

BRASS AREA POLICY AND COURSE HANDBOOK

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

Updated Fall 2018

TABLE OF CONTENTS

BRASS AREA APPLIED MUSIC STUDY	3
Course Objectives:.....	3
Format	3
Attendance.....	3
Studio Class/Departmental	3
Practice:	3
Lesson Recording.....	4
Scales and Tunes.....	4
Required Materials.....	4
E-Mail	4
Concentration Audition (for prospective majors in Music Education, History, Theory, Composition and Jazz Studies).....	4
Performance Major Auditions (for approval to study at the MUAM level for BM, MM, and DMA brass students).....	5
Brass Performance Major Audition Repertoire	6

Jury Exams	9
Jury Requirements	9
Upper Division Exam (UDE)	10
Undergraduate Upper Divisional Exam (UDE) Repertoire	10
Concentration Proficiency Exam	12
Secondary Jury	12
Jury Committees	12
Jury Procedures	Error! Bookmark not defined.
Grading Jury Procedures	12
Jury Form and Semester Repertory Record	13
APPLIED MUSIC STUDY GRADING POLICIES	13
Grading	13
Grading Explanation	13
ENSEMBLE PARTICIPATION	13
RECITALS	14
Recitals	14
Accompanists and Assisting Musicians	14
Recital Deficiencies	14
Scheduling	14
Degree Recitals	14
Oral Exams	14
ADVISING	15
GRADUATE TEACHING FELLOW SUPERVISION	15
ADJUNCT FACULTY	15
ADMINISTRATION	15
PROTOCOL FOR ARRANGING SPECIAL LESSONS	15
CONCERTO/ARIA COMPETITION	15
SELECTION OF HONOR STUDENTS	16
SELECTION OF STUDENT ADVISORY COMMITTEE REPRESENTATIVES	16
CHAMBER MUSIC	16
HEARING LOSS	Error! Bookmark not defined.
OTHER ACADEMIC POLICIES	17
Office of Disability Accommodation	17
Financial Aid Satisfactory Academic Progress (Undergraduates)	17
Financial Aid Satisfactory Academic Progress (Graduates)	17
International Students Playing or Teaching Off-Campus	18

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 while providing a broad knowledge of repertoire and musical skills for each student.

Format

Applied music lessons and studio classes

MUAM (major): 2-4 hours credit for 50-minute weekly lesson

MUAC (concentration): 2 hours credit for 50-minute weekly lesson

MUAS (secondary): 1 hour credit for 25-minute 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 e-mail as soon as possible before the scheduled lesson. A lesson cancelled due to severe illness or emergency with a 24-hour advance notice may be rescheduled at the discretion of the instructor. Absences without notification are not acceptable and will 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 (MPAC Instrumental Rehearsal Room)

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

Euphonium – Monday, 12:00-1:30 pm Voertman Hall)

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 based on the expectations of each studio teacher, but in general a two-credit lesson should require a minimum of two hours of practice per day, a

three-credit lesson should require a minimum of three hours of practice and a four-credit lesson should require a minimum of four hours of practice per day.

Lesson Recording

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

Scales and Tunes

Scale and/or tune 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 and/or tune 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 obtain 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 into 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 at the discretion 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, History, 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.

Undergraduate Concentration (Music Education, History, Theory, Composition and Jazz Studies) Audition Repertoire

Please choose one solo from the appropriate list unless otherwise noted.

Trumpet

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 also note that the works listed are only suggested pieces. Standard works of comparable quality may be substituted with advanced approval of the trumpet faculty.

Horn

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 advanced approval of the horn faculty.

Trombone (Tenor)

Saint-Saëns – *Cavatine*

David – *Concertino* (mvts. 1 & 2)

Larsson – *Concertino* (mvts. 1 & 2)

Trombone (Bass)

Jacob – *Cameos* (any 3 mvts.)

Lebedev – *Concerto in One Movement*

Telemann – *Sonata in f minor* (1st & 2nd mvts.)

Euphonium

Galliard – *Sonata No. 1*

Hutchinson – *Sonatina*

Rochut – *Melodious Etudes* (any etude in book 1)

Any solo from the performance major list on page 8

*All major scales **in addition** to your solo
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

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 (for approval to study at the MUAM level for BM, MM, and DMA brass students)

The acceptance audition typically occurs in the spring before the student's first semester at UNT. This audition is adjudicated by the full-time faculty for the applicant's instrument. Admission will be based on a successful performance of specific audition repertoire listed on the following pages. There is no memory requirement for any portion of this audition. Concentration students who wish to become performance majors must audition for acceptance for the full-time faculty

for his/her instrument. All applicants must utilize the appropriate repertoire list on the following pages.

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)
Tschaikowsky – *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 mvmt. 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*

Saint-Saëns – *Symphony No. 3*

Ravel – *Bolero*

Mahler – *Symphony No. 3* (1st mvmt.)

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*

Saint-Saëns – *Symphony No. 3*

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)

Ewazen – *Concerto*

Hidas – *Rhapsody*

Kazik – *Concerto in Five Short Movements*

Excerpts:

Berlioz – *Hungarian March*

Haydn – *Creation*

Schumann – *Symphony No. 3*

Wagner – *Das Rheingold*

Kodaly – *Hary Janos*

Wagner – *Ride of the Valkyries*

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

Schnyder – *Concerto*

Castérède – *Fantasie Concertante*

Excerpts:

Berlioz – *Hungarian March*

Haydn – *Creation*

Wagner – *Das Rheingold*

Schumann – *Symphony No. 3*

Kodaly – *Hary Janos*

Wagner – *Ride of the Valkyries*

Schumann – *Symphony No. 3*

Strauss – *Ein Heldenleben*

Rossini – *William Tell Overture*

Respighi – *Fountains of Rome*

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 – *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: (select one solo and all excerpts)

Hindemith – *Sonata*
Lebedev – *Concerto in One Movement*
Gregson – *Concerto* (1st mvt).
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 – *Till 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. All performance majors (BM, MM, and DMA) will be evaluated by the brass faculty in a jury hearing each semester as assigned and will either be recommended for continuance or removal from their current level.

The jury may recommend a one-semester "probationary" status before denying continuance as a performance major. At the discretion of the applied instructor, students may be exempted from the jury exam in semesters in which a successfully adjudicated degree 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 in consultation with their instructor. Juries may be recorded at the discretion of the applied instructor.

Jury Requirements

Every concentration and performance student must perform a jury during the first two semesters of study. However, after the first two semesters the jury requirements differ depending on major, classification and length of study. The following table lists jury requirements based on the aforementioned parameters.

	BM Concentration	BM Performance	MM Performance	DMA Performance
Semester 1	Jury	Jury	Jury	Jury
Semester 2	Jury	Jury	Jury	Jury
Semester 3	Jury	Jury	One Jury or Adjudicated Recital per year	One Jury or Adjudicated Recital per year
Semester 4	Jury—UDE	Jury—UDE		
Semester 5	No Jury	One Jury or Adjudicated Recital per year	One Jury or Adjudicated Recital per year	One Jury or Adjudicated Recital per year
Semester 6	Concentration Proficiency Exam			
Semester 7	Elective—No Jury	One Jury or Adjudicated Recital per year		One Jury or Adjudicated Recital per year
Semester 8	Elective—No Jury			

Additional Information

All jury repertoire requirements are to be approved by the applied teacher. Substitutions from the repertoire listed above are possible, but only with approval from an applied faculty member. With the teacher's approval, a student may choose to perform an excerpt jury in any semester. Excerpts may also be included to supplement a jury in which the length of the solo repertoire is under 10 minutes. In semesters in which a student does not perform a jury or recital, the student may be required to perform an adjudicated departmental performance and/or complete a special recording project.

Upper Division Exam (UDE)

Before registering for brass lessons at the 3500 level, 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 division 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. 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 12). Exceptions to this list require the advanced approval of the appropriate applied faculty. Upper Divisional Exams will be heard in the Concentration and Continuing Performance Jury Committees.

Undergraduate Upper Divisional Exam (UDE) Repertoire

(following page)

(Please choose one solo from the appropriate list or prepare all excerpts where applicable)

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 mvt)*

Kennan – *Sonata* (one mvt)*

***Trumpet Jazz Studies Majors are required to select one of these.**

Trumpet Performance Major

Solo of teacher's choice **or** the following 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 – *Petrushka* (Ballerina's Dance)

Horn - Music Ed./Comp. /Theory/Music History

Any Mozart Concerto in E flat (mvt 1)

R. Strauss – *Concerto Op. 11* (mvt 1 or 3)

Schumann – *Adagio and Allegro*

Hindemith – *Sonata* (mvt 1)

F. Strauss – *Concerto Op. 8* (mvt 1 or 3)

Horn Performance Majors

Solo of teacher's choice **or** the following excerpts:

Ravel – *Pavane* (opening)

Mendelssohn – Nocturne from *Midsummer Night's 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).

Tenor Trombone – Music Ed./Composition Major

Barat – *Andante et Allegro*

Sulek – *Sonata vox Gabrieli*

Marcello – *Sonata in A minor*

Pryor – *Thoughts of Love*

Simons – *Atlantic Zephyrs*

Tenor Trombone Performance Majors

Solo of teacher's choice **or** the following excerpts:

Mozart – *Requiem* (Tuba Mirum)

Berlioz – *Hungarian March*

Rossini – *La Gazza Ladra Overture*

Ravel – *Bolero*

Mahler – *Symphony No. 3* (1st mvt, 1st excerpt)

Wagner – *Ride of the Valkyries*

Bass Trombone – Music Ed/Composition Major

Semler-Collery – *Barcarolle et Chanson Bachique*

Hindemith – *Drei Leichte Stücke*

Sachse – *Konzert* (with cuts)

Lebedev – *Concert Allegro*

McCarty – *Sonata*

Bass Trombone Performance Major

Solo of teacher's choice **or** the following excerpts:

Rossini – *La Gazza Ladra Overture*

Berlioz – *Hungarian March*

Haydn – *Creation*

Schumann – *Symphony No. 3*

Kodaly – *Hary Janos*

Wagner – *Ride of the Valkyries*

Tenor Trombone – Jazz Studies Major

Bozza – *Ballade*

Defaye – *Deux Danses*

Martin – *Ballade*

Bass Trombone – Jazz Studies Major

Bozza – *New Orleans*

Defaye/Knaub – *Deux Danses*

Bozza – *Prelude et Allegro*

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*

Euphonium Performance Major

Solo of teacher's choice **or** the following excerpts:

Sousa – *Stars and Stripes Forever*

Moussorgsky/Ravel – *Pictures at an Exhibition*

(Bydlo) Sight reading

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)

Tuba Performance Major

Solo of teacher's choice **or** the following excerpts:

Prokofiev – *Symphony No. 5*

Wagner – *Die Meistersinger*

Wagner – *Ride of the Valkyries*

Concentration Proficiency Exam

Undergraduate concentration students must pass a Concentration Proficiency Exam (CPE) to complete their applied music study. This exam, which takes the place of the normal jury, is usually performed at the end of the 6th semester of applied study but may be performed earlier. The appropriate applied faculty must approve the repertoire in advance. 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 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. An acceptable recital, adjudicated by the brass faculty, may substitute for this exam.

Secondary Jury

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

Jury Committees

Jury committees will be composed of full time, adjunct and teaching fellows as assigned.

- All concentration juries including Upper Divisional Exams and Proficiency Exams – Full time, adjunct and teaching fellow faculty in each individual area
- Performance Majors 1st semester of study (both undergraduate and graduate) –full brass faculty, when faculty scheduling allows
- Continuing Performance Majors (undergraduate, Upper divisional, Graduate)-at least 3 full time faculty as assigned by the Brass Coordinator. May include adjunct and teaching fellows.
- Teaching Fellows must be on the jury for the students they are teaching each semester.

Grading Jury Procedures

Upper Divisional Exams and Concentration Proficiency Exams will be graded as Pass/Fail. 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, as this form becomes part of the student's permanent academic record. These forms come in the following colors:

Purple = 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

For all performance majors the middle section of the form must be filled out with the ratings used for the rubric grades. 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. The percentages of the final grade for each applied study requirement will be determined by the full-time faculty of each applied studio.

Grading Explanation

A = superior performance, superior jury, perfect attendance at lessons (not counting excused absences), 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 degree requirements and 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 is made by the brass faculty to give students a broad range of ensemble experiences. 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 weekly departmental, jury and recital performances. The applied teacher has oversight and final approval of the student's accompanist as well as all other assisting musicians for all performances. The applied teacher reserves the right to dismiss accompanists as well as other assisting musicians for lack of preparation and/or unprofessional behavior.

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

Recital Deficiencies

Incoming graduate students without performance degrees must fulfill all recital deficiencies identified at the time of admission.

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 for all students to have the approval of the applied teacher before scheduling performances or degree recitals.

Degree Recitals

All DMA degree recitals must be recorded, though all students performing recitals are strongly encouraged to make arrangements to have their performance 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.

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). For MM students 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). Students are responsible for compliance with all deadlines and procedures outlined in these materials. Additional advising is available through Dr. Colleen Conlon, Graduate Academic Advisor, (940) 565-2930 in the College of Music advising office,

GRADUATE TEACHING FELLOW SUPERVISION

The selection of teaching fellow/assistants is made 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 assistants 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 and the monitoring of 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 observe the following protocol:

1. Applied Teacher
2. Full time brass faculty (if student is assigned to 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, it is 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 should 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 each year as announced by the Orchestral Studies division. 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 recommend up to five students to participate in the final round of auditions. For further information, consult 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. Each faculty member will be asked to vote for 3 candidates on the ballot. The ballot will have 5 undergraduate and 5 graduate nominations. The selection process will be completed by February 28th.

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 instrumental studios according to the following chart. Each year the appropriate faculty will appoint students for service on the committee.

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	Jessica Young	Trpt	Andreas Stoltzfus
2013/14	Trb	Freddy Ouelette	Euph	Donald Bruce
2014/15	Tuba	Elizabeth Speltz	Horn	Brandon McDannald
2015/16	Euph	Andrew Lyster	Trb	Chris Sharpe
2016/17	Trpt	Robert Garrison	Tuba	Eric Smith
2017/18	Horn	NO REPS CHOSEN	Euph	NO REPS CHOSEN
2018-19	Horn	Kiersten Gustafson	Euph	Tommy Vo
2019/20	Trb	Adam Thomas	Tmpt	Nicole Ruggiero

te: In 2012/13 there was a deviation from the studio rotation that had been established in past years. An attempt was made to rectify this for the 2013/2014. We returned to the established rotation for the 2014/2015 school year.

CHAMBER MUSIC

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

OTHER ACADEMIC POLICIES

Office of Disability Accommodation

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

Financial Aid Satisfactory Academic Progress (Undergraduates)

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Financial Aid Satisfactory Academic Progress (Graduates)

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

International Students Playing or Teaching Off-Campus

International students must have permission in advance to work OFF-CAMPUS. PLEASE do not sign forms for International students regarding Employment. Please refer the students to Becky King in the Advising Office Chilton Hall 211 – no appointment required, 8-4:30 Monday-Friday. She will quickly assist them with the CPT request procedures using the steps outlined on the attached pdf.

They may work a single job, or a combination of jobs, up to 20 hours weekly (in addition to fulltime TA/TF positions). UNT International is extremely supportive of our students, however, all work must be approved using the CPT guidelines. The Advising practice is to use enrollment in Applied Music (lessons) to justify getting applied work experience in their field. It would advisable to add the following paragraph in your syllabus:

“Enrollment in this course expects the student to attain practical work experience in performing, research, and/or teaching work that is directly related to course topics. Appropriate placement, duration of position, and amount of time worked will be determined at the discretion of the Major Professor and in cooperation with the Employer. Appropriate position(s) should be part-time and occur during the term of enrollment. Paid work as a church musician, teaching privately, research activity or as a member of a performing ensemble are examples of appropriate applications. Combinations of single appointments, multiple appointments and longer-term appointments may be used to satisfy this course expectation.”