

University of Florida School of Music - Trombone Studio Syllabus
Undergraduate and Graduate Level Applied Study
MVB 1413, 2423, 3433, 4443, 6460, 4971, and MUT 4663 - Trombone
Spring 2022

Dr. Jemmie Robertson
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Office hours will be set once studio lessons scheduling is complete

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Spring 2022 - Important Dates and Announcements 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.

Mondays, 12:50-1:40 PM:

Trombone Ensemble will meet in **MUB 121** from 12:50 to 1:40 PM on the following Mondays:

January 10th, 24th, February 7th, 14th, 21st, March 14th and 21st

Trombone Studio Class will meet in **MUB 146** from 12:50 to 1:40 PM on the following Mondays:

January 31st and February 28th

Brass Area Recitals will take place in **MUB 101** from 12:50 to 1:40 PM on the following Mondays:

March 28th, April 4th, 11th, and 18th

Wednesdays, 12:50-1:40 PM:

Trombone Ensemble may meet on select Wednesdays pending room availability. Dates to be announced.

Studio Classes:

Wednesday, April 6th, Chris Basset, Jacksonville Symphony, Friends of Music Room, UA

Fridays, 12:50-1:40 PM

Trombone Ensemble and/or Studio Class will meet on select Fridays pending room availability.

Trombone Ensembles will perform on Convocations on October 1st and 22nd, November 12th, and December 3rd

Special Events:

Tuesday, January 18th, Time TBA, David Binder Masterclass, Detroit Symphony Orchestra, Time and Room TBA

Tuesday, January 18th, 7:30 PM, Detroit Symphony Orchestra Performance (Pictures), Phillips Center (Tickets Required)

Friday, February 4th – Monday, February 8th, UF BrassFest

Friday, February 4th, 4:05 PM Trombones de Costa Rica Symposium on “Musical Cosmopolitanism”

Friday, February 4th, 7:20 PM BrassFest 2022 Opening Night Doubleheader Concert Featuring The USAF Band Ceremonial Brass Quintet And The Trombones de Costa Rica, MUB 101, Double Recital Attendance Credit Available

Saturday, February 5th, 11:45 AM Trombone and Piano Recital Featuring, Dr. Jemmie Robertson, trombone and Brian Hargrove, piano, MUB101

Saturday, February 5th, 1:55 PM, Trombones de Costa Rica Masterclass and Quartet and Solo Performance Coachings

Monday, February 7th, 12:50 PM, USAF Ceremonial Brass Trombones Masterclass

Monday, February 28th, 12:50 PM, Ross Holcombe Masterclass, FOM Room

Monday, February 28th, 5:10 PM, Chamber Music Performances and Coachings by Ross Holcombe, MUB 101

Monday, March 21st, University of Kentucky Brass Visit, TBA

Sunday, April 3rd, 12:50 PM – 3:50 PM Chris Basset Trombone Rehearsal and Masterclass, MUB 121

Wednesday, April 6th, 12:50 PM, Chris Basset, Jacksonville Symphony, Friends of Music Room, UA

Wednesday, April 6th, 7:20 PM, Chris Basset Guest Artist Recital with UF Trombones, MUB 101

Weekly Lessons: Each Student Will Receive 50 minutes of Instructional Time Each Week

On Campus/In-Person Lesson Times: 50-minute Lesson (Monday-Thursday, in UA 118)

Makeup Lessons not occurring Monday-Thursday will be taught, when possible, In-Person on Select Fridays, otherwise those makeup lessons may need to be scheduled via Zoom due to the UA 118 Schedule.

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.;
 - 6a. Instrument Care outlined below (PLEASE Clean/Disinfect Mouthpiece daily and Instrument Weekly)
 - 6b. Accessories outlined below

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 and musical skills requisite for artistic self-expression in repertoire;
10. Demonstrate an ability to read “at sight” with ever increasing fluency;
11. Demonstrate the ability to analyze the performance of others and provide professional peer advice on improving;
12. Exhibit professional communication skills and competent musicianship in appropriate levels of repertoire.

UF College of the Arts Meta-Strategy Mission Statement:

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- Embracing the complexity of our evolving human experience and seeking to empower our students and faculty to shape that experience fearlessly through critical study, creative practice, and provocation.
- Collaborating effectively with the forces of change.
- Preparing students to access and unsettle centers of power in a radically changing world.
- Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global levels.

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.

Suggested sites for acquiring requisite music and accessories:

Hickey's Music Center, Ithaca, NY

https://www.hickeys.com/music/studio/university_of_florida/dr_robertson_trombone_studio.php

Hoggtowne Music, Gainesville, FL

<https://www.hoggtownemusic.com>

Required Studies For All (1000-Graduate Level) (Individual Requirements for Tenor, Bass Trombone, and Jazz listed below.)

Arban,	<i>Complete Method for Trombone and Euphonium</i> (Alessi/Bowman ed.)
Baker, Buddy.	<i>Trombone Method</i> (listed as Method)
Bordogni, Marco.	<i>Vocalises - Complete</i> (Michael Mulcahy ed.)
Edwards, Brad.	<i>Lip Slurs -Exercises for Tone & Technique</i> <i>Introductory Studies in Tenor & Alto Clef: Before Blazhevich</i>
Kanda, Megumi.	<i>Trombone Unlimited (Trombone Studies and Etudes)*Purchased for you and provided by Studio Funds</i>
Klay/MacDonald.	<i>Daily Exercises for Bb/F Trombone</i>
Schlossberg, Max.	<i>Daily Drills and Technical Studies for Trombone</i>

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

Also available via Spotify, iTunes/Apple Music, CDBaby etc...

Digital Subscriptions:

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

Collabra Student Membership: Music Collaboration and Practice Platform collabramusic.com

Price variable. 11-20 member studio the cost per person is \$5 per mo., or \$20 per semester.

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/ Then \$9.99 per month

Required Apps, Software and Equipment:

Zoom (Video/Web Conferencing) Link to Article with home conferencing/recording equipment suggestions:

<https://www.lowdownpublishing.com/post/musicians-guide-for-video-conferencing>

Facebook Messenger (For Informal Internal Studio Communication and Scheduling)

UF Email (For Formal Studio Communication)

Recommended Apps, Software and Equipment:

iReal Pro

TE Tuner (Tonal Energy) or Peterson Tuners (iStrobosoft)

Finale or Sibelius Music Notation Software

Smart Music

Handheld Digital Recorder, such as Roland R09-HR; Zoom H4N, H1, or H6; Tascam 07X, or Sony PCM-D100

Additional Strongly Recommended Materials:**2000 Level**

Brad Edwards *Lip Slur Melodies*

Brad Edwards *Tuning Drone Melodies*

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*

Brad 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:

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

Instrument Cleaning Materials (A “snake” and a mouthpiece brush) and disinfectant

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*.

Recommended Musician Health and Wellness Resources and Information:

<https://wp.stolaf.edu/musician-health/>

<https://wp.stolaf.edu/musician-health/files/2016/01/nasmStGdStd.pdf>

Protect Your Hearing Every Day, Information and Recommendations for Student Musicians

Topical Outline:

Each student will receive fifty-minutes of instructional time and the term will consist of the equivalent of at least twelve weekly fifty-minute lessons.

Due to Covid-19, Continually Updating UF SOM Guidelines, and the Preliminary Recommendations from International Performing Arts Aerosol Study Based on Initial Testing Results, we will plan on IN-PERSON lessons; however, if the situations develops to a degree that it would be more appropriate to have one twenty-minute in person lesson per week, and one thirty-minute online lesson per week, for a total of fifty minutes of instructional time, then that will be the fall back option. The secondary fall back option would be a move to online only lessons. In any scenario, Students shall demonstrate preparedness and improvement at the arranged lesson times.

Lessons will begin the First Week of Classes in Spring 2022

Trombone Studio Class/Trombone Choir will be held weekly on Mondays from 12:50-1:40 PM.. Studio Class/Trombone Ensemble is considered an extension of the private lesson and 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

*Students in their first four semester of study will complete regular technical skills tests and mini-lessons with the studio GA.

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. As mentioned above, students in their first four semester of study will complete regular technical skills tests and mini-lessons with the studio GA.

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"><u>Sample Level Appropriate</u> <u>Progression of Skills</u> <u>Fall</u></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"><u>Sample Level Appropriate</u> <u>Progression of Skills</u> <u>Spring</u></p> <p align="center">Student Must Demonstrate Proficiency in these skill areas in order to progress to next levels of study</p>
<p><u>Scales and Arpeggios-memorized</u> 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><u>Scales and Arpeggios-memorized</u> 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><u>Lyrical Etudes</u> 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><u>Lyrical Etudes</u> 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. & 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. & 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><u>Other technique-Lip Slurs</u> 00 Level – Edwards Level A 14 Level – Edwards Level A 24 Level – Edwards Level C, Marsteller 34 Level – Edwards All, Marsteller 44 Level – Marsteller 64 Level – Marsteller</p>	<p><u>Other technique</u> 00 Level – Edwards Level A 14 Level – Edwards Level B 24 Level – Edwards Level D, Marsteller 34 Level – Edwards All, Marsteller 44 Level – Marsteller 64 Level – Marsteller</p>

<p style="text-align: center;"><u>Sample Level Appropriate</u> <u>Progression of Skills</u> <u>Fall</u></p> <p style="text-align: center;">Student Must Demonstrate Proficiency in these skill areas in order to progress to next levels of study</p>	<p style="text-align: center;"><u>Sample Level Appropriate</u> <u>Progression of Skills</u> <u>Spring</u></p> <p style="text-align: center;">Student Must Demonstrate Proficiency in these skill areas in order to progress to next levels of study</p>
<p><u>Sight Reading</u> 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><u>Sight Reading</u> 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><u>Sample Solo Repertoire Composers</u> 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><u>Sample Solo Repertoire Composers</u> 00 Level – Beach, Dearnley 14 Level – Hindemith (3 Easy Pieces) 24 Level – Hindemith (Sonata), Finger, Galliard I-IV, Saint-Saens, Davison, Vaughan-Williams 34 Level – Bozza, Pryor, Serocki, Blazhevich, Eccles, Guinguene 44 Level – Chavez, Arnold, Persichetti, Berio 64 Level – Goldstein, Serly, Hoddinot, Schuller</p>

<p><u>Other requirements</u> <u>Multiple Tonguing</u> 00 Level – Arban and Baker 14 Level – Arban, Baker, Pilafian 24 Level – Arban, Baker, Pilafian, McChesney 34 Level – Blazhevich, Kahila, Pichaurau 44 Level – Blazhevich, Kahila, Pichaurau 64 Level – Blazhevich, Pederson</p> <p><u>Clefs</u> 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</p> <p><u>Orchestral Excerpts</u> 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.</p> <p><u>Jazz Standards and Improv</u> 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</p> <p><u>Other Skills</u> 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</p>	<p><u>Other requirements</u> <u>Multiple Tonguing</u> 00 Level – Arban and Baker 14 Level – Arban, Baker, Pilafian 24 Level – Arban, Baker, Pilafian, McChesney 34 Level – Blazhevich, Kahila, Pichaurau 44 Level – Blazhevich, Kahila, Pichaurau 64 Level – Blazhevich, Pederson</p> <p><u>Clefs</u> 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</p> <p><u>Orchestral Excerpts</u> 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</p> <p><u>Jazz Standards</u> 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</p> <p><u>Other Skills</u> 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</p>
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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

<i>Week 1 –</i>	C
<i>Week 2 –</i>	F
<i>Week 3 –</i>	Bb
<i>Week 4 –</i>	Eb
<i>Week 5 –</i>	Ab
<i>Week 6 –</i>	Db
<i>Week 7 –</i>	Gb and F#
<i>Week 8 –</i>	G
<i>Week 9 –</i>	D
<i>Week 10 –</i>	A
<i>Week 11 –</i>	E
<i>Week 12 –</i>	B
Remainder of Term – Review All Practice with a variety of: Tempi (Work Slow to Fast) Dynamics Articulations For remainder of term, review and continually improve proficiency in all twelve keys.	Remainder of Term – Review All Resources: Buddy Baker Method Book Key of the Week Technique Handouts OTJ Scale Sheets, Mulcahy Scale and Arpeggio Sheets, Stevens Scale Methods, Adam Routine Ex. 8 and Memory Work

Memorization, Transposition, and Playing By Ear Project aka “Tune of the Week” Spring 2022

<i>Week 1 –</i>	<i>Twinkle, Twinkle Little Star</i>
<i>Week 2 –</i>	<i>Danny Boy</i>
<i>Week 3 –</i>	<i>Mary Had a Little Lamb</i>
<i>Week 4 –</i>	<i>When the Saints Go Marching In</i>
<i>Week 5 –</i>	<i>Shenandoah</i>
<i>Week 6 –</i>	<i>Student’s Choice 1</i>
<i>Week 7 -</i>	<i>Elgar “Pomp and Circumstance”</i>
<i>Week 8 –</i>	<i>Student’s Choice 2</i>
<i>Week 9 –</i>	<i>Ravel “Bolero”</i>
<i>Week 10 –</i>	<i>Student’s Choice 3</i>
<i>Week 11 –</i>	<i>Happy Birthday</i>
<i>Week 12 –</i>	<i>Blue Bells of Scotland</i>

Learn Solfege, Learn on Instrument, and 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

- Sing each tune with Solfege Syllables.
- Buzz Your Mouthpiece, Check it at the piano for good intonation and pitch accuracy
- Sing each tune on-pitch, with proper articulations (Ta, Da, Na, La, Ah, etc...)
- 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 and 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.

Practice Recommendations: 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, focused and productive practice time outside of ensembles):

For Spring 2022 we will use an adapted version of the 6-20-24 method

<http://www.josephljefferson.com/pedagogical-downloads>

Music Education Majors: 3-6 sessions per day minimum, plus listening time

Music Performance and Majors: 6 sessions per day, minimum, plus listening time

Non-Majors and Secondary Instruments: 2-3 sessions 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>.

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. CANVAS will be utilized as an online learning platform for the studio, so please check it daily for updates and communications. Email is the de facto method of professional communication, so please thoroughly read all communications and respond 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 weekly 6-10-24 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, for this purpose I am encouraging Collabra subscription for Fall 2021. 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 professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.ua.ufl.edu/students/. Students will be notified when the evaluation period

opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluer.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.ua.ufl.edu/public-results/.

Accommodations: Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, 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 60%

Participation on departmental recitals/studio class 5%

Listening Assignments 5%

Memorization, Transposition, and Playing By Ear 10%

Technical Skills Progress 15%

Attendance/Participation 5%

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: catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

Campus Resources: Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit umatter.ufl.edu/ to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit counseling.ufl.edu/ or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit shcc.ufl.edu/.

University Police Department: Visit police.ufl.edu/ or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road,

Gainesville, ufhealth.org/emergency-room-trauma-center.

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420.

General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

On-Line Students Complaints: [View the Distance Learning Student Complaint Process.](#)

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) 60 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 pts., Fair=3pts., Weak=2pts., Poor=1pt
At the end of the term all lesson grades will be added together to determine your weekly grade total.

Listening Assignments (Naxos/YouTube) 5 Points

Technical Skills Progress (Scales, Arpeggios, Etudes & Exercises) 15 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 Week/Playing By Ear Project 10 points

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

100 total

catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/

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.

Regarding Covid-19:

We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#).
 - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#).