

University of Florida School of Music  
Trombone Studio Syllabus  
Undergraduate and Graduate Level Applied Study  
**Spring 2019**

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**Objectives:**

Objectives: through the course of study students shall DEMONSTRATE continual improvement in the following areas through regular playing exams in lessons, prepared performances for division, general, and degree recitals, by occasionally submitting recorded examples (details below):

1. Musicianship skills, including basic pulse and rhythm, phrasing, style, interpretation & intonation;
2. Fundamentals, including tone quality, embouchure stability, breath control, flexibility, and articulation;
3. Organizational skills, including acquiring and bringing all materials necessary to lessons, and demonstrating preparedness through organization of your daily practice habits;
4. Technique, range, sight-reading, ear-training, musical memorization;
5. Active listening skills and knowledge of the literature: including solo, orchestral, band, jazz, and chamber music repertoire; study and etude material; terminology; the history of the instrument, important performers and composers of the past and present ;
6. Instrument care and the utilization and ownership of necessary accessories, such as mutes, metronome, tuner, etc.;

Upon completion of this course, students will:

7. Understand the common elements and organizational patterns of music in assigned repertoire;
8. Understand how cultural and historical context impacts performance of repertoire;
9. Demonstrate technical skills requisite for artistic self-expression in repertoire;
10. Demonstrate an ability to read at sight with fluency;
11. Demonstrate the ability to analyze the performance of others and provide methods of improving;
12. Exhibit competent musicianship in the appropriate level of repertoire.

**Course Materials:** These are important for your development and they are required. You will use them for years so think of it as an investment in building a music library and get them ASAP! These are the basic introductory studies and texts. We will move on to other materials as you develop. Please acquire the items below now.

**Required Studies For All:** (Individual Requirements for Tenor, Bass Trombone, and Jazz Studies listed below.)

Arban, ed. Alessi/Bowman *Complete Method for Trombone and Euphonium*  
Baker, Buddy. *Trombone Method* (listed as Method)  
Bordogni, Marco. *Vocalises - Complete* (Michael Mulcahy ed.)  
Edwards, Brad. *Lip Slurs - Exercises for Tone & Technique*  
Edwards, Brad. *Lip Slur Melodies*  
Edwards, Brad. *Introductory Studies in Tenor & Alto Clef: Before Blazhevich*  
Klay/MacDonald. *Daily Exercises for Bb/F Trombone*  
Kociela/Baxtresser. *The Intonation Repair Tool: for Instrumentalists and Vocalists*

**Required for Tenor Trombonists Only:**

Vining, David. *Daily Routines for Tenor Trombone*

**Required for Bass Trombonists Only:**

Vernon, Charlie. *A 'Singing' Approach To The Trombone (and other Brass)* Revised Edition recommended  
Vining, David. *Daily Routines for Bass Trombone*  
Van Dijk, Ben. *Ben's Basics Method Book*

**Recommended for Jazz Improvisation and Style:**

Aebersold, Jamey. *Play-a-longs* (Various, There are over 100 volumes)

Coker, Jerry. *Patterns for Jazz*

Snidero, Jim. *Jazz Conception Play-a-long series* (Progressive volumes: Easy, Intermediate, etc.)

McChesney, Bob. *Doodle Studies and Etudes*

**Recommended for Euphonium Doublers:**

Pilafian and Sheridan "The Brass Gym: A Comprehensive Daily Workout for Brass Players. Bass Clef Euphonium Edition.

Payne "Euphonium Excerpts from the Standard Band and Orchestral Library"

**Required Texts for All:**

Ammer, Christine. *The A to Z of Foreign Musical Terms* by (From *Adagio to Zierlich: A Dictionary for Performers and Students*)

Published by E.C. Schirmer

Jacobs, Arnold. (Compiled by Bruce Nelson): *Also Sprach Arnold Jacobs: A Development Guide for Brass Wind Musicians*

Published by Polymnia Press

**Required CD or Digital Soundfile for All:** Sloane, Marcia. *Cello Drones for Tuning and Improvisations\**

[http://www.navarrorivermusic.com/cello\\_drones.php](http://www.navarrorivermusic.com/cello_drones.php)

Also available via Spotify, iTunes, CDBaby etc...

**Digital Subscription:**

Naxos Music Library: Streaming Music Service with free access for UF students. Listening assignments will be distributed via playlists. Instructions for Naxos Music Library and playlist access will be distributed separately

Additional Subscriptions: (Recommended only, not required, only Naxos is required. See above.)

Spotify Premium Student Membership <https://www.spotify.com/us/student/>

Students receive 50% discount off \$9.99 monthly premium membership, thus it is \$5 per month!

Apple Music Membership      3-Month Free Trial      [itunes.apple.com/](https://itunes.apple.com/) Then \$9.99 per month

**Recommended Apps and Software:**

iReal Pro

TE Tuner (Tonal Energy)

Finale or Sibelius Music Notation Software

***Additional Strongly Recommended Materials:*****2000 Level**

Marsteller *Basic Routines*

Remington/Hunsberger *The Remington Warm-Up Studies*

Davis *15 Minute Warmup Routine with CD* (A different and easier routine than below)

Clarke-Gordon *Technical Studies*

Edwards *Simply Singing*

Vining *Ear Training For Trombone*

Stevens, Milt *Scale and Arpeggio Routines:*

**3000 Level**

Snedecor *Lyrical Etudes For Trombone*

Blazhevich *Clef Studies*

Stevens (Milt) *Scale and Arpeggio Routines*

Gordon (Wycliffe) *Sing It First*

**4000 Level**

Davis *20 Minute Warmup Routine with CD* (Tenor Trombone/Euphonium) OR

Davis *20 Minute Warmup Routine with CD* (Tuba/BTRB same as above, 8vb) OR

Blazhevich *Duets*

**Graduate Level**

Blazhevich *Sequences*

Bozza *Etudes Caprices*

Bitsch *Rhythmical Studies*

Boutry *Etudes for High Perfection*

### ***Required Materials and Supplies:***

Digital Audio and/or Video Recording Device (independent of your smart phone...)

Metronome (Or metronome app)

Tuner (Or tuner app)

Rotary or Piston Valve Oil (for F attachments)

Slide "Stuff" (Slide-O-Mix, Trombotine, or some sort of slide cream)

Tuning Slide Grease

A good case or gig bag for your instrument

Mutes:

Trombones: Straight, Cup, Plunger, Practice Mutes  
(Denis Wick or Jo-Ral are good brands)

Euphonium: Straight Mute and Practice Mute (Denis Wick et al...)

Instrument Cleaning Materials (A "snake" and a mouthpiece brush)

Instrument Quality: Is your instrument in great condition?

If not, get it fixed up or **INVEST** in a high quality professional instrument for your college studies *and beyond*.

### **Topical Outline:**

Each student shall meet with the instructor once per week and demonstrate preparedness and improvement at an arranged lesson time. **Lessons will begin on Monday, August 27<sup>th</sup>** and the term will consist of weekly fifty-minute lessons. Trombone Choir will be held weekly on Mondays from 12:50-1:40 PM in MUB 121, Trombone Studio Class will be held on Tuesdays at 10:40-11:30 AM, both are considered an extension of the private lesson. Attendance is required.

### **Weekly Lesson Plan Outline:**

Each week *demonstrate preparedness and improvement* in the following areas (Specific weekly assignments, appropriate to your level of study, will be administered in weekly lessons):

Scales and Arpeggios (See Key of the Week Rotation)

Lyrical Studies (Bordogni/Rochut et al)

Technical Studies (See new Key of the Week Rotation, Arban et al)

Solo Work (Recital, Jury, or Competition Repertoire)

Excerpt (Excerpt From Orchestral or Band Literature)

or

Jazz Standard (Melody, Chord Changes, or Solo Transcription of Jazz Standard)

Clef Study or Duet

Sight-reading

Tune of the Week/Month

Single and Multiple Tonguing

Slur Exercises

### ***Lesson Content and Procedures (Taken from course proposal)***

Technical skill: Skill levels are assessed and techniques for improvement of deficiencies are demonstrated. Repertoire and/or exercises (scales, etudes, etc.) appropriate for the improvement of skills are assigned. Students demonstrate their understanding of the techniques for improvement through its application to the repertoire and/or exercises assigned.

Musicianship (Dynamics, Rhythm, Phrasing, Expression, Style): Exposure to repertoire and level of musicianship is assessed. Repertoire designed to fill deficiencies is assigned. Principles of musicianship appropriate for the assigned repertoire are discussed and demonstrated. Students demonstrate their understanding of those principles through the application of the principle to repertoire performance.

Sight Reading: Sight reading materials are chosen. Common elements and organizational patterns are identified. Performance is attempted and analyzed with recommendations for improvement.

Pedagogy: Principles of pedagogy and their application in appropriate settings are presented.

<p align="center"><b><u>Sample Level Appropriate</u></b> <b><u>Progression of Skills</u></b> <b><u>Fall</u></b></p> <p align="center">Student Must Demonstrate Proficiency in these skill areas in order to progress to next levels of study</p>	<p align="center"><b><u>Sample Level Appropriate</u></b> <b><u>Progression of Skills</u></b> <b><u>Spring</u></b></p> <p align="center">Student Must Demonstrate Proficiency in these skill areas in order to progress to next levels of study</p>
<p><b><u>Scales and Arpeggios-memorized</u></b> 00 Level - Major and Harm. Minor – 1 Octave 14 Level - Major and Harm. Minor, 1 Octave, Chromatic Scales in Triplets, Quarter = 80 24 Level – All 2 Octave 34 Level – All 2 Octave, Quarter = 100-120 44 Level – All 2 Octave, Quarter = 120-160 64 Level – All 3 Octave and Scales in Thirds</p>	<p><b><u>Scales and Arpeggios-memorized</u></b> 00 Level – All 1 Octave, Quarter = 80 14 Level – Add Mel. And Nat. Minor, 1 Octave, Chromatic Scales in 16ths, Quarter = 80 24 Level – All 2 Octave, Quarter = 80 34 Level – All 2 Octave, Quarter = 100-120 44 Level – All 2 Octave, Quarter = 120-160 64 Level - All 3 Octave and Scales in Thirds</p>
<p><b><u>Lyrical Etudes</u></b> 00 Level – Bordogni Vocalise 1-5, Concone 14 Level – Bordogni 1-15, Fink 24 Level – Bordogni 30-45 34 Level – Bordogni 45-60, Snedecor I-X 44 Level – Bordogni 45-90 64 Level – Bordogni 60 – 120</p>	<p><b><u>Lyrical Etudes</u></b> 00 Level – Bordogni Vocalise 6-10, Concone 14 Level – Bordogni 15-30, Fink 24 Level – Bordogni 30-45 34 Level – Bordogni 45-60, Snedecor XI-XX 44 Level – Bordogni 45-90 64 Level – Bordogni 60 – 120</p>
<p>Technical Etudes 00 Level – Arban Introductory Studies 14 Level – Arban Int. Studies and Art. &amp; Style 24 Level – Arban Characteristic Studies 1-6 34 Level – Tyrell 1-10 44 Level – Bozza 1-5 64 Level – Bitsch and Boutry</p>	<p>Technical Etudes 00 Level – Arban Introductory Studies 14 Level – Arban Int. Studies and Art. &amp; Style 24 Level – Arban Characteristic Studies 6-12 34 Level – Tyrell 10-20 44 Level – Bozza 6-10 64 Level – Bitsch and Boutry</p>
<p><b><u>Other technique-Lip Slurs</u></b> 00 Level – Edwards Level A 14 Level – Edwards Level A 24 Level – Edwards Level C 34 Level – Edwards All 44 Level – Marsteller 64 Level – Marsteller</p>	<p><b><u>Other technique</u></b> 00 Level – Edwards Level A 14 Level – Edwards Level B 24 Level – Edwards Level D 34 Level – Edwards All 44 Level – Marsteller 64 Level – Marsteller</p>

<p><b><u>Sight Reading</u></b>  00 Level – Pederson Elementary  14 Level – Lafosse Level A, Pederson El.  24 Level – Lafosse Level B, Pederson El.  34 Level – Lafosse Level C, Pederson Int.  44 Level – Lafosse Level D, Pederson Adv.  64 Level – Lafosse Level E-F, Slama</p>	<p><b><u>Sight Reading</u></b>  00 Level – Pederson Elementary  14 Level – Lafosse Level A, Pederson El.  24 Level – Lafosse Level B, Pederson El.  34 Level – Lafosse Level C, Pederson Int.  44 Level – Lafosse Level D, Pederson Adv.  64 Level – Lafosse Level E-F, Sauer, Fink</p>
<p><b><u>Sample Solo Repertoire Composers</u></b>  00 Level – Baker, Voxman, Clark  14 Level – Guilmant, Barat, Cords  24 Level – David, Rimsky-Korsakov,  Marcello, Pryor, Sachse  34 Level – Bozza, Pryor, Corelli, von Weber,  Ropartz, Sulek,  44 Level – Bourgeois, DeFaye, Casterede  64 Level – Creston, Dutilleux, Martin</p>	<p><b><u>Sample Solo Repertoire Composers</u></b>  00 Level – Beach, Dearnley  14 Level – Hindemith (3 Easy Pieces)  24 Level – Hindemith (Sonata), Finger, Galliard  I-IV, Saint-Saens, Davidson, Vaughan-Williams  34 Level – Bozza, Pryor, Serocki, Blazhevich,  Eccles, Guinguene  44 Level – Chavez, Arnold, Persichetti, Berio  64 Level – Goldstein, Serly, Hoddinot, Schuller</p>

**Other requirements**

**Multiple Tonguing**

00 Level – Arban and Baker  
14 Level – Arban, Baker, Pilafian  
24 Level – Arban, Baker, Pilafian  
34 Level – Blazhevich, Kahila, Pichaurau  
44 Level – Blazhevich, Kahila, Pichaurau  
64 Level – Blazhevich, Pederson

**Clefs**

00 Level – Edwards Tenor  
14 Level – Edwards Tenor  
24 Level – Edwards Tenor and Alto  
34 Level – Edwards All, Blazhevich  
44 Level – Blazhevich, Fink, Sauer  
64 Level – Blazhevich, Fink, Sauer, Pederson

**Orchestral Excerpts**

00 Level – Rimsky-K. Russian Easter  
14 Level – Mozart Requiem Solo & Brahms I  
24 Level – Mahler 3, Wagner Lohengrin  
34 Level – Rossini La Gazza Ladra & W.T.  
44 Level – Berlioz Hungarian March et. al.  
64 Level – Ravel Bolero et. al.

**Jazz Standards and Improv**

00 Level – Playing by Ear  
14 Level – Green Dolphin Street  
24 Level – All the Things You Are  
34 Level – I’ll Remember April  
44 Level – Stella by Starlight  
64 Level – Don’t Get Around Much Anymore

**Other Skills**

00 Level – Jaw Vibrato  
14 Level – Jaw Vibrato  
24 Level – Slide Vibrato  
34 Level – Doubling\*  
44 Level – Doubling  
64 Level – Doubling  
\*Doubling Guideline:  
Tenor Trombonists with F attachment add  
Small Bore Trombone, Euphonium, then Bass  
Trombone, then Alto

**Other requirements**

**Multiple Tonguing**

00 Level – Arban and Baker  
14 Level – Arban, Baker, Pilafian  
24 Level – Arban, Baker, Pilafian  
34 Level – Blazhevich, Kahila, Pichaurau  
44 Level – Blazhevich, Kahila, Pichaurau  
64 Level – Blazhevich, Pederson

**Clefs**

00 Level – Edwards Tenor  
14 Level – Edwards Tenor  
24 Level – Edwards Tenor and Alto  
34 Level – Edwards All, Blazhevich  
44 Level – Blazhevich, Fink, Sauer  
64 Level – Blazhevich, Fink, Sauer, Pederson

**Orchestral Excerpts**

00 Level – Wagner Lohengrin & Tchaik. 4  
14 Level – Milt Stevens Level A and B  
24 Level – The above + Milt Stevens Level C  
34 Level – The above + Milt Stevens Level D  
44 Level – The above + Milt Stevens Level E  
64 Level – The above + Level F and G

**Jazz Standards**

00 Level – Playing by Ear  
14 Level – Body & Soul  
24 Level – Just Friends and Cherokee  
34 Level – What’s New & Over the Rainbow  
44 Level – Autumn Leaves  
64 Level – ‘Round Midnight

**Other Skills**

00 Level – Jaw Vibrato  
14 Level – Jaw Vibrato  
24 Level – Slide Vibrato  
34 Level – Doubling  
44 Level – Doubling  
64 Level – Doubling  
Euphoniums add Tenor Trombone with F  
attachment then others  
Bass Trombonists add Tenor Trombone, then  
Euphonium, and Tuba  
Jazz Trombonists add F attachment then other  
instruments

***Trombone Choir and Studio Class Schedule – Spring 2019***  
***Trombone Choir Mondays at 12:50 PM in MUB 121 (Orchestra Room)***  
***Studio Class on Tuesdays at 10:40 AM, in MUB 120 (Choir Room)***

*Detailed Schedule to be announced during first week of classes*

***Memorization, Transposition, and Playing By Ear Project aka “Tune of the Week/Month”***

***Spring 2019***

***Elgar – Pomp and Circumstance (Memorize in all twelve keys over the course of the term)***

Goals: Develop the Skill of Playing By Ear, Improve Your Range, Improve Transposition Skills

First, Sing each tune with Solfege Syllables.

Then, Check it at the piano for good intonation and pitch accuracy

Then, Sing each tune with proper articulations (Ta, Da, Na, La, Ah, etc...)

Also, Buzz Your Mouthpiece

Then Finally Play On Your Instrument.

Play on the instrument in a variety of: Tempos, Dynamics, Articulations, and Octaves

Capture the style and mood of each tune

Play With a Great Sound - Record Yourself

Maintain a Steady and Constant Pulse - Play With a Metronome

Each week prepare the above tunes keys to perform in your lesson and studio class.

***Key of the Week - Scale and Arpeggio Progression***

Goal: Learn and Demonstrate Proficiency In All Keys (Scales and Arpeggios)

Minimum Expectations: All scales and arpeggios by memory by the end of the semester  
 Music Education:

Freshman: All Major, Harmonic Minor, Chromatics in Triplets, 1 Octave, Quarter = 80

Sophomore: All of the Above Plus Natural and Melodic Minor, and Chromatics in Sixteenths, Quarter = 80

Juniors: All Scales and Arpeggios Two Octaves, Quarter = 100

Seniors: All Scales Two Octaves, Quarter = 120

Music Performance:

Freshman: All Major and Minor, Chromatics in Triplets, 1 Octave, Quarter = 80

Sophomores: All of the Above Plus Chromatics in Sixteenths, Quarter = 100

Juniors: All Scales Two Octaves, Quarter = 120

Seniors: All Scales Two Octaves, Quarter = 160

Practice with a variety of: Tempos (Work Slow to Fast) Dynamics Articulations	Resources: Baker Method OTJ Scale Sheets Mulcahy Scale and Arpeggio Sheets
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***Spring 2019 - Important Dates for your calendars:***

Please Plan On Attending and Participating In These Events.

Advise Professor Well In Advance If You Have A Conflict With A Particular Date.

Trombone Choir will meet on Mondays at 12:50 PM in MUB 121, First Meeting: Monday, Jan. 7th

Studio Class will meet on Tuesdays at 10:40 AM in the Choir Room, First Meeting, Tuesday, Jan. 8th

Casey Maday, Guest Artist Recital and Masterclass, Thursday, January 10th, 7:30 – 9:30 PM, MUB 101

University of Florida International Brass Festival and Conference, February 8th-10th, 2019

Chris Brown, Guest Artist Masterclass, Tuesday, Feb. 12th, 10:40 AM

Philip Martinson, Tuesday, March 19th, 10:40 AM Masterclass and 7:30 PM Recital

Robertson Faculty Recital, TBA, March 27th-29th

Additional Dates Forthcoming

**Practice Requirements:** Regular, Daily Practice is crucial to your development and improvement.

*Accomplishing your goals in your practice time is of the utmost importance*, therefore, there is no set required time amount and efficiency and results are more important than time suggestions; however I have listed below some suggestions for minimum times (times listed here do not include listening time, this is actual “horn-on-face” time outside of ensembles):

Music Education Majors: 2-3 sessions per day totaling 1 1/2 to 2 hours, minimum, plus listening time

Music Performance and Majors: 2-3 hours per day, minimum, plus listening time

Non-Majors and Secondary Instruments: 30-45 minutes per day, minimum, plus listening time

The above listed times do not include ensemble rehearsal time and/or listening time and score study.

Private practice takes place before, after, in addition to, and outside of, ensemble rehearsals!

Your practice time should be scheduled just as a class is. It must be planned into your daily/weekly/monthly schedule.

If you wait until “you get around to it”, “when you have time”, “when you feel like it”, or “when you don’t have anything else to do” your productivity and playing will suffer! “First, no one will notice; then, you will notice; and finally everyone will notice!” Plan ahead, be productive and you will improve.

Assignments: (NASM Requirement) Three levels of enrollment reflect the following minimum practice amounts: (Enrollment is determined by option and concentration) 1 credit hour enrollment = 1 hour daily practice; 2 credit hour enrollment - 2 hours daily practice; 4 credit hour enrollment - 3-4 hours daily practice

**Attendance and Scheduling:** Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Private Lessons will begin the week of Monday, August 27<sup>th</sup> of the Fall 2018 academic term.

It is your responsibility to sign up for lessons in advance. Sign up for lesson times promptly. Be on time for scheduled lessons and knock on my door when it is time for your lesson. (Please wait for a break in the phrase or a moment of silence to knock. Be Courteous to your teacher and peers.)

A student who cannot attend a scheduled lesson must notify me AT LEAST 24 hours in advance: otherwise, except for accident or illness immediately preceding the lesson, the right to make up a lesson is forfeited.

The following are considered an extension of the lesson in terms of attendance and grading:

*Trombone Choir and Trombone Choir Events, Studio Class (Those with conflicts will not have their grades adversely affected), Brass Faculty Recitals, Guest Artist Masterclasses and Recitals, Studio Recitals, as well as BRASS AREA RECITALS and CONVOCATION RECITALS. An unexcused absence from one of these events, or failure to perform on a recital, affects grading in the same way as an unexcused absence from a lesson. An applied instructor has no obligation to make up a lesson if the student signs up late, or fails to show up for a scheduled lesson. Lessons that need to be rescheduled due to absence of the teacher will be made up promptly at the mutual convenience of the student and teacher.*

**Communication, Materials, Binder:** Please respond to any and all communication from the instructor in a timely and professional manner. It is the student’s responsibility to acquire all music required and to bring materials to lessons. Each Student will maintain and develop a binder to contain materials related to performance pedagogy that the teacher will distribute in the form of handouts. The binder will also contain the course syllabus, assignment and practice log, a notebook (for taking notes in lessons, reviewing lesson and performance recordings, as well as for private practice), and other materials. Bring the binder to every lesson. Keep note paper available in your binder to take notes and track your assignments from week to week.

**Recording and Reflection:** I encourage all studio members to record lessons. I would prefer for logistical reasons if each student use their own portable recording device. If that is not possible I will record each lesson and transfer it to you via Dropbox or Microsoft One Drive. It is also a requirement that you record any public solo or chamber music performance in which you participate. It is important that you listen to each lesson and performance recording in order that you may reflect on the state of your progress. Take notes as you listen and bring them to your next lesson so that we can discuss this reflection and revise our lesson and study plans to better suit your needs. I will see to it that studio recitals are recorded. It will be your responsibility to see that your performances in brass area, convocation, and degree recitals is recorded. If you don’t own your own digital recorder ask a friend nicely to help you record on their equipment. For degree recitals you may request in advance that the recording studio record your recital (for a fee). I recommend this; however, if it is not a financial possibility then please arrange another way to record your performance; however, do not depend on the studio teacher to be your recording engineer.

**Evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks



of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

**Accommodations:** Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

**Jury Information:** All students enrolled in applied music studies must demonstrate performance skills on their primary instrument at the end of each semester of study. This performance exam is called a jury and takes place during finals week. Brass faculty members will hear juries and assess each student's progress. Each faculty member assigns a grade and provides a written critique of the performance. Grades are averaged into a jury exam grade and constitute a portion of the grade for the semester. Students will perform prepared repertoire, scales, and sight-reading at the jury.

### **Grading Policy:**

Information on current UF grading policies for assigning grade points:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

***Studio Specifics: Weekly Grade Assessed on these criteria, see next page for further information***

A work consistently shows clear evidence of substantial outside practice and a mastery of skills. Is exceptionally well prepared at all times. B work usually shows clear evidence of considerable outside practice and a beginning mastery of skills. Well prepared. C work shows evidence of outside practice but needs more outside work to improve skills. There is an attempt to master skills and some preparation is evident. D work shows evidence of very little outside practice and fewer improving skills. Failing work shows little or no preparation.

**Assessment of objective achievement:** *Specifics on next page.*

Performance at lessons 75%

Participation on departmental recitals/studio class 5%

Canvas Assessments 5%

Memorization, Transposition, and Playing By Ear 5%

Technical Skills Progress 5%

Attendance/Participation 5%

## *Evaluation and Grading:*

The final grade will be based on the following criteria which is a composite of the following considerations:

Weekly lesson grade (See Previous Page) 75 Points

Based on:

Lesson preparation and performance as demonstrated by private practice, attendance, organization, consistent effort, and professional decorum.  
Lesson Notes and Weekly Recording Review  
Maintaining and developing Binder or Lesson Materials  
Key of the Week, Scale and Arpeggio Progress  
Weekly lesson preparation grade values:  
Excellent=5 pts., Good=4.5pts., Fair=4pts., Weak=3pts., Poor=2pts  
At the end of the term all lesson grades will be added together to determine your weekly grade total.

Listening Assignments (Naxos) 5 Points

Technical Skills Progress (Scales, Arpeggios, et.al.) 5 Points

Attendance/Participation/Timely acquisition of materials 5 points

Studio class, division and general recitals, trombone choir, chamber music, jury and/or recital performance and attendance (as applicable), also attendance and participation at studio and faculty recitals, and masterclasses.

Tune of the Month/Playing By Ear Project 5 points

General/Divisional/Degree Recital and or Jury Performance 5 points

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100 total

90+ = A

80-89 = B

70-79 = C

60-69 = D

60- = F

**Recital Policies, Program Notes, and Recital Recording:** Plan ahead and select literature well in advance. Meet all accompanist and scheduling deadlines. Accurately number the measures of the piano score and solo part, then make a study copy of your accompaniment *before* submitting the original to your accompanist.

Please submit your complete recital program and recital program notes to the instructor **1 month prior to the recital**. The instructor will review them and suggest revisions. Please complete all final revisions of the program notes by **1 week prior to the recital**. The instructor will then print the program notes. The SOM Music Office will prepare the official recital program.

Please make arrangements well in advance for the recording of your recital, which is required. Submit your recital reflection on D2L after having reviewed your recital recording.

If the student is not demonstrating preparedness the instructor reserves the right to cancel the recital preview.

***Syllabus Updates: This syllabus may be updated at any time during the semester. The instructor will notify all studio members of any potential updates or revisions.***