

# **BRASS AREA POLICY 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

<b>MUAM, MUAC, MUAS course numbers</b>	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 (CM 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.

### **Individual Studio Requirements**

**Trombone:** – All trombone students must enroll for and participate in Trombone Choir unless excused by the trombone faculty. Students may be required to perform on at least one Departmental recital per semester. Students are expected to be a member of the International Trombone Association; the *ITA Journal* is the primary text for applied trombone study. Requests for an excused absence from required attendance events must be made IN WRITING and IN ADVANCE by e-mailing the trombone faculty.

**Euphonium:** – All euphonium students must enroll for and participate in the Tuba-Euphonium Ensemble unless excused by the euphonium faculty. Students may be required to perform on at least one Departmental recital per semester. Students are expected to be members of the International Tuba Euphonium Association.

**Tuba:** – All tuba students must enroll for and participate in Tuba-Euphonium Ensemble. Tuba students must attend and document (as required by instructor) a minimum of two off-campus professional musical performances. Students may be required to perform on at least one Departmental recital per semester. Students are expected to be members of the International Tuba Euphonium Association.

## **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):** 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):** 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):** 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):** Barat - *Introduction and Dance*; Capuzzi/Catelinet - *Andante and Rondo*; Gregson – *Concerto*; Hindemith - *Sonata*; Marcello/Little - *Sonata No. I or No. V*; Wagner - excerpts from *Die Meistersinger*. 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.

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:** (required to choose one solo from this list and all excerpts. There is no memory requirement.)

Arutunian - *Concerto in A-flat*; Kennan – *Sonata* (1<sup>st</sup> or last mvt.); Haydn - *Concerto in E-flat* (1<sup>st</sup> or last mvt.); Excerpts: Beethoven - *Leonore Overture No. 3* (call); Moussorgsky - *Pictures at an Exhibition* (Promenade); Respighi - *Pines of Rome* (offstage call).

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

Hindemith - *Sonata* (1<sup>st</sup> or last mvt.); Joive t- *Concertino*; Ewazen - *Sonata* (1<sup>st</sup> or last mvt.); Hummel - *Concerto* (1<sup>st</sup> 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-*Petroushka* (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:** (required to choose one solo from this list and all excerpts. There is no memory requirement.)

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); Tchaikowsky – *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:** (required to choose one solo from this list and all excerpts. There is no memory requirement.)

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

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

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

**Trombone (Bass) Bachelor of Music:** (required to choose one solo from this list and all excerpts. There is no memory requirement.)

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

Excerpts: Mozart – *Requiem* (Kyrie); Berlioz – *Hungarian March*; Haydn – *Creation*.

**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:** (required to choose one solo from this list and the Arban's study. There is no memory requirement.)

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

Excerpt: Arban – *Characteristic Study No. 1*.

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

Jacob – *Fantasia*; Picchi/Mantia – *Fantasia 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:** (required to choose one solo from this list and all excerpts. There is no memory requirement.)

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

Excerpts: Prokofiev – *Symphony No. 5*; Wagner – *Die Meistersinger*; Wagner – *Ride of the Valkyries*.

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

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

Excerpts: Prokofiev – *Symphony No. 5*; Wagner – *Die Meistersinger*; Wagner – *Ride of the Valkyries*.

Berlioz – *Hungarian March*; Strauss – *Til Eulenspiegel*; Wagner – *Die Meistersinger*.

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

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

Excerpts: Berlioz Prokofiev – *Symphony No. 5*; Wagner – *Die Meistersinger*; Wagner – *Ride of the Valkyries*;

Berlioz – *Hungarian March*; Strauss – *Til Eulenspiegel*; Wagner – *Die Meistersinger*; 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. 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**

New 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.

### **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 4<sup>th</sup> 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. Exceptions to this list require the advance approval of the appropriate applied faculty.

## Undergraduate Upper Divisional Exam (UDE) Repertoire

<p><b>Trumpet – Music Ed./Composition</b>            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) *  <b>Trumpet -Jazz Studies Majors required to select *</b></p> <p><b>Horn - Music Ed./Comp. /Theory/Music History</b>            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><b>Tenor Trombone – Music Ed./Composition Major</b>            Barat – Andante et Allegro            Guilmant – Morceau Symphonique            Marcello – Sonata in A minor            Pryor – Thoughts of Love            Saint-Saens – Cavatine</p> <p><b>Bass Trombone – Music Ed/Composition Major</b>            Bozza – Allegro et Final            Hindemith – Drei Leichte Stücke            Jacob – Cameos            Lebedev – Concert Allegro            McCarty – Sonata</p>	<p><b>Tenor Trombone – Jazz Studies Major</b>            Bozza – Ballade            Defaye – Deux Danses            Martin – Ballade</p> <p><b>Bass Trombone – Jazz Studies Major</b>            Bozza – New Orleans            Defaye – Deux Danses            Lebedev – Concerto</p> <p><b>Euphonium- Music Ed./Comp./Theory/Music History</b>            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><b>Tuba- Music Ed./Comp. /Theory/Music History</b>            Barat/Smith – Introduction and Dance            Gregson – Concerto (movement 1)            Hindemith – Sonata (any two movements.)            Lebedev – Concerto            Vaughn Williams – Concerto (movement 1)</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 6<sup>th</sup> 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](http://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, include 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 specially arranged lessons with another faculty member are 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 the fall 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 29<sup>th</sup>.

## 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		Trpt	
2010/11	Tuba		Horn	
2011/12	Euph		Trb	
2012/13	Trpt		Tuba	

## **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