

Fayetteville State University
College of Arts and Sciences
Department of Music
Music 167
Fall Semester 2009

I. Locator Information:

Instructor: Dr. Neal Finn

Course # and Name: Applied Music
Semester Credit Hours: 1
Day and Time Class Meets: Arranged
Total Contact Hours for Class: 1
Email address: nfinn@uncfsu.edu

Office Location: R-107
Office hours: MWF 10 to 11 AM, TTH 10 to 11 AM
Office Phone: 672 - 1397

FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail.

Rules and regulations governing the use of FSU email may be found at
<http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf>

II. Course Description:

A sequence of courses focusing on diagnosis and recommendations for proper brass/wind playing habits, with emphasis on embouchure development, tonal studies, scales, and arpeggios.

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203.

IV. The student will be required to purchase method books and solo literature recommended by the instructor, after the first lesson. **All students are required to keep a manuscript/ruled notebook for lesson assignments and exercises. A metronome is recommended for practicing.**

Rochut, Johannes. *Melodious Etudes for Trombone, Selected From the Vocalises of Marco Bordogni*, Books 1. Boston, Chicago, Los Angeles: Carl Fischer, Inc.

Blazevitch, Victor, ed. Ostrander, Allan. *Studies In Clefs*. New York City, International Music Company

Marsteller, Robert L. *Basic Routines*. San Antonio, Texas: Southern Music Company

V. Student Learning Outcomes –

Upon completion of the course the student will:

Advance and improve in basic fundamental techniques, such as breathing, embouchure control, range (upper and lower), tone production, flexibility and stylistic considerations

Become familiar with the standard repertoire for trombone, drawing from sources ranging from classical to jazz

Prepare for Sophomore Qualifying Audition, which will take place after the fourth semester of study

Prepare for a senior recital performance, which will consist of approximately 45 minutes of music, and be a combination of styles and musical eras.

Experience working with a piano accompanist, leading to complete preparedness for semester juries and recitals.

Gain experience in live performance situations through participation in semester student recitals

Develop a practice routine that will enable the student to make progress on a brass instrument.

Develop the student's ability to prepare solo and ensemble literature in a consistent manner with attention to detail.

Develop proper techniques for maintaining top performance from the instrument (cleaning, slide maintenance, mouthpiece maintenance)

Repertoire

Arioso from Cantata #47 – Bach
Solace Rag – Joplin
Suite on Themes by Tartini – Corelli
Every Valley – Handel
Nocturne – Tyndall
Gigue – Handel
Theme From Rococo Variations – Tchaikovsky
English Suite – ed. Iversen

Technical Studies

Major scales in all twelve keys
Rochut Etudes (Book 1) as assigned
Range to Bb above middle C
Expanding scales
Flexibility exercises from Marstellar
Tonguing exercises as assigned

Course Requirements and Evaluation Criteria

Attendance

Your attendance at weekly lessons is absolutely imperative. Such things such as punctuality and preparedness are of the utmost importance. Missing lessons is not accepted. Missing two consecutive lessons drops your grade one level. Missing four consecutive lessons results in being dropped from the class roster.

Your attendance is also required at weekly recital/forum, held Wednesday at 12:00 P.M. in the choir room. Your attendance at these recital sessions is also part of your overall grade for applied lessons.

Preparedness

Learn the assigned music for the following week. You will be graded weekly on your performance of it at lessons.

Improvement

Take it seriously and strive to improve.....and you will. Your progress is also taken into consideration from week to week

Fundamentals

They are the name of the game in brass playing. Master good breathing techniques and most of the other problems disappear. Build the range in both directions.

Instrument Maintenance

Another essential for all musicians....taking care of your instrument. For trombone players it means a free moving slide and tuning mechanism. Proper lubrication makes it possible. Also keeping water marks off the surface helps the finish last and keep its shine. Dents will severely hamper your instruments performance as well.

Juries

My students will dress properly for juries. A dress shirt, long tie, dark slacks (grey or black), black socks and shoes are appropriate. A jury is not only a final examination for applied music, it is an audition. One day you will face such a committee that will be considering you for a position for which you will be paid money. First impressions are important. Dress for success.

You cannot pass the course if you do not perform on a jury. Failure to perform a jury results in a failing grade.

Recitals

You should also plan to perform on a student recital during the course of the semester. Recitals take place on Wednesdays at 12:00 noon in the choir room

7. EVALUATION CRITERIA

Grading:

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| Attendance – Lessons, Recital hour (punctuality) | 20% |
| Preparedness/Execution of assigned materials | 20% |
| Improvement/Attitude | 20% |
| Fundamentals (tone production, breathing, range, flexibility, instrument maintenance) | 20% |
| Semester Jury Audition (music learned and executed, properly dressed) | 20% |

| | A | B | C | D | F |
|--|---|--|---|---|---------|
| Attendance Lessons, Wednesday Recitals | Weekly attendance, punctual. Makes up any missed lessons. Attend all Wednesday recitals as directed | Mostly regular attendance. No more than two absences. Same for Wednesday recital | Inconsistent attendance. Missed lessons due to un-preparedness | More absences than lessons. Rarely attends Wednesday recital | No Show |
| Preparedness/Execution of Assigned Materials | Etudes, technical exercises and solo repertoire at performance level. Attention to details and musicality | Good effort given to technical and musical aspects. Some ongoing problems | Shows little improvement. Inconsistent practice routine. Little musicality | Comes to lessons unpreparedness. Little improvement in any area. Lack of practice time | No Show |
| Progress/Improvement Attitude | Shows enthusiasm for the music. Strives for perfection. Devotes minimum of two hours practice daily | Shows improvement but takes longer to get where they want to go. Could afford to work harder | Performs at same level at the end of the term as the beginning. Only as much effort put in as required, little more than that | Little progress or even regression. D student does not care if they improve. Should consider dropping course | No show |
| Fundamentals | Proper breathing, relaxed embouchure, full sound without overblowing, knowledge of positions, scales and chords. Maintains instrument to professional level (free slides) | Basically good sound, some tightness constricting sound, slight problems with embouchure. Maintains instruments but will delay repairs as needed | Tight sound, range limited, embouchure tight and strained. Shallow breathing, throat closed. Intonation problems. Problems with slow slide. Maintenance of instrument just fair overall | Poor sound, throat closed, problems with positions. Poor intonation | No Show |
| Semester Jury Performance | Excellent musical performance, combining all elements of the semesters course of study. Coordinates | Good musical performance. Some basic problems with intonation and execution. | Noticeable problems with technique and musical interpretation. Work with accompanist deficient. | Major problems with all aspects of performance. Poor sound, rehearsal with accompanist unsatisfactory. | |

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| | performance with accompanist | | | | |
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7. TEACHING STRATEGIES

This course will involve lecture, demonstration of musical styles, ear training, recommended concert performances and music listening will be included in the instruction

GRADING DISTRIBUTION

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| Attendance | 25% |
| Exams/Midterm | 25% |
| Final Exam | 20% |
| Concert Report | 15% |
| Recording Review | 15% |

UNIVERSITY GRADING SCALE

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|---|------------|
| A | 92% - 100% |
| B | 83% - 91% |
| C | 73% - 82% |
| D | 64% - 72% |
| F | Below 64% |

FSU Policy on Disruptive Behavior in the Classroom (Optional)

The *Code of the University of North Carolina* (of which FSU is a constituent institution) and the *FSU Code of Student Conduct* affirm that all students have the right to receive instruction without interference from other students who disrupt classes.

FSU Core Curriculum Learning Outcome under Ethics and Civic Engagement (6.03): All students will “prepare themselves for responsible citizenship by fulfilling roles and responsibilities associated with membership in various organizations.” Each classroom is a mini-community. Students learn and demonstrate responsible citizenship by abiding by the rules of classroom behavior and respecting the rights all members of the class.

The FSU Policy on Disruptive Behavior (see FSU website for complete policy) identifies the following behaviors as disruptive:

1. Failure to respect the rights of other students to express their viewpoints by behaviors such as repeatedly interrupting others while they speak, using profanity and/or disrespectful names or labels for others, ridiculing others for their viewpoints, and other similar behaviors;
2. Excessive talking to other students while the faculty member or other students are presenting information or expressing their viewpoints.
3. Use of cell phones and other electronic devices
4. Overt inattentiveness (sleeping, reading newspapers)
5. Eating in class (except as permitted by the faculty member)
6. Threats or statements that jeopardize the safety of the student and others
7. Failure to follow reasonable requests of faculty members
8. Entering class late or leaving class early on regular basis
9. Others as specified by the instructor.

The instructor may take the following actions in response to disruptive behavior. Students should recognize that refusing to comply with reasonable requests from the faculty member is another incidence of disruptive behavior.

1. Direct student to cease disruptive behavior.
2. Direct student to change seating locations.
3. Require student to have individual conference with faculty member. At his meeting the faculty member will explain the consequences of continued disruptive behavior.
4. Dismiss class for the remainder of the period. (Must be reported to department chair.)
5. Lower the student’s final exam by a maximum of one-letter grade.
6. File a complaint with the Dean of Students for more severe disciplinary action.

Students who believe the faculty member has unfairly applied the policy to them may make an appeal with the faculty member’s department chair

VII. Academic Support Resources – FSU Music Lab, Rosenthal Building.

Concert video performances contained on Youtube and MySpace.

Robert King Music (Boston, Massachusetts) – the on-line source for brass literature from all historical periods and publishers