

University of Florida School of Music - Trombone Studio Syllabus

Undergraduate and Graduate Level Applied Study

Course Information & Contact Details

MVB 1413, 2423, 3433, 4443, 6460, 4971 - Trombone

Fall 2025

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Course 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 continued improvement of 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.

Course Materials

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 Required Music And Accessories:

For Music & Accessories:

Hickey's Music Center, Ithaca, NY

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

For Accessories & Local Repair:

Hoggtowne Music, Gainesville, FL

<https://www.hoggtownemusic.com>

For Local Repair:

The Bandstand

<https://bandstandrepair.com>

Required Studies For All (1000-Graduate Level) (Individual Requirements for Tenor, Bass Trombone, and Jazz 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. *Introductory Studies in Tenor & Alto Clef: Before Blazhevich*

Edwards, Brad. *Tuning Drone Melodies*

Kanda *Trombone Unlimited*

Klay/MacDonald. *Daily Exercises for Bb/F Trombone*

Remington/Hunsberger *The Remington Warm-Up Studies-2nd Edition*

Schlossberg, Max. *Daily Drills and Technical Studies for Trombone*

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*

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/Streaming 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...

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”

Digital Subscriptions:

Naxos Music Library: Streaming Music Service with free access for UF students. Listening assignments will be distributed via playlists. Naxos Music Library: <https://ufl-naxosmusiclibrary-com.eu1.proxy.openathens.net/>

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/ Then \$9.99 per month

Required Apps, Software and Equipment:

UF Email (For Formal Studio Communication)

Facebook Messenger (For Internal Studio Communication and Scheduling)

WhatsApp (Over the course of the semester we will phase out Messenger and utilize WhatsApp)

Zoom (Video/Web Conferencing) Link to Article with home conferencing/recording equipment suggestions: <https://www.lowdownpublishing.com/post/musicians-guide-for-video-conferencing>

Recommended Apps, Software and Equipment:

iReal Pro

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

Finale or Sibelius Music Notation Software

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

Edwards, Brad. *Lip Slur Melodies*

Marsteller *Basic Routines*

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:

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*.

Weekly Lesson Structure & Expectations

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.

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.

Attendance & Scheduling Policies

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>.

Lessons will begin the First Full Week of Classes in Fall 2025

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.

Trombone Studio Class/Trombone Choir will be held weekly on Thursday from 12:50-1:40 PM. Studio Class/Trombone Ensemble is considered an extension of the private lesson and attendance is required. Trombone Masterclass is an extension of private lessons and an important component of applied study and will be held on Fridays from 12:50-1:40 PM and regular participation is highly encouraged.

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), Masterclass, 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. If a student has an unexcused absence from the dress rehearsal for a trombone ensemble performance, they will not participate in the following performance. If a student has an unexcused absence from one of the studio events listed above, an alternative makeup assignment may be given to erase the unexcused absence at the discretion of the instructor.

Communication, Materials, Binder

Communication, Materials, Folder: 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 folder (or digital equivalent) to contain materials related to performance pedagogy that the teacher will distribute in the form of handouts. It is recommended that your folder will also contain the course syllabus, a record of assigned repertoire and a weekly 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. A digital version of a binder for easy access via a tablet or PC is also acceptable.

Recording & Reflection

Recording and Reflection: I encourage all studio members to record lessons. 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.

Jury & Recital Requirements

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 & Rubric

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. “F” Failing work shows little or no preparation. “I” Incomplete work means expectations were not met.

Memorization Projects:

- I. Trombone Ensemble: Haydn “Achieved is the Glorious Work”
- II. Lyric Etude: Bordogni Vocalise #4 in F Major
- III. Excerpts or Jazz Standards: Number required based on level of study
 - 1000-2000 Level = 2 of the above
 - 3000-4000 Level = 3 of the above
 - 6000 Level = 4 of the above
- IV. Scales and Arpeggios

Weekly Lesson Planning and Reflections:

Students are required to upload to a shared Drive Folder their Weekly Playing Goals summary of their weekly lesson no later than 24 hours after the end of each respective lesson. Please submit the summary in a Word or PDF format and save each week’s lesson reflection in a folder on your computer/cloud storage. There is no word count minimum, or maximum, the lesson summary should sufficiently outline what was covered in the lesson, include your reflection on your preparation and performance for the week, and state your practice goals and what was assigned for the next lesson. Failure to submit weekly lesson summaries will negatively affect your grade.

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/

Evaluation and Grading:

Assessment of objective achievement: Specifics on following pages.

Preparation and performance at weekly lessons and Participation on brass recitals/studio class 60%

Weekly Lesson Planning and Reflections (uploaded to Drive after weekly lesson) 10%

Memorization Projects 10%

Transposition, and Playing By Ear 10%

Technical Skills Progress (Scales, Arpeggios and Fundamentals) 10%

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

Weekly Preparation and Participation

60 Points

Lesson preparation and performance as demonstrated by private practice, attendance, organization, consistent effort, and professional decorum.

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.

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.

Weekly Lesson Planning and Reflections

10 Points

(Uploaded to Drive after weekly lesson)

Memorization Projects

10 Points

Tune of the Week/Playing By Ear Project

10 Points

Technical Skills Progress (Scales, Arpeggios and Fundamentals)

10 Points

100 Total

90+ = A

80-89 = B

70-79 = C

60-69 = D

60- = F

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Recital Policies, Program Notes, and Recital Recording

Recital Policies, Program Notes, and Recital Recording: Schedule ASAP and 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. It is helpful for you to provide a PDF or print copy of the piano score for your recital repertoire to the professor so that they can help you fulfill your musical potential and give accurate feedback in the preparation and rehearsal process.

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 2 weeks prior to the recital. The SOM Music Office will prepare the official recital program once submitted via the proper portal in Canvas. If deadlines are missed it will be the student's responsibility to print their own programs.

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.

Key of the Week & Tune of the Week Plans

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 and BMCOF:

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

2nd Year: All of the Above, Natural & Melodic Minor, Chromatics in 16ths, Quarter = 80

3rd Year: All Scales and Arpeggios Two Octaves, Quarter = 100

4th Year: All Scales Two Octaves, Quarter = 120

Music Performance:

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

2nd Year: All of the Above Plus Chromatics in Sixteenths, Quarter = 100

3rd Year: All Scales Two Octaves, Quarter = 120

4th Year: All Scales Two Octaves, Quarter = 160

Graduate Students: All of the Above, plus follow benchmarks in Milton Steven's *Scale and Arpeggio Routines*

Key of the Week Calendar

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

Tune of the Week-Memorization, Transposition, and Playing By Ear

Sing First, Then 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 tunes listed below to perform in your lesson and studio class/masterclass

| | |
|------------------|---------------------------------------|
| <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> |

Practice Recommendations

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):

Music Education Majors: Two 50-minute sessions per day, minimum, plus listening time

Music Performance and Majors: Three 50-minute sessions per day, minimum, plus listening time

Non-Majors and Secondary Instruments: Two 50-minute 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

Campus & Academic Resources

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

Fall 2025 Events & Important Dates

Fall 2025 Trombone Studio Events & Important Dates

Check the google calendar throughout semester for additions/changes

Weekly Trombone Ensemble Rehearsals (Studio Class): Thursdays at 12:50pm, UA stage

Weekly Trombone Masterclass Meetings: Fridays at 12:50pm, MUB 120

Trombone Octet, if applicable, will rehearse: Fridays at 1:55pm, MUB 146

Quartet Rehearsals/Coachings may occur Fridays at 1:55pm and 3pm, rooms pending

Required Events:

- Ensemble Placement Auditions: **Wed., Aug. 20th, 1-5pm**, trombone studio
- Dr. Christopher Scanlon, Faculty Trumpet Recital, Tues., Sep. 2nd, 7:20pm, MUB 101
- Trombone Studio Solo/Chamber Recital I, Friday, Sep. 19th, 5:10 PM, MUB 101
- Trombone Studio Solo/Chamber Recital II, Friday, Sep. 26th, 5:10 PM, MUB 101
- Trombone Studio Solo/Chamber Recital I, Friday, Oct. 10th, 5:10 PM, MUB 101
- Dr. Jemmie Robertson, Faculty Trombone Recital, Friday, Nov. 7th, 7:20pm, MUB 101
- UF Trombone Day, Tuesday, November 11th (Veterans Day), 10:40am-6pm, MUB 101

Brass Area Recitals (required, during studio class time)

- **Thurs, Oct. 30th, 12:50pm**, MUB101
- **Thurs, Nov. 6th, 12:50pm**, MUB101
- **Thurs, Nov. 13th, 12:50pm**, MUB101
- **Thurs, Nov. 20th, 12:50pm**, MUB101

Convocation Recitals: TBD (sign up to perform on canvas!)

Juries: Mon, Dec. 8th

Fall 2025 - No Classes/Lessons:

Monday, Sept. 1st (Labor Day)

Tuesday, Oct. 17th (Homecoming)

Tuesday, Nov. 11th (Veterans Day/UF Trombone Day)

Nov. 23rd-30th Thanksgiving Break

Dec. 4th-5th Reading Days

*****Important Save the Date For Spring 2026: UF BrassFest is February 27th – March 1st**

For all required events, Jason will be taking attendance. If you have a *valid* excuse, please communicate this ahead of time! Attendance is part of your grade, see syllabus.

Additional Highly Recommended Off-Campus Opportunities to hear LIVE Music:

Sorted by distance from UF:

Gainesville Orchestra: <https://www.gainesvilleorchestra.com/>

Ocala Symphony: <https://www.reillyartscenter.com/symphony/upcoming-concerts-events/>

Jacksonville Symphony: <https://www.jaxsymphony.org/>

The Florida Orchestra: <https://floridaorchestra.org/events/>

The Sarasota Orchestra: <https://www.sarasotaorchestra.org/>

The Naples Philharmonic: <https://artisnaples.org/naples-philharmonic/>

Dr. Phillips Center in Orlando:

<https://www.drphillipscenter.org/events/subscriptions/great-orchestra-series/>

Royal Philharmonic Orchestra, Jan. 15th, 2026

The Philadelphia Orchestra, Feb. 20th, 2026

Vienna Philharmonic, March 11th and 12th, 2026

Additional On Campus Recommended Events will be added in separate handout