

BRASS AREA POLICY AND COURSE HANDBOOK

**INSTRUMENTAL STUDIES DIVISION
COLLEGE OF MUSIC
THE UNIVERSITY OF NORTH TEXAS**

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BRASS AREA APPLIED MUSIC STUDY

Prerequisite: Permission of the instructor. Area faculty makes studio assignments.

Course Objectives:

Applied music study in the brass area is designed to develop the highest standards of personal musicianship, professional conduct and performance ability and will provide a broad knowledge of repertoire and musical skills for each student.

Format

Brass instruction applied music lessons and studio classes

MUAM (major): 3-4 hours credit for one-hour weekly lesson

MUAC (concentration): 2 hours credit for one-hour weekly lesson

MUAS (secondary): 1 hour credit for 1/2-hour weekly lesson

MUAM, MUAC, MUAS course numbers	suffixes
prefixes	xx14 = Horn
15xx – Freshmen/Sophomore level	xx16 = Trumpet
35xx – Junior/Senior level	xx17 = Trombone
55xx – MM level	xx18 = Euphonium
65xx – DMA or PHD level	xx19 – Tuba

Attendance

Attendance at the weekly applied lesson is mandatory. In case of illness or emergency, the student should contact the instructor by phone or by e-mail as soon as possible. A lesson cancelled due to severe illness or emergency with 24-hour advance notice may be rescheduled. Absences without notification are not acceptable and can result in a failure (F) for that lesson. Three unexcused absences will result in an “F” for the course. Lessons cancelled by the instructor will be rescheduled.

Attendance at the weekly studio class/departmental is mandatory for performance and concentration majors unless excused in advance by the instructor. Attendance at brass area recitals, concerts and special events is highly recommended and may be required by the instructor.

Studio Class/Departmental

Trumpet – Wednesday, 12:00-12:50 pm (Recital Hall)

Horn - Friday, 1:00-1:50 pm (WPAC Rehearsal hall)

Trombone – Wednesday, 12:00-12:50 pm (Concert Hall)

Euphonium – Thursday, 3:30-5:30 pm (COM 232)

Tuba – Tuesday, 12:00-12:50 pm (Recital Hall)

Practice:

The student’s progress is evaluated in the applied music lessons throughout the semester. The amount of expected practice time may vary, but in general a two-credit-hour lesson should require a minimum of two hours of practice per day, three credit hours of study should require three hours of practice and four credit hour lessons should require four hours of practice per day.

Lesson Recording

Students may record their lessons with the permission of the applied instructor. The teacher also reserves the right to audio- or video-record any lesson he/she deems appropriate.

Scales

Scale examinations will be administered at the discretion of the applied instructor. Each applied area (i.e. trumpet, trombone, etc.) will determine how and when the scale examinations will be administered.

Required Materials

The brass student should own the following materials: mouthpiece, instrument, metronome, tuner, pencil (with eraser), and mutes. Students are required to furnish sheet music, solo repertoire, etude books, CD recordings and other teaching aids as required by the applied instructor. Students who borrow materials are responsible for loss or damage.

E-Mail

All students are expected to maintain e-mail ability and should check messages on a daily basis for communications regarding departmental meetings, lessons and other brass-related matters.

ADMISSION AUDITIONS

The brass faculty will administer auditions for admittance to the College of Music for all brass applicants. Admittance is granted in two categories: Applied Performance or Concentration. Information concerning the application and audition process can be found on the College of Music Website: <http://www.music.unt.edu/admissions/index.shtml>.

The College of Music announces specific audition dates each spring. All new students are strongly encouraged to utilize the designated dates, but under extenuating circumstances other dates and times may be arranged with the approval of the appropriate faculty. Audio or DVD recordings may be submitted in lieu of a personal audition.

Concentration Audition (for prospective majors in Music Education, Theory, Composition and Jazz Studies)

Permission for study at any concentration level is required by audition and is determined by the full-time brass faculty of the student's major instrument. While accompaniment is not required, live or pre-recorded accompaniments may be used. Repertory for the undergraduate concentration audition is listed below.

Trumpet

Concentration (Education, Jazz, Theory, Composition, History Majors): (required to choose one solo from this list) Arutunian – *Concerto in A-flat*; Hummel – *Concerto in E-flat*; Haydn – *Concerto in E-flat*; Balay – *Prelude and Ballade*; Goeyens – *All Antica*; Goedicke – *Concert Etude*. Please note that the works listed are only suggested pieces. Standard works of comparable quality may be substituted with prior approval of the trumpet faculty.

Horn

Concentration (Education, Jazz, Theory, Composition, History Majors): (required to choose one solo from this list) Mozart – any concerto in E-flat (K. 417, 447, 495 – 1st mvt.); R. Strauss – *Concerto, Op. 11* (one mvt.). Please note that the works listed are only suggested pieces; Standard works of comparable quality may be substituted with prior approval of the horn faculty

Trombone (Tenor)

Concentration (Education, Jazz, Theory, Composition, History Majors): (required to choose one solo from this list) Guilmant – *Morceau Symphonique*; David – *Concertino* (mvts. 1 & 2); Larsson – *Concertino* (mvts. 1 & 2).

Trombone (Bass)

Concentration (Education, Jazz, Theory, Composition, History Majors): (required to choose one solo from this list.) Jacob – *Cameos* (any 3 mvts.); Lebedev – *Concerto in One Movement*, McCarty – *Sonata* (1st & 3rd mvts.).

Euphonium

Concentration (Education, Jazz, Theory, Composition, History Majors): (required to choose one solo from this list) Galliard – *Sonata No. 1*; Hutchinson – *Sonatina*; Rochut – *Melodious Etudes* (any etude in book 1); Any solo from the performance major list below; all major scales. Please note that the works listed are only suggested pieces. Standard works of comparable quality may be substituted with prior approval of the euphonium faculty.

Tuba

Concentration (Education, Jazz, Theory, Composition, History Majors): (required to choose one solo from this list) Barat – *Introduction and Dance*; Capuzzi/Catelinet – *Andante and Rondo*; Gregson – *Concerto (1st Mov.)*; Hindemith – *Sonata*; Marcello/Little – *Sonata No. I or No. V*. Standard works of comparable quality may be substituted with prior approval of the tuba faculty.

Performance Major Auditions

Approval for study at the MUAM level for BM, MM, and DMA brass students

The full-time brass faculty member(s) of the major instrument will determine admission for the bachelor, master or doctoral performance major. Faculty members may request the assistance of other jurors in the admission decision. Admission will be based on a successful performance of specific audition repertoire listed below. The audition repertoire list must also be utilized for the “confirmation” jury at the conclusion of the first long semester of study and will be adjudicated by the full brass faculty. (See jury section of this handbook). A maximum of two auditions attempts at each level are permitted. There is no memory requirement for any portion of this audition. Concentration students who wish to become performance majors must follow the above procedure and utilize this repertoire list.

Brass Performance Major Audition Repertoire

Trumpet Bachelor of Music: (select one solo.)

Arutunian – *Concerto in A-flat*; Kennan – *Sonata* (1st or 3rd mvt.); Haydn – *Concerto in E-flat* (1st or 3rd mvt.);

Trumpet Master of Music: (select one solo and all excerpts)

Hindemith – *Sonata* (1st or last mvt.); Jolivet – *Concertino*; Ewazen – *Sonata* (1st or last mvt.); Hummel – *Concerto* (1st or last mvt.).

Excerpts: Beethoven – *Leonore Overture No. 3* (call); Moussorgsky – *Pictures at an Exhibition* (Promenade); Respighi – *Pines of Rome* (offstage call); Debussy – *Fetes*; Brahms *Academic Festival Overture*; Stravinsky – *Petrouschka* (Ballerina's Dance).

Trumpet Doctor of Musical Arts: (select one solo and all excerpts)

Tomasi – *Concerto*; Chaynes – *Concerto*; Ewazen – *Concerto*; Stevens - *Sonata*.

Excerpts: Beethoven – *Leonore Overture No. 3* (call); Moussorgsky – *Pictures at an Exhibition* (Promenade); Respighi – *Pines of Rome* (offstage call); Debussy – *Fetes*; Brahms - *Academic Festival Overture*; Stravinsky – *Petroushka* (Ballerina's Dance); Mahler – *Symphony No. 5* (opening); Strauss – *Don Juan*; Ravel – *Piano Concerto No. 2 in G*; Bach – *Magnificat*.

Horn Bachelor of Music: (select one solo and all excerpts.)

Mozart - *Concerto* (K. 417, 447, or 495 – 1st mvt.); R. Strauss - *Concerto, Op. 11* (1st or 3rd mvt.); Hindemith – *Sonata* (1st mvt.)

Excerpts: Ravel – *Pavane* (opening); Mendelssohn – *Nocturne from Midsummer's Night Dream*; Brahms – *Symphony No. 1* (2nd mvt.); Strauss – *Don Juan* (tutti section); Mahler *Symphony No. 1* (3rd mvt. low horn excerpt); Beethoven – *Symphony No. 3* (3rd mvt. 2nd horn).

Horn Master of Music: (select one solo and three excerpts from each of the BM & MM lists-6 total)

Schumann – *Adagio and Allegro*; Dukas – *Villanelle*; Haydn – *Concerto No. 1*.

Excerpts:- Strauss – *Till Eulenspiegel* (opening, 1st horn); Beethoven – *Symphony No. 7*, (1st mvt. 1st horn); Mendelssohn – *Symphony No. 3* (3rd horn); Tschaiikowsky – *Symphony No 5* (2nd mvt. 1st horn); Beethoven – *Symphony No. 9* (3rd mvt. 4th horn solo); Haydn – *Symphony No. 31* (1st mvt. 2nd horn).

Horn Doctor of Musical Arts: (select one solo and three excerpts from each of the BM, MM, and DMA lists – 9 total)

Gliere – *Concerto*; Jacob – *Concerto*; Strauss – *Concerto No. 2*.

Excerpts: Beethoven – *Symphony No. 6* (3rd mvt. 1st horn); Strauss – *Ein Heldenleben* (opening, 1st horn); Wagner – *Die Götterdämmerung* (short call); Strauss – *Don Quixote* (all low horn excerpts); Shostakovich – *Symphony No. 5* (low horn tutti); Wagner – *Das Rheingold* (opening, 8th horn).

Trombone (Tenor) Bachelor of Music: (Select one solo)

David – *Concertino* (mvts. 1 & 2); Larsson – *Concertino* (mvts. 1 & 2); Sulek – *Sonata*.

Tenor Trombone Master of Music: (Select one solo and all excerpts)

Martin – *Ballade*; Grøndahl – *Concerto*; Castérède – *Sonatine*.

Excerpts: Mozart – *Requiem* (Tuba Mirum); Berlioz – *Hungarian March*; Wagner – *Tannhäuser Overture*; Ravel – *Bolero*; Mahler – *Symphony No. 3* (1st mvt.); Wagner – *Ride of the Valkyries*.

Tenor Trombone Doctor of Musical Arts: (Select one solo and all excerpts)

Tomasi – *Concerto*; Creston – *Fantasy*; Bourgeois – *Concerto, op. 114*.

Excerpts: Mozart – *Requiem* (Tuba Mirum); Berlioz – *Hungarian March*; Wagner – *Tannhäuser*

Overture; Ravel – *Bolero*; Mahler – *Symphony No. 3* (1st mvmt.); Wagner – *Ride of the Valkyries*; Schumann – *Symphony No. 3*; Strauss – *Ein Heldenleben*; Rossini – *William Tell Overture*.

Bass Trombone Bachelor of Music: (Select one solo)

Koetsier – *Allegro Maestoso*; Lebedev – *Concerto in One Movement*; Sachse – *Konzert*.

Bass Trombone Master of Music: (Select one solo and all excerpts)

George – *Concerto*; Hidas – *Rhapsody*; Kazik – *Concerto in Five Short Movements*.

Excerpts: Mozart – *Requiem* (Kyrie); Berlioz – *Hungarian March*; Haydn – *Creation*; Wagner – *Das Rheingold*; Kodaly – *Hary Janos*; Wagner – *Ride of the Valkyries*.

Bass Trombone Doctor of Musical Arts: (Select one solo and all excerpts)

Vaughan Williams – *Tuba Concerto*; Ewazen – *Concerto*; Castèrède – *Fantasie Concertante*.

Excerpts: Mozart – *Requiem* (Kyrie); Berlioz – *Hungarian March*; Haydn – *Creation*; Wagner – *Das Rheingold*; Kodaly – *Hary Janos*; Wagner – *Ride of the Valkyries*; Schumann – *Symphony No. 3*; Strauss – *Ein Heldenleben*; Rossini – *William Tell Overture*.

Euphonium Bachelor of Music: (select one and the Arban's study)

Guilmant – *Morceau Symphonique*; Barat – *Andante et Allegro*; Capuzzi/Catelinet – *Andante and Rondo*; Bellstedt – *Napoli*; Pryor – *Blue Bells of Scotland*.

Required to play: Arban – *Characteristic Study No. 1*.

Euphonium Master of Music: (select one solo and all excerpts)

Jacob – *Fantasia*; Picchi/Mantia – *Fantasie Originale*; Horovitz – *Concerto*; Boccalari – *Fantasia di Concerto*

Excerpts: Sousa – *Stars and Stripes Forever*; Moussorgsky/Ravel – *Pictures at an Exhibition* (Bydlo).

Euphonium Doctor of Musical Arts: (select one solo and all excerpts)

Ponchielli – *Concerto*; Bourgeois – *Concerto, Op. 114*; Cosma – *Concerto*; Curnow – *Symphonic Variants*

Excerpts: Sousa – *Stars and Stripes Forever*; Moussorgsky/Ravel – *Pictures at an Exhibition* (Bydlo); Schönberg – *Theme and Variations*; Makris – *Aegean Festival*; Strauss – *Ein Heldenleben*; Holst – *Planets*.

Tuba Bachelor of Music: (select one solo and all excerpts)

Hindemith – *Sonata*; Lebedev – *Concerto in One Movement*; Gregson – *Concerto* (1st mvmt).

Excerpts: Mahler-*Symphony No 1*; Prokofiev – *Symphony No. 5*; Wagner – *Die Meistersinger*.

Tuba Master of Music: (select one solo and all excerpts)

Bach – *Sonata No.2 in E-flat*; Broughton – *Concerto*; Vaughan Williams – *Concerto*.

Excerpts: Prokofiev – *Symphony No. 5*; Wagner – *Die Meistersinger*; Wagner – *Ride of the Valkyries*; Berlioz – *Hungarian March*; Strauss – *Til Eulenspiegel*.

Tuba Doctor of Musical Arts: (select one solo and all excerpts)

Arutunian – *Concerto*; Ewazen – *Concerto*; John Williams – *Concerto*; Broughton – *Concerto*.

Excerpts: Prokofiev – *Symphony No. 5*; Wagner – *Die Meistersinger*; Wagner – *Ride of the Valkyries*; Berlioz – *Hungarian March*; Strauss – *Til Eulenspiegel*; Berlioz – *Symphonie Fantastique*; Respighi – *Fountains of Rome*.

JURIES

Jury Exams

Juries occur one week prior to final exams each semester. Separate jury sign-up sheets for performance majors and concentration students will be posted approximately 2 weeks in advance of the jury dates. All performance majors (BM, MM, and DMA) will be evaluated by the brass faculty in a jury hearing each semester and either will be recommended for continuance or removal from the current level.

The jury may recommend a temporary "provisional" status before denying continuance as a performance major. The "provisional continuance" must be removed at the next jury hearing. Students who are denied continuance must re-audition to regain their status. At the discretion of the applied instructor, students may be exempted from the jury exam in semesters in which a successfully adjudicated recital has been performed. Students must perform a solo with piano accompaniment at each jury, but have the option of performing an excerpt jury or an unaccompanied solo one out of four semesters of study. Students will receive comment sheets as soon as possible following the jury performance. Juries may be recorded at the discretion of the applied instructor.

Confirmation Jury Exams for New Performance Majors

New graduate performance majors are required to perform a "confirmation" jury for the full brass faculty at the conclusion of the first long semester of applied music study. This jury will consist of two parts: an orchestral excerpt jury and a solo jury. The repertoire for this jury MUST be chosen from the Brass Performance Audition Repertory listing. Details of these juries will be organized and announced by the brass coordinator.

New undergraduate performance majors are required to perform a "confirmation" jury for the full brass faculty at the conclusion of the first long semester of applied music study as well. This jury will consist of a solo jury. The repertoire for this jury MUST be chosen from the Brass Performance Audition Repertory listing. Details of these juries will be organized and announced by the brass coordinator.

Upper Division Exam (UDE)

Before registering for brass lessons at the 3500 levels, all students must pass an Upper Division Examination (UDE). This examination is administered at the end of the 4th semester of 1500 level study and is performed for the full brass faculty. Students must exhibit an acceptable characteristic sound with good intonation, rhythmic stability, range, endurance, etc. in the performance of specific repertoire. If this exam is not passed after the first attempt, additional credit hours may be required by the jury and must be completed before the upper divisional exam may be retaken. This number of credit hours will be added to the student's degree plan. This exam may be taken no more than two times. After two failures the student will be ineligible to continue at his/her current status. Works to be performed at this examination must be chosen from the following list in consultation with the student's instructor. Performance majors will be required to play designated excerpts for this exam (see page 10). Exceptions to this list require the advance approval of the appropriate applied faculty.

Undergraduate Upper Divisional Exam (UDE) Repertoire

<p>Trumpet – Music Ed./Composition Balay – Prelude et Ballade Bordogni – Transposition Studies* Bozza – Badinage Bozza – Rustiques * Goedicke – Concert Etude Handel – Aria con Variazioni Haynie – Low Notes and High Notes* Haydn – Concerto in E flat (one movement) * Kennan – Sonata (one movement) * Trumpet -Jazz Studies Majors required to select *</p> <p><u>Trumpet Performance Majors Excerpts:</u> Beethoven - Leonore Overture No. 3 (call); Moussorgsky - Pictures at an Exhibition (Promenade); Respighi - Pines of Rome (offstage call). Debussy – Fetes; Brahms Academic Festival Overture; Stravinsky – Petrouschka (Ballerina’s Dance).</p> <p>Horn - Music Ed./Comp. /Theory/Music History Any Mozart Concerto in E flat (movement 1) R. Strauss – Concerto Op. 11 (movement 1 or 3) Schumann – Adagio and Allegro Hindemith – Sonata (movement 1) F. Strauss – Concerto Op. 8 (movement 1 or 3)</p> <p><u>Horn Performance Majors Excerpts:</u> Ravel – Pavane (opening); Mendelssohn – Nocturne from Midsummer’s Night Dream; Brahms – Symphony No. 1 (2nd mvt.); Strauss – Don Juan (tutti section); Mahler Symphony No. 1 (3rd mvt. low horn excerpt); Beethoven – Symphony No. 3 (3rd mvt. 2nd horn).</p> <p>Tenor Trombone – Music Ed./Composition Major Barat – Andante et Allegro Guilmant – Morceau Symphonique Marcello – Sonata in A minor Pryor – Thoughts of Love Saint-Saens – Cavatine</p> <p><u>Tenor Trombone Performance Majors Excerpts:</u> Mozart – Requiem (Tuba Mirum); Berlioz – Hungarian March; Wagner – Tannhäuser Overture; Ravel – Bolero; Mahler – Symphony No. 3 (1st mvt); Wagner – Ride of the Valkyries</p>	<p>Bass Trombone – Music Ed./Composition Major Bozza – Allegro et Final Hindemith – Drei Leichte Stücke Jacob – Cameos Lebedev – Concert Allegro McCarty – Sonata</p> <p><u>Bass Trombone Performance Majors Excerpts:</u> Mozart – Requiem (Kyrie); Berlioz – Hungarian March; Haydn – Creation; Wagner – Das Rheingold; Kodaly – Hary Janos; Wagner – Ride of the Valkyries</p> <p>Tenor Trombone – Jazz Studies Major Bozza – Ballade Defaye – Deux Danses Martin – Ballade</p> <p>Bass Trombone – Jazz Studies Major Bozza – New Orleans Defaye – Deux Danses Lebedev – Concerto</p> <p>Euphonium- Music Ed./Comp./Theory/Music History Barat – Andante et Allegro De La Nux-Concertpiece Deluca-Beautiful Colorado Guilmant – Morceau Symphonique Hutchison-Sonatina Jacob-Fantasia Klengel/Falcone-Concertino in Bb Shepherd-Nocturne and Rondolette</p> <p><u>Euphonium Performance Major Excerpts:</u> Sousa – <i>Stars and Stripes Forever</i>; Moussorgsky/Ravel – <i>Pictures at an Exhibition</i> (Bydlo), sight reading</p> <p>Tuba- Music Ed./Comp. /Theory/Music History Barat/Smith – Introduction and Dance Gregson – Concerto (mvt 1) Hindemith – Sonata (any two mvts.) Lebedev – Concerto; Vaughn Williams – Concerto (mvt 1)</p> <p><u>Tuba Performance Major Excerpts:</u> Prokofiev – Symphony No. 5; Wagner – Die Meistersinger; Wagner – Ride of the Valkyries</p>
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Concentration Proficiency Exit Exam

Undergraduate concentration students must pass a final proficiency exit exam to complete their applied music study. This exam is normally performed at the end of the 6th semester of applied study but may be performed earlier. The appropriate applied faculty must approve the repertoire. An acceptable recital, adjudicated by the brass faculty, may substitute for this exam. If this exam is not passed after the first attempt, additional credit hours may be required by the jury and must be completed before the Concentration Proficiency Exit Exam can be retaken. This number of credit hours will be added to the student's degree plan. This exam may be taken no more than two times. After two failures the student will be ineligible to continue at his/her current status.

Secondary Jury

Students enrolled in secondary applied study may be required to play a jury by their applied teacher.

Jury Procedures

The brass coordinator or designated faculty will schedule brass faculty juries. Juries are generally held during the "dead" week prior to the last day of classes. Each jury will have a chair that is responsible for the proper documentation of each student's performance. Generally, the brass coordinator will chair the juries if possible. Documentation will be distributed as directed by the College of Music administration. Comment sheets will be given to the appropriate applied faculty for distribution to the students. The decisions of the faculty with regard to grading and pass/fail status will be considered final and binding.

Grading Jury Procedures

Upper Divisional Exams and Concentration Proficiency Exams will be graded as Pass/Fail with no letter grade. All other juries will be graded with standard grades as outlined in the grading section of this handbook.

Jury Form and Semester Repertory Record

The student must fill out the appropriate jury examination form and submit it to the jury. Special attention should be given to the completion of both sides of the Semester Repertory Record. This form becomes part of the student's permanent academic record. These forms are color-coded:

White = all undergraduate (concentration and performance majors)

Yellow = all graduate (concentration and performance majors)

Salmon = all upper divisional examination candidates (concentration and performance majors)

Blue = all undergraduate concentration proficiency candidates

The chairman of each jury panel will be responsible for the duplication and distribution of these forms following the jury.

APPLIED MUSIC STUDY GRADING POLICIES

Grading

One unexcused absence will lower the grade one level. Three unexcused absences will result in an "F" for the course. Grades are based on lesson performance, attendance at weekly studio classes/departments, jury performance, and other requirements as announced. If a student is failing the class, he/she will be notified in a timely manner.

Grading Explanation

A = superior performance, superior jury, perfect attendance at lessons, superior participation in master classes, recitals etc. Superior and outstanding musical progress.

B = excellent performance, excellent jury performance, excellent participation in master class. Excellent musical progress.

C = Average performance, some participation in master classes, average progress throughout the semester. Average jury performance

D = Substandard performance, attendance and/or attitude problems, little or no participation in master classes and other brass activities. Unacceptable jury performance.

F = Failure of the class due to attendance, lack of preparation, practice, performance ability or other factors. Unacceptable jury performance.

ENSEMBLE PARTICIPATION

Student ensemble participation is based on UNT catalog degree requirements and in accordance with scholarship requirements. Auditions are held before the first week of classes in the fall semester and as needed before the spring semester. The auditions are administered jointly by the ensemble directors and members of the brass faculty. Every attempt will be made to give students a broad range of ensemble experience. Regulations and repertoire are posted in advance on the Wind Studies web site <http://www.music.unt.edu/windstudies/> by August 1 each year.

RECITALS

Recitals

All students are encouraged to perform as frequently as possible in degree and non-degree recitals. The appropriate applied faculty must approve the date and content of all recitals. Students who do not pass a degree recital must re-audition for the performance program before continuing performance level study.

Accompanists and Assisting Musicians

Students are expected to secure their own accompanist for departmental jury and recital performances. The applied teacher has the oversight and final approval of the student's accompanists as well as all other assisting musicians for all performances.

Students are responsible for the performance quality of the accompanists and assisting musicians they choose and the quality will be reflected in the recital grade.

Recital Deficiencies

Graduate students without performance degrees must fulfill all recital deficiencies identified at the time of admittance.

Scheduling

Students are responsible for scheduling their recitals in accordance with the College of Music procedures as outlined on the website - www.music.unt.edu/request. It is mandatory to have the approval of the applied teacher before scheduling performances or degree recitals.

Degree Recitals

All degree recitals must be recorded. The performing student is responsible for arranging the necessary faculty attendance for all degree recitals. If the required numbers of faculty are unable to attend, the student is responsible for supplying a recording of the performance in a timely manner to the brass faculty for review and grading. Graduate degree recitals must follow the instructions in the appropriate College of Music Graduate Handbook.

BM and DMA recitals are registered classes with recorded grades. MM recitals are currently not graded courses. Therefore, a form, available from the Graduate Office (see MM Handbook) must be submitted to that office upon completion of the MM recital.

The BM recital grades are processed on the grading roster of the Brass Coordinator. The applied teacher must report the grade earned for each recital to the brass before or during the last week of classes for each semester.

Oral Exams

MM/DMA oral exams will be scheduled by the student in collaboration with his/her committee. The results of this exam will be reported to the Graduate Office, utilizing the necessary form (see MM or DMA Handbook). The form for recording examination results is generated only after the student applies for graduation. If the exam is completed before the official Toulouse Graduate School form is available, the brass area form attached may be used to record the results of the exam until the official form is generated.

ADVISING

The full-time brass faculty will serve as graduate advisors to all graduate brass students. Graduate students are responsible for all of the material in the appropriate graduate handbooks (UNT Graduate Catalog and the College of Music MM and DMA handbooks). Individual students are responsible for compliance with all deadlines and procedures outlined in these materials.

GRADUATE TEACHING FELLOW SUPERVISION

The selection of teaching fellow/assistants is done by the faculty of each instrument area. Each faculty area will communicate the selections to the associate dean for academic affairs. The selection of the brass teaching assistant for the brass class will be done by the brass area coordinator with input from the brass faculty and in consultation with the music education division chair. The brass area coordinator will communicate this selection to the associate dean for academic affairs.

Faculty in each instrumental area will be responsible for supervising its graduate teaching fellows, including the assignment of students, monitoring teaching quality, student progress and grading.

ADJUNCT FACULTY

Adjunct faculty will teach as assigned by the full-time faculty in each instrumental area.

ADMINISTRATION

For any questions or problems students should follow this protocol for resolution:

1. Applied Teacher
2. Full time brass faculty (if studying with a teaching assistant or adjunct faculty)
3. Brass Coordinator
4. Instrumental Division Chair
5. Associate Dean for Academic Affairs
6. Dean of the College of Music

PROTOCOL FOR ARRANGING SPECIAL LESSONS

While a specially arranged lesson with another faculty member is possible, they are not encouraged unless initiated by the student's assigned teacher. If a faculty member is approached by a student from a different studio regarding a lesson, the first question will be, "Have you cleared this with your teacher?" If special circumstances dictate the need for a different approach, it should be handled in consultation with the Brass Area Coordinator.

CONCERTO/ARIA COMPETITION

The brass area orchestral concerto auditions will be held in October as announced by the Orchestra Area. A sign-up sheet will be posted on the brass area bulletin board prior to the announced time for the brass area auditions. All solo auditions must be performed from memory and with piano accompaniment. Under current policies the brass faculty will select up to five students to participate in the final round. For further information, check with the Brass Area Coordinator.

SELECTION OF HONOR STUDENTS

The brass faculty will select a graduate and undergraduate student as the brass honor student for the university honors day each year. Each January each brass area (trumpet, horn, trombone, euphonium, and tuba) will submit a nomination to the brass coordinator who will prepare a ballot for selection. In the areas of trumpet and trombone, the two faculty members will consult and chose the nominees to represent their respective areas. Each faculty member will be asked to vote for 3 candidates on the ballot. The ballot will have the 5 undergraduate and 5 graduate nominations. The selection process will be completed by February 29th.

SELECTION OF STUDENT ADVISORY COMMITTEE REPRESENTATIVES

The student brass area representatives to the College of Music Student Advisory Committee are selected in a rotation among the different instrument studios according to the following chart. Each year the designated faculty will appoint students for service on the committee. In the areas of trumpet and trombone, the two faculty members will consult and chose the person to represent their respective areas.

College of Music Student Advisory Committee – Brass Area

YEAR	UNDERGRAD		GRADUATE	
2003/4	Horn	Sara Snyder	Euph	Mitsuru Saito
2004/5	Trb	Ross Patterson	Trpt	Maureen Murphy
2005/6	Tuba	Ryan Robinson	Horn	Mike Harcrow
2006/7	Euph	Peter Folliard	Trb	Ben Polk
2007/8	Trpt	Beth Petroultka	Tuba	Alex Costantino
2008/9	Horn	Susan Anderson	Euph	Danny Vinson
2009/10	Trb	Carl Lundgren	Trpt	Kiel Senninger
2010/11	Tuba	DeMarcus Walker	Horn	Heather Suchodolski
2011/12	Trp	Luis Cardenas Casillas	Euph	Patrick Nyren
2012/13	Horn		Trpt	

CHAMBER MUSIC

Chamber music assignments will be made each semester by the brass faculty member responsible for this area. Pre-formed groups need to contact the brass faculty chamber music representative and inform him of this fact and request to remain intact as a group for the semester. In order to receive faculty coaching, all members of the group must be registered for credit

HEARING LOSS

The next page contains information on hearing protection and dangers of hearing loss. Please read and apply as needed.

Are you a MUSICIAN?

Your HEARING is your livelihood, and your livelihood may be AT RISK!

The FACTS about Noise Induced Hearing Loss (NIHL):

- As many as 50% of musicians have problems with hearing loss.
- Risk of injury is based on a combination of sound intensity and duration.
- Listening to music, live or recorded, in performance or rehearsal, can result in significant exposure to high sound levels.
- Hearing loss is *cumulative*: all sources (24/7) of elevated sound levels contribute.
- *Permanent* NIHL is irreversible.
- *Temporary* NIHL is reversible with adequate rest and recovery.

HOW do I protect myself? Short Term: Control your environment wherever possible

- o Listen to recorded music at *moderate* loudness levels.
- o Reduce exposure time to sound levels above 85dB.
- o Reduce repeated or cumulative exposure.
- o Protect yourself from exposure to hazardous sound environments.
- o Use ear protection in noisy environments.*
- o Rest the ears between exposures to loud sounds.

Long Term: Inform yourself about your own exposure history

- o Get a base-line comprehensive audiological evaluation.*
- o Follow up with annual checkups.
- o Know the symptoms of NIHL:
 - Temporary threshold shifts
 - Ear discomfort after exposure
 - Ringing and buzzing
 - Difficulty of hearing in noise
- o Know how to request and use a SPL meter to estimate your exposure in potentially risky environments

Hearing evaluations are FREE to all UNT students through the Department of Speech and Hearing. (940) 565-2262

***See this video http://media.unt.edu:8080/ramgen/cdl/MUAG1500/video/hearing_exam.rm for information about scheduling an evaluation, and to learn how you can have relatively inexpensive protective devices custom made for your ears.**

Appendix i

University of North Texas Trumpet Studio Applied Music Syllabus

Keith Johnson, Regents Professor of Trumpet - Studio MU
Email: keith.johnson@unt.edu
Office phone: 940.565.3740

John Holt, Associate Professor of Trumpet – Studio MU 129
Email: john.holt@unt.edu
Office phone: 940-565-3719

Practice

Every student is expected to practice two to three hours per day in addition to the necessary ensemble rehearsals.

Materials

All necessary materials must be brought to every lesson, including solos, etudes, excerpts, ensemble parts and equipment. Solos, etude and excerpt books you don't already own can be checked out from the music library, or ordered from vendors such as Pender's Music Company, Hickeys Music Center, or Robert King Music Sales, etc. You may be asked to purchase certain materials deemed necessary for your musical growth and development. Materials owned by your teacher may be checked out with the understanding that 1) a request for the immediate return of the materials can occur when necessary, 2) it is your responsibility to replace any property that is lost or damaged, 3) you must return the materials in the same condition as they were received, and 4) **the teacher reserves the right to issue an incomplete or a failing grade if materials are not returned by the end of the school year in an acceptable condition.**

Performances

Every student should perform a solo piece on at least one trumpet studio departmental each semester unless officially excused. The piece may be unaccompanied, but if it was composed with accompaniment, you **MUST** perform it with accompaniment. Departmentals become very crowded at the end of the semester so sign up as early as possible. It also pays to procure accompanists early. They tend to charge more as the semester progresses and can eventually become impossible to find.

Juries

Every student is required to play two juries each school year unless officially excused. At the end of each semester of study, all students will be evaluated during juries to determine if they have made sufficient improvement to meet the standards for continued study. If you present a degree recital during the semester, you may request to be excused from that semester's jury.

Recital/Concert Attendance Requirement

You are expected to attend all required performances and trumpet recitals (student, guest artist, etc.) unless excused no later than **prior** to the day of the performance. If you must miss

something, you may “substitute” the recital (in consultation with your teacher) by attending the dress rehearsal. Please obtain permission from the performer first.

Off-Campus Concert Attendance Requirement

All students should attend a minimum of two major off-campus professional musical performances each semester. Written reviews of these two performances must be submitted within 30 days of each attendance. Reviews are submitted electronically and should be sent as an email attachment to your trumpet instructor. Examples of appropriate performances include the Dallas Symphony Orchestra, Dallas Wind Symphony, Dallas Opera, Fort Worth Symphony Orchestra, Lone Star Wind Orchestra, and tour presentations of major professional brass quintets, professional orchestras or military bands. Contact your instructor if you have questions about what venues are appropriate.

Evaluation

Lessons will be evaluated based on preparation of assigned material. Final grades are generally based on the following criteria:

Jury Performance: 30%

Lesson Preparation: 50%

On-Campus Attendance: 10%

Off-Campus Attendance: 10%

Rescheduling Lessons

Each student will receive one regularly scheduled lesson per week (50 minutes) unless other arrangements have been made. Except for an emergency or sudden illness, you must provide your teacher with no less than a 24-hour notice if you must miss a lesson. Absences due to illness, emergency, certain College of Music functions, or other unavoidable difficulties *which seem reasonable* will be excused and rescheduled as long as the instructor is notified well in advance.

An unexcused absence will not be rescheduled and may result in the letter grade being lowered one letter. Each additional unexcused absence may result in a one-letter grade reduction (refer to UNT Brass Area Handbook). If your teacher is absent, the lesson will be rescheduled.

Protocol

Every student is required to conduct himself/herself in a highly professional manner and to treat fellow students and professors respectfully. This is a skill necessary for success as a professional teacher or performer.

Preparation Advice

Make the most of the time you have by being well prepared. Come warmed-up and ready to play. If you have a class just before your lesson, warm up earlier in the day. You have worked hard all week; make your lesson representative of that effort.

Appendix ii

Course Syllabus for Applied Horn

College of Music
University of North Texas
William Scharnberg
Rm. 226, College of Music
Office Telephone: 940-565-4826
Email: wscharn@music.unt.edu

Prerequisite: permission of the instructor

Format:

Horn instruction given in private lessons and studio classes
MUAM, MUAC: 2–4 hours credit for one hour weekly
MUAS: 1-2 hours credit for 1/2 to 1 hour weekly
Studio Class: Friday, 1:00–1:50 pm (WPAC Instrumental Rehearsal Room – IRR)

Attendance:

Attendance at the weekly private lesson is mandatory. In case of illness or emergencies, contact the instructor by phone or e-mail. In the cases of illnesses and emergencies, lessons will be made up. Lessons canceled by the instructor will be made up. Absences without notification are not acceptable. The rescheduling of lessons due to student or faculty scheduling conflicts should be completed at least a week in advance of the conflict.

Attendance at the weekly studio class is mandatory for performance and concentration majors unless excused by the Professor Scharnberg.

Attendance at all lab instrumental lab ensemble concerts is expected. Attendance at horn recitals is required. Semester grades will be lowered for failure to attend horn recitals. Only legitimate excuses are accepted prior to the recital (“I have to teach at that time” is not an acceptable excuse). This is an important part of the learning experience. Attendance at other guest, faculty, and other brass events is highly recommended.

Course Objectives:

To develop the highest standards of artistry, including musical and technical ability. To experience a broad selection of the repertoire, and develop pedagogical skills and materials.

Course Materials:

The following equipment should be owned and used by the horn student: metronome, tuner, pencil (with eraser), mouthpiece, and methods, etudes, solos, excerpts as listed in the following repertoire lists.

Practice:

The applied lesson is simply a chance to hear what the student has accomplished in the practice room. While not prescribing a certain number of practice hours required for the course, it is expected that the student will practice both enough and at the highest level of ability to improve each week.

Lesson Recording:

Students may record their lessons on their personal equipment. Students may bring in all or a portion of their lesson as recorded (by them) in the practice room!

Scales and Arpeggios:

While no scale or arpeggio juries will be required for the semester grade, it is expected that the student master these important tools: major and minor scales, and all major, minor, diminished, and augmented arpeggios.

Barrier exams: Juries:

Semester juries occur during “Dead Week” each semester. Separate jury signup sheets for performance majors and concentrations will be posted at least 2 weeks in advance of the jury dates. Students must perform a solo with piano accompaniment at each jury. Performance majors may perform an orchestral excerpt jury one out of four semesters. Students will receive comment sheets immediately following the jury performance and all juries will be recorded.

Before registering for horn lessons at the 3514 level, the student must pass an Upper Division Exam. This is simply a jury performance that takes place no later than the second semester of the sophomore year (unless the student transfers to UNT). The student must perform at the level of a strong senior in high school and demonstrate good progress from previous juries to pass this exam.

Concentration students must pass an exit exam before graduating. This jury exam is normally performed in the senior year but may be performed earlier. The jury committee expects to hear the student perform at the level of the strongest high school students in Texas. This exam may be taken as many as three times. The student will be advised immediately following the exam as to its acceptability. It is possible for the committee to pass the student with a requirement of horn lessons for additional semester(s), receiving at least a “B” grade for those semesters. Concentration students who perform a non-degree senior recital may use that recital as their exit exam.

Undergraduate performance majors will perform a minimum of three orchestral excerpts for the Upper Division Exam (no solo).

Auditions:

Each fall students have the opportunity to audition for ensembles in the College of Music. Regulations and repertoire will be posted in advance. Every attempt will be made to give the student a broad range of experience given the student’s level of ability.

Performance major auditions occur at the beginning and ending of each semester. To audition for the performance major program, an undergraduate hornist must perform a movement of a standard concerto or other work from the traditional repertoire. A Masters degree student must perform an entire concerto or equivalent from the traditional repertoire plus six orchestral excerpts from a list of twelve. A DMA degree student must perform three contrasting works, including one major sonata or concerto, nine orchestral excerpts from a list of eighteen, and present the committee with a resume. Students will be informed immediately after the audition as to their status (accepted, provisionally accepted, or failed). A maximum of three auditions are permitted. At each semester’s jury, the performance major is either “continued,” “continued provisionally,” or “not continued” in the performance program as judged by a committee of the brass faculty. Students who are not continued must audition again.

Recitals:

Performance majors are expected to perform a junior recital, which may be shared with another student. A full recital at the Bachelors and Masters level is required and registration for such is expected. The MM degree requires one full recital. At the DMA level, there are three full recitals and a lecture recital (see the graduate college requirements). A student who does not pass a recital must perform another until passed.

Concentration students, although not required to perform a senior recital, are encouraged to do so, sharing their years of hard work and experience with their colleagues.

Grading:

One unexcused absence will lower the grade one level. Three unexcused absences will result in an "F" for the course. Grades are based on attendance and performance in the studio lesson (which reflects the student's practice efforts) (70%), attendance at the weekly studio classes (10%), horn recital attendance (10%), and the jury performance (10%). If a student is failing the class, he/she will be notified.

University Policies that apply to this course include the policy on Cheating and Academic Dishonesty ([www.unt.edu/planning/UNT Policy/volume3/18 1 11.html](http://www.unt.edu/planning/UNT%20Policy/volume3/18%2011.html)) and American with Disabilities Act Statement ([www.unt.edu/planning/UNT Policy/volume 2/6 8 3.html](http://www.unt.edu/planning/UNT%20Policy/volume%202/6%208%203.html))

Appendix iii

University of North Texas Trombone Studio Applied Music Syllabus

Vern Kagarice, Professor of Trombone—Studio MU127

Email: vern.kagarice@unt.edu

Office phone: 940.565.3764

Cell phone: 940.206.9657

Tony Baker, Associate Professor of Trombone—Studio MA118

Email: tony.baker@unt.edu

Office phone: 940.565.3711

Cell phone: 940.230.4581

Jan Kagarice, Adjunct Professor of Trombone—Studio MU143

Email: jan.kagarice@unt.edu

Cell phone: 940.206.6298

Practice

Every student is expected to practice two to three hours per day in addition to the necessary ensemble rehearsals. If you are unable to schedule this, speak with your teacher immediately.

Materials

All necessary materials must be brought to every lesson, including solos, etudes, excerpts, ensemble parts and equipment. Solos, etude and excerpt books you don't already own can be checked out from the music library, from your teacher, or ordered from vendors such as Pender's Music, Hickeys Music Center, or Robert King Music Sales, just to name a few. You may be asked to purchase certain materials deemed necessary for your musical growth and development. Materials owned by your teacher may be checked out with the understanding that 1) a request for the immediate return of the materials can occur at any point, 2) it is your responsibility to replace any property that is lost or damaged, 3) you must return the materials in the same condition as they were received, and 4) **the teacher reserves the right to issue an incomplete or a failing grade if said materials are not returned by the end of the school year in an acceptable condition.**

Performances

Every student is required to perform a solo piece on at least one trombone studio departmental each semester unless officially excused. The piece may be unaccompanied, but if it was composed with accompaniment, you **MUST** perform it with accompaniment. Departmentals become very crowded at the end of the semester so sign up as early as possible. It also pays (\$\$\$) to procure accompanists early. They tend to charge more as the semester progresses and can eventually become impossible to find.

Juries

Every student is required to play two juries each school year unless officially excused. At the end of each semester of study, all students will be evaluated during juries to determine if they have made sufficient improvement to meet the standards for continued study. The teacher

reserves the right to veto your choice of accompanist. You must play a jury regardless of solo recitals, unless otherwise excused.

Recital/Concert Attendance Requirement

You are expected to attend all required performances unless excused **prior** to the day of the performance. Depending on your classification, you are allowed the following number of excused absences before your grade is lowered: DMA: 3, MM: 2, BM: 1. If you must miss more than allowed, you can “substitute” the recital (in consultation with your teacher) by attending the dress rehearsal (please obtain permission from the performer first), another recital or listening to a recording and handing in a review of that recital/recording.

Trombone Choir

Participation in trombone choir is expected for all trombone students unless specifically excused. **Failure to participate in a trombone choir will have a negative effect on your studio grade.**

Evaluation

Each lesson will be evaluated based on preparation of assigned material. The final grade will be based on your jury grade, weekly lesson preparation, and attendance (lessons, trombone choir, scale/tune jury and required performances). The percentage breakdown is as follows:

Jury: 40%

Lesson Preparation: 40%

Scale/Tune Jury: 10%

Attendance: 10%

Scale/Tune Juries

Each student is required to play both a scale jury and tune jury. The scale jury will take place during mid-term week. Specific requirements for this jury will be communicated at the beginning of the term.

Each student is required to play a tune jury at the end of the semester. This jury consists of performing an assigned set of tunes by memory in all twelve keys. Specific requirements for this jury will be communicated at the beginning of the semester.

Rescheduling Lessons

Each student will receive one regularly scheduled lesson per week (50 minutes) unless other arrangements have been made. Unless there is an emergency or sudden illness, please give your teacher at least 24 hours notice to change a lesson time. Call or leave a message whenever you cannot come to a lesson. Absences due to illness, emergency, certain College of Music functions, or other unavoidable difficulties *which seem reasonable* will be excused and rescheduled as long as the instructor is notified well in advance. An unexcused absence will not be rescheduled and may result in the letter grade being lowered one letter. Each additional unexcused absence may result in a one letter grade reduction (refer to UNT Brass Area Handbook). Each student will receive at least 14 lessons per semester. If the teacher is absent, the lesson will be rescheduled.

Protocol

Every student is required to conduct himself/herself in a highly professional manner and to treat fellow students as they would prefer to be treated. This is a skill necessary for success as a professional. **Unprofessional or unethical behavior will not be tolerated and will be dealt with quickly and decisively.**

Preparation Advice

Make the most of the time you have by being well prepared. Come warmed-up and ready to play. If you have a class just before your lesson, warm up earlier in the day. You have worked hard all week; make your lesson representative of that effort. The professors have an open-door policy with students. Please don't be afraid to discuss anything you deem pertinent, either personally or professionally.

Appendix iv

University of North Texas Euphonium Studio Applied Music Syllabus

Dr. Brian L. Bowman, Regents Professor of Euphonium—Studio MU273

Email: brian.bowman@unt.edu

Office phone: 940.369-7937

MUAM, MUAC, MUAS 1518, 3518, 5518, 6518

Prerequisite: permission of instructor

Scope of the course:

Euphonium instruction, given in private and group lessons, studio and master classes.

Weekly lesson times to be assigned:

MUAM, MUAC one hour weekly

MUAS (secondary) one half hour weekly

Departmental studio class every Thursday 3:30-5:30PM in COM 232.

3:30- 4:30 PM – A basic techniques session required for all 1st year students and open to others who are interested.

4:30-5:30 PM – Performance and clinic. All student wishing to perform need to have their information to the euphonium TA a week in advance.

Attendance:

Attendance at the weekly private lesson is absolutely mandatory. In case of severe illness or emergency please notify Dr. Bowman at (940) 369-7937, the euphonium graduate assistant by phone or E-Mail. A lesson canceled due to severe illness or emergency with 24-hour advance notice may be made up. Absences without notification will result in an “F” for that lesson without make-up and the studio grade lowered one level. Three missed lessons will result in failing the course. Lessons missed or canceled by the instructor will be made up.

Attendance at weekly departmental classes is mandatory for all performance and concentration majors unless excused by Dr. Bowman. Those assigned to the euphonium TA’s teaching studio will be expected to play for Dr. Bowman at least every other week during the first hour of the master class. All students are expected to perform at least twice during the semester.

Attendance at all euphonium concerts, recitals and events is mandatory unless excused by Dr. Bowman. Guest Artist clinics and recitals may be required as they occur.

Attendance at all other Brass Department recitals, Guest Artist clinics and performances are strongly encouraged.

Course Objectives:

To develop the highest standards of personal musicianship and performance ability

To provide a broad knowledge of repertoire.

To develop pedagogical materials and skills.

Practice

Daily practice is required average rate of one hour of practice for every hour of credit in the lesson. (2-hour credit-2 hours of practice, etc.). This is the minimum requirement!!! It is recommended when possible to extend the daily practice up to double that time.

Lesson Recording

Private lessons with Dr. Bowman may be recorded on the studio cassette recorder or your own equipment.

Scales

All concentration and major students will play a scale jury/examination in the first 10 minutes of the private lesson during the 12th week of classes. Secondary students will have assignments on the recommendation of the teacher.

Scale juries will be graded pass/fail.

The material for the exam is Dr. Bowman's Scale Routine.

Levels will be decided upon together with Teacher

Additional random scale knowledge may also be tested.

All students must pass the level exam as assigned by the private teacher.

Required equipment

Metronome

Tuner

Mouthpiece visualizer

Breathing tube

See Dr. Bowman for information on these items

Juries

Juries will be during the week prior to exam week

Sign up sheets will be posted:

Performance Majors on the official Brass Bulletin Board which is outside and on the opposite wall from Dr. Bowman's Studio COM 273.

Concentration & Secondaries on Professor Little's studio door COM 227

Recitals

All students are encouraged to perform as frequently as possible in recitals, both as required by degree plans and as supplemental recitals.

Dr. Bowman must approve all recital programs and dates.

Recitals may be shared and this is recommended and encouraged for freshman, sophomore and junior level students.

Program Notes

All recitals should have program notes in addition to the printed programs. Program notes should be submitted to Dr. Bowman 1 week prior to the recital date.

E-Mail

1. All students are expected to have E-Mail ability and be able to check messages for communications regarding studio classes, lessons and other euphonium related matters.

TUBA/EUPHONIUM ENSEMBLES

All euphonium students are expected to be in the Tuba/Euphonium ensembles meeting on Wednesday Evenings, 6:15-9:45pm, unless formally excused by Dr. Bowman.

Grading

Attendance

One unexcused absence will lower the grade one level

Three unexcused absences will result in failure of the course.

Performance during lessons (weekly grade) 70%

Jury performance 20%

Attendance and participation in weekly master classes and recitals 10%

Scale Jury (pass/fail- must pass to pass the course)

At mid-term students will be notified of their grade if he/she is risk of failure.

Grading policy

A = superior performance, superior jury perfect attendance at lessons, participation in master classes, recitals etc. Superior and outstanding musical progress.

B = excellent performance, excellent jury performance, excellent participation in master class. Excellent musical progress.

C = Average to good performance, some participation in master classes, good progress throughout the semester. Average jury performance

D = Low performance, attendance and/or attitude problems, little or not participation in master classes and other brass activities. Unacceptable jury performance.

F = Failure of the class due to attendance, lack of preparation, practice, performance ability or other factors

Office hours are posted on Dr. Bowman's office door, COM room 273

University Policies will apply in this course. Please refer to the following web sites for complete policy statements:

1. Policy on Cheating and Academic Dishonesty
(www.unt.edu/planning/UNT_Policy/volume3/18_1_11.html)
2. American with Disabilities Act Statement
(www.unt.edu/planning/UNT_Policy/volume2/6_8_3.html)

Appendix v

University of North Texas Tuba Studio Applied Music Syllabus

Donald Little, Regents Professor of Tuba—Studio MU227

Email: Donald.Little@unt.edu

Office phone: 940.565.3741

Cell phone: 940.535.4504

Practice

Every student is expected to practice two to three hours per day in addition to the necessary ensemble rehearsals. If you are unable to schedule this, communicate with your teacher immediately.

Materials

All necessary materials must be brought to every lesson, including solos, etudes, excerpts, ensemble parts and equipment. Solos, etude and excerpt books you don't already own can be checked out from the music library, occasionally from your teacher, or ordered from vendors such as Pender's Music Company, Hickeys Music Center, or Robert King Music Sales, etc. You may be asked to purchase certain materials deemed necessary for your musical growth and development. Materials owned by your teacher may be checked out with the understanding that 1) a request for the immediate return of the materials can occur when necessary, 2) it is your responsibility to replace any property that is lost or damaged, 3) you must return the materials in the same condition as they were received, and 4) **the teacher reserves the right to issue an incomplete or a failing grade if materials are not returned by the end of the school year in an acceptable condition.**

Performances

Every student is required to perform a solo piece on at least one tuba studio departmental each semester unless officially excused. The piece may be unaccompanied, but if it was composed with accompaniment, you **MUST** perform it with accompaniment. Departmentals become very crowded at the end of the semester so sign up as early as possible. It also pays to procure accompanists early. They tend to charge more as the semester progresses and can eventually become impossible to find.

Juries

Every student is required to play two juries each school year unless officially excused. At the end of each semester of study, all students will be evaluated during juries to determine if they have made sufficient improvement to meet the standards for continued study. The teacher reserves the right to veto your choice of accompanist. You must play a jury regardless of solo recitals, unless otherwise excused. If you present a degree recital during the second half of the semester, you may request to be excused from that semester's jury.

Pre-Juries

Every student is required to play a pre-jury exam with accompaniment. This will normally occur during your lesson or at a tuba departmental near the end of the semester. It is your responsibility to plan and make the necessary arrangements with your accompanist and teacher.

Recital/Concert Attendance Requirement

You are expected to attend all required performances and tuba recitals (student, guest artist, etc.) unless excused no later than **prior** to the day of the performance. If you must miss something, you may “substitute” the recital (in consultation with your teacher) by attending the dress rehearsal. Please obtain permission from the performer first.

Off-Campus Concert Attendance Requirement

All students are required to attend a minimum of two major off-campus professional musical performances each semester. Written reviews of these two performances must be submitted within 30 days of each attendance. Reviews are submitted electronically and should be sent as an email attachment to your tuba instructor. Examples of appropriate performances include the Dallas Symphony Orchestra, Dallas Wind Symphony, Dallas Opera, Fort Worth Symphony Orchestra, Lone Star Wind Orchestra, and tour presentations of major professional brass quintets, professional orchestras or military bands. Contact your instructor if you have questions about what venues are appropriate.

Tuba Euphonium Ensemble Participation

Participation and course enrollment in the Tuba Euphonium Ensemble program is expected for all tuba students. **Failure to participate will have a negative affect on your studio grade.**

Evaluation

Lessons will be evaluated based on preparation of assigned material. Final grades are generally based on the following criteria:

Jury Performance: 20%

Lesson Preparation: 40%

Scale/Tune Jury: 20%

On-Campus Attendance: 10%

Off-Campus Attendance: 10%

Scale/Tune Juries

Each student is required to play both a scale jury and tune jury. The scale jury will take place sometime during the semester prior to the solo jury. Your instructor will communicate specific requirements for this jury at the beginning of the term. Each student is required to play a tune jury before the end of the semester. This jury consists of performing an assigned set of tunes by memory in all twelve keys. Specific requirements for this jury will be communicated at the beginning of the semester.

Rescheduling Lessons

Each student will receive one regularly scheduled lesson per week (50 minutes) unless other arrangements have been made. Except for an emergency or sudden illness, you must provide your teacher with no less than a 24-hour notice if you must miss a lesson. Absences due to illness, emergency, certain College of Music functions, or other unavoidable difficulties *which seem reasonable* will be excused and rescheduled as long as the instructor is notified well in advance.

An unexcused absence will not be rescheduled and may result in the letter grade being lowered one letter. Each additional unexcused absence may result in a one-letter grade reduction (refer to UNT Brass Area Handbook). If your teacher is absent, the lesson will be rescheduled.

Protocol

Every student is required to conduct himself/herself in a highly professional manner and to treat fellow students and professors respectfully. This is a skill necessary for success as a professional teacher or performer.

Preparation Advice

Make the most of the time you have by being well prepared. Come warmed-up and ready to play. If you have a class just before your lesson, warm up earlier in the day. You have worked hard all week; make your lesson representative of that effort.

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