalabama.edu/lowdown/academicdisruption.shtml): Disruptive academic behavior is defined as individual or group conduct that interrupts or interferes with any educational activity or environment, infringes upon the rights and privileges of others, results in or threatens the destruction of property and/or is otherwise prejudicial to the maintenance of order in an academic environment. Students are expected to be cordial, courteous, and respectful of faculty members and fellow students.

Student Academic Conduct Policy
The University of South Alabama’s policy regarding Student Academic Conduct Policy is found in The Lowdown, the student handbook. [http://www.southalabama.edu/lowdown/academicconductpolicy.shtml](http://www.southalabama.edu/lowdown/academicconductpolicy.shtml): The University of South Alabama is a community of scholars in which the ideals of freedom of inquiry, freedom of thought, freedom of expression, and freedom of the individual are sustained. The University is committed to supporting the exercise of any right guaranteed to individuals by the Constitution and the Code of Alabama and to educating students relative to their responsibilities.

Course and Teacher Evaluation
Student input for course improvement is extremely important. Course and Teacher Evaluations will be distributed each semester. Your evaluations are taken seriously and do effect change.

JagSuccess
Students enrolled at the 100 level of this course will receive a JagAlert approximately six weeks into the semester if course performance/attendance is unsatisfactory.

Online Writing Support
The University of South Alabama provides online writing tutoring services through SMARTTHINKING, an online tutoring service. SMARTTHINKING is available at [http://services.smarthinking.com](http://services.smarthinking.com).
Maintenance of Hearing, Vocal, and Musculoskeletal Health and Injury Prevention

Hearing, vocal, and musculoskeletal health, as well as injury prevention is important for all musicians but especially for student musicians. If you have concerns regarding your hearing, vocal, or musculoskeletal health or for injury prevention, please discuss your concerns with your applied professor, area coordinator, ensemble director, or department chair.

More information on hearing health can be found at:
http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health;
http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf;
or from the University of South Alabama Speech Pathology and Audiology Department at:
http://www.southalabama.edu/alliedhealth/speechandhearing/contactus.html

More information on vocal health can obtained from your applied professor or the University of South Alabama Speech Pathology and Audiology Department at:
http://www.southalabama.edu/alliedhealth/speechandhearing/contactus.html

More information on musculoskeletal health and injury prevention can be obtained from your applied professor or the University of South Alabama Physical Therapy Department at:
http://www.southalabama.edu/alliedhealth/pt/contactus.html
### Selected Methods for Trombone and Euphonium (as assigned)

**Method Books**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>Arban</td>
<td>Complete Method for Trombone</td>
<td>C. Fischer</td>
</tr>
<tr>
<td>Blazevich, ed. Mulcahy</td>
<td>Sequences for Trombone, 26 Melodic Studies</td>
<td>East-West Music</td>
</tr>
<tr>
<td>Cimera-Hovey</td>
<td>221 Progressive Studies</td>
<td>Belwin</td>
</tr>
<tr>
<td>Fink</td>
<td>Introducing the Alto Clef</td>
<td>Accura</td>
</tr>
<tr>
<td>Fink</td>
<td>Introducing the Tenor Clef</td>
<td>Accura</td>
</tr>
<tr>
<td>Fink</td>
<td>Studies in Legato</td>
<td>C. Fischer</td>
</tr>
<tr>
<td>Gober-Voxman</td>
<td>Advanced Method (Two volumes)</td>
<td>Rubank</td>
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<tr>
<td>Gruner</td>
<td>Studio Warmups</td>
<td>Manuscript</td>
</tr>
<tr>
<td>Kopprasch</td>
<td>60 Studies for Trombone (Two volumes)</td>
<td>International</td>
</tr>
<tr>
<td>Lafosse</td>
<td>School of Sight Reading (Five Volumes)</td>
<td>Baron</td>
</tr>
<tr>
<td>Mueller</td>
<td>Technical Studies (Three volumes)</td>
<td>C. Fischer</td>
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<tr>
<td>Pederson</td>
<td>Etudes for Tenor Trombone (Three volumes)</td>
<td>Schmitt Music</td>
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<tr>
<td>Remington-Hunsberger</td>
<td>The Remington Warm-Up Studies</td>
<td>Accura</td>
</tr>
<tr>
<td>Rochut</td>
<td>Melodious Etudes (Three Volumes)</td>
<td>C. Fischer</td>
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<tr>
<td>Schlossberg</td>
<td>Daily Drills and Technical Studies</td>
<td>M. Baron Co.</td>
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<td>Skornicka-Boltz</td>
<td>Intermediate Method</td>
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<td>Voxman</td>
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### Selected Methods for Bass Trombone and Tuba

**Method Books**

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<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
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<tr>
<td>Bernard</td>
<td>Method Complete</td>
<td>Leduc</td>
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<tr>
<td>Blazhevich</td>
<td>70 Studies for Tuba (Two volumes)</td>
<td>King</td>
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<tr>
<td>Blume-Fink</td>
<td>36 Studies for Trombone with F-Attachment</td>
<td>C. Fischer</td>
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<td>Bordogni-Ostrander</td>
<td>Melodious Etudes for Bass Trombone</td>
<td>C. Fischer</td>
</tr>
<tr>
<td>Fink</td>
<td>Studies in Legato</td>
<td>C. Fischer</td>
</tr>
<tr>
<td>Getchell-Hovey</td>
<td>Practical Studies (Two volumes)</td>
<td>Belwin</td>
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<tr>
<td>Kuehn</td>
<td>60 Musical Studies for Tuba (Two volumes)</td>
<td>Southern</td>
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<td>Ostrander</td>
<td>Double Valve Bass Trombone Low Tone Studies</td>
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<td>Shifting Meter Studies</td>
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<td>Roberts-Tanner</td>
<td>Let’s Play Bass Trombone</td>
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<tr>
<td>Tyrell</td>
<td>Advanced Studies</td>
<td>MCA</td>
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