

# Brass Area Handbook

Revised August 2017

## Brass Faculty 2017-18

Area Coordinator: Prof. Barry Kilpatrick

<u>Studio</u>	<u>Teacher</u>	<u>Office</u>	<u>Office Phone</u>	<u>E-mail address</u>
Trumpet	Mr. Roy Smith	Mason 2004	(673-3151)	roy.smith@fredonia.edu
	Mr. Alex Jokipii	Mason 2027	(673-3151)	jokipii@fredonia.edu
	Mr. David Duro	Mason 2004	(673-3151)	duro@fredonia.edu
	Mr. J. Roderick Macdonald	Mason 1009	673-4646	macdonal@fredonia.edu
Horn	Dr. Marc Guy	Mason 3148	673-4630	guy@fredonia.edu
Trombone & Euphonium	Mr. Barry Kilpatrick	Mason 1008	673-4635	kilpatrb@fredonia.edu
	Mr. Jonathan Lombardo	Mason 2001	(673-3151)	lombardo@fredonia.edu
Tuba	Mr. Raymond Stewart	Mason 1017	673-3229	stewart@fredonia.edu

## CONTENTS (click on the links)

### [From the Brass Faculty](#) ..... 2

About Private Studio Instruction  
 Performance Standards for Non-Performance Degree Programs  
 Becoming a Professional Musician  
 Brass Area Lesson Policies  
 About Grades and Improvement ..... 3  
 Dealing with Stage Fright, Nervousness, etc.  
 Public Performances by Fredonia Brass Majors

### [Ensemble Participation: School of Music Policies](#)..... 4

### [Curricular Requirements: Lessons, Recitals](#) ..... 4

Sound Recording Technology  
 Music Therapy  
 Music Composition  
 BA-Music  
 Music Education  
 Music Performance  
 Music Business (Music Track)

### [Other Requirements of Studio Instruction](#)..... 5

MUS 120 Concert Attendance  
 Recital Seminar

### [Brass Jury Examinations](#)..... 6

Basic Facts  
 Evaluation Criteria  
 Other Purposes of the Jury  
 Exemption from Jury ..... 7  
 Jury Grade & Semester Grade  
 Consequences of Poor Jury Performances  
 Sophomore Barrier  
 Recording of Juries  
 Appropriate Attire

### [Recitals](#) ..... 7

Types of Recitals .....Recital Hearing  
 Recital Repertoire .....Recital Programs

### [Performance Honors](#) ..... 9

Honors Recital  
 Performer's Certificate  
 Concerto Competition

### [Other Performance Opportunities](#) ..... 10

Brass Chamber Ensembles  
 School of Music Recital  
 Off-Campus Performance Opportunities

### [Miscellaneous Items](#) ..... 10

Teaching Lessons to Non-Music Majors  
 Double Majors  
 Scholarships

# From the Brass Faculty

## About Private Studio Instruction

The Brass Faculty believes that private studio instruction is the single most important part of your college music education. We strongly urge you to take full advantage of this opportunity to grow as a musician. Work hard, take every lesson seriously, and strive for the highest possible level of musicianship and performance skill.

## Performance Standards for Non-Performance Degree Programs

While it is a given that students who pursue the BM-Performance degree must meet challenging performance standards, some wonder why such standards exist for programs that prepare students for teaching, therapy, recording, or composing. The question goes to the very heart of the Fredonia School of Music, and the answer is its central teaching philosophy: music professionals must be real musicians – not merely people who took music courses. Artistic training is the common element between all Fredonia degree programs, and each has performance standards that its majors must meet. Those standards are explained throughout this Handbook.

## Becoming a Professional Musician

Studio instruction is an effort to transform young musicians into professionals. A professional musician is

- ◆ consistent – plays well every day and at any time of day
- ◆ skilled – able to play whatever is asked
- ◆ artistic – has a beautiful tone quality, plays expressively, conveys emotions and meaning
- ◆ disciplined – does what needs to be done, every day
- ◆ self-motivated – driven by desire to improve and succeed, does not require externally imposed discipline
- ◆ strong – able to play for long periods of time, has good sound in fortissimo
- ◆ confident – able to perform under pressure
- ◆ versatile – able to function in all sorts of performance situations
- ◆ knowledgeable – understands musical styles, knows literature
- ◆ responsible – “shows up for the gig,” on time, ready to go, no matter what
- ◆ responsive – takes instruction easily and adapts to surroundings
- ◆ pleasant – has an attitude people can work with

The first step on the road to becoming a professional musician is to begin behaving like one.

## Brass Area Lesson Policies

**Scheduling and Attendance:** within the first couple of days of classes each semester, you and your teacher will schedule your lessons for a time that is mutually convenient. With private lessons, 100% attendance is required, and missing a lesson is a serious matter that will affect the semester grade. Missing more than one lesson in a semester, for other than a certifiable medical reason, will damage the student’s standing in the Brass Area. Chronic attendance problems may result in “studio probation” (see p. 6) or a failing grade and dismissal from the music degree program. The worst thing you can do, if you are unable to attend a lesson, is to keep quiet about it. If you must miss a lesson, for whatever reason, speak with your teacher immediately.

**Make-up Lessons** are arranged at the discretion of the teacher – that is, if a student misses a scheduled lesson, the teacher may or may not make it up. In most circumstances, however, if the *teacher* cancels a lesson, the lesson will be made up (exceptions might be made if the teacher is away on School business).

**Lesson materials:** brass majors should expect to purchase the music they use in weekly lessons – just as they do for other classes. Some materials are available in Reed Library, but because extended use hastens its deterioration, such use is discouraged. The Brass Faculty encourages you to build a library of practice and performance materials – warm-ups and exercises, etudes, orchestral excerpts, solos, duets, etc.

## About Grades and Improvement

The Brass Faculty expects its students to grow and improve, semester after semester. That means you must become stronger, more skilled, more expressive, and so forth. At a more basic level, it means you must **change**. Sometimes you

will change by working hard, but sometimes you must consciously decide to let go of what you were, of concepts you once learned, of ways you used to work. Students who don't want to change often resist a teacher's suggestions or balk at fulfilling requirements. That is not a likely way to succeed.

Semester grades for studio instruction reflect the quality of your work as compared to standards implied by your curriculum and course number. The semester grade depends to a great extent on your jury performance (see p. 6), but it also reflects your effort and achievement in lessons. Improving may or may not result in a better grade next semester, because you are expected to improve as you proceed through the applied levels.

This should give you an idea of what semester grades in studio instruction mean to the Brass Faculty:

- A Excellent musical and technical skills, superior preparation, consistent effort, professionalism shown
- A- Same as above but a few areas could be improved
- B+ Good work – above-average skills, musicianship, and effort
- B Pretty good work – good skills, musicianship, and effort
- B- Average work – some good qualities but also some problems
- C+ Below-average work – skills need improvement, more effort called for
- C Not very good work – we're concerned
- C- Considerably below-average work – a strong warning that effort and skills must improve
- D Poor jury performance and a number of other problems – “Studio Probation” (see p. 6)
- F Unacceptable performance and effort – student is not permitted to continue as music major

[To top](#) 

## Dealing with Stage Fright, Nervousness, etc.

Stage fright is normal, and many of the world's finest performing artists experience it, some quite acutely. Succeeding as a music major requires at least some success as a performer, so music students must find ways of reducing the effects of nervousness. Here are some basic thoughts:

- ◆ Nervousness cannot be dealt with by avoiding it. Perform as often as you can.
- ◆ If you aren't sure you can play the music well, you have reason to worry. Choose music wisely, prepare thoroughly.
- ◆ Nervousness is often a product of thinking about the wrong things while performing (“this is it,” “the audience expects this to be great,” etc.). Try to stay focused on the task – the things you must do to play well.
- ◆ Don't take an entirely defensive approach to dealing with nervousness. In your mind, turn the situation around, and decide that you are going to enjoy the experience.

## Public Performances by Fredonia Brass Majors

- ◆ When a Fredonia brass major performs in public, the audience naturally assumes that the performer was coached by a member of the Brass Faculty. Because “perception is reality,” any public performance by a Fredonia brass major, regardless of degree program, reflects on the quality of the Brass Area and its faculty. Thus, the Brass Faculty takes every performance by a brass major seriously, no matter how insignificant it may seem. In certain situations, in fact, the Brass Faculty might not allow a brass student to perform until a teacher has heard a satisfactory reading of the piece of music in question.
- ◆ For all performances, students are urged to **dress appropriately** and **follow proper stage deportment**. While a daytime performance in an informal setting might not suggest formal evening concert attire, it calls for better-than-casual clothing. Think of it this way: if you want an audience to take your performance seriously, appropriate dress is a must. The same is true of the performer's manner on stage (or whatever is used as a performance space). Stage movements should be brisk yet unhurried, your demeanor businesslike yet pleasant.

# **Ensemble Participation: School of Music Policies**

Students majoring in BA-Music (Applied), BM-Performance, BM-Music Education, BM-Composition

- ◆ are required to be in a core ensemble each semester of residency (core ensembles are worth one credit),
- ◆ may not be assigned to more than two such ensembles without the consent of their studio instructor,
- ◆ may be in no more than four ensembles (core or otherwise) in any given semester.

Students majoring in BS-Music Therapy, BS-Sound Recording

- ◆ must earn a total of four credits in ensembles as a degree requirement (any combination of one or half-credit ensembles, according to advisement.)

**Auditions for ensemble placement and seating take place at the beginning of each semester and are REQUIRED for placement in a 1-credit ensemble.**

## **Curricular Requirements: Lessons, Recitals**

NOTE #1: a 1-hour lesson is actually 50 minutes; a ½-hour lesson is 25 minutes.

NOTE #2: all students must enroll in Recital Seminar and Concert Attendance if they are enrolled in lessons. For Recital Seminar, enroll in MUS 100 for both semesters of the freshman year; MUS 200 for both semesters of the sophomore year; etc. For Concert Attendance, enroll in MUS 120 each time.

### **BS-Sound Recording Technology**

One year of ½-hour lessons (MUS 105 + 106)

### **BS-Music Therapy**

Two years of ½-hour lessons (MUS 105/106, 205/206)

### **BM-Music Composition**

Three years of ½-hour lessons (MUS 105/106, 205/206). Those in the Performance Concentration take 4 years of 1-hour lessons (MUS 125/126, etc) and play a Graduation Recital.

### **BA-Music (Applied)**

Four years of ½-hour lessons (MUS 105/106, 205/206, 305/306, 405/406). **Graduation Recital** required for completion of MU 406.

Please note that this degree program is evolving in 2017: “Applied” will be “General” and just one of four tracks, along with Jazz, Technology, and Entrepreneurship. We also expect to have tracks in Community Music and Musicology (though not with that name) soon.

### **BM-Music Education**

Minimum three years of 1-hour lessons (MUS 125/126, 225/226, 325/326); students may elect a 7th semester of lessons (MUS 425); an 8th (MUS 426) may be elected (or required, in rare instances, to complete curricular requirements).

**Graduation Recital** required for completion of MUS 326, 425, or 426

### **BM-Music Performance**

Four years of 1-hour lessons (MUS 125/126, 245/246, 345/346, 445/446). Lessons after freshman year are 3 credit hours per semester. **Junior Performance Recital** (MUS 347) and **Senior Performance Recital** (MUS 447) required.

**Pedagogy Practicum:** two semesters (0 credits) usually taken in the junior and senior years (MUS 355 and 356).

Teaching experiences under the supervision of your studio teacher. Possibilities include serving as learning assistant or tutor for Music Education instrumental techniques class, or teaching lessons to non-music majors enrolled in MUS 104.

[To top ↑](#)

# Other Requirements of Studio Instruction

## MUS 120 Concert Attendance

Listening to music is vital to the development of young musicians, so the School of Music requires students to enroll in MUS 120 Concert Attendance during each semester of studio instruction. A semester grade of Satisfactory is earned by attending eight (8) approved concerts. If course requirement is not met, a grade of Unsatisfactory is assigned, and the course will have to be repeated. The student must complete the prescribed number of semesters of MUS 120 before the degree is awarded.

A list of approved MUS 120 concerts is on the School of Music web site (<http://www.fredonia.edu/som> -- click on "Current Students" and "MUS 120 Calendar"). Concerts approved for the list are, for the most part, faculty or guest-artist recitals, major ensembles, and other concerts that have significant faculty involvement. Credit for attending other concerts on- or off-campus may be given at the discretion of the studio teacher, who may ask for proof of attendance. In general, those concerts should be the same type as those on the MUS 120 list.

Arrive at the concert a few minutes early, and look for the music faculty member who is handing out attendance slips. Fill out the slip and, at the end of the concert, return the slip to the faculty member. **NOTE: if you arrive after the concert begins, it is unlikely that you will be given an attendance slip.**

## Recital Seminar

Recital Seminar is an important performance opportunity, required for all students enrolled in studio instruction (freshmen enroll in MUS 100 both semesters, sophomores in MUS 200 both semesters, etc.). The course meets for one hour per week (4:00 pm on Mondays for brass majors) and is in two formats:

- ◆ **Studio Recital**, a gathering of students who play a given instrument. The format is usually that of an informal master class, where a performance is followed by constructive comments by the teacher and by other students.
- ◆ **Brass Area Recital** is a somewhat more formal concert, with printed programs, appropriate performance attire, and concert etiquette observed by the students who perform.

### Brass Area Recital Requirements:

- ◆ All BM-Performance majors must play as a soloist on at least one Brass Area recital each semester. **Failure to do so will result in a grade of U for Recital Seminar.**
- ◆ All students who are to perform a curricular recital must play as a soloist on at least one Brass Area recital in that semester. **Failure to do so will result in a grade of U for Recital Seminar.**
- ◆ All brass ensembles with students earning credit for Brass Chamber Ensembles must play on at least one Brass Area recital **if they are unable to perform on the Brass Chamber Ensembles concert.**

**Procedure** for performing on a Brass Area Recital:

- ◆ Obtain (from the Music Office) an Area Recital performance form, and complete it legibly (print) with all necessary information – title of work to be performed, composer (first and last names), numbers and titles of movements (if any), length in minutes (accurate), and the full names and instruments of all performers.
- ◆ Obtain the signature of a Brass Faculty member who has heard you play the piece to be performed. If no member of the Brass Faculty has heard you play the piece, you will need to make that happen. If the faculty member has heard the piece but believes it is not ready for performance, he/she will not sign the form.
- ◆ Because space on the program is limited (50 minutes, including setup time), inclusion is first-come, first-served. Deadline to submit the form (to Prof. Stewart, or to Prof. Kilpatrick if Stewart is away) is noon of the day of the program – but if you wait until then, the program might already be full.
- ◆ Dress appropriately for the performance – neither formal concert attire nor sloppy.

**Attendance** is required at all meetings of Recital Seminar, and any unexcused absences will result in a semester grade of U (unsatisfactory). Requirements for performing in Studio and Brass Area Recital may be set by the studio teacher.

[To top](#) 

# Brass Jury Examinations

## Basic Facts

Graded performance evaluations (“juries”) are held at the end of each semester and are required for all brass majors enrolled in studio lessons (except those who perform a recital during that semester). In these “juries,” each Brass Faculty member writes comments, considers the student’s curriculum and level of study (MUS 126, MUS 345, etc.), then recommends a grade. As in any adjudicated performance situation, the hope is that the student will grow from the experience and learn from the comments.

Held during Final Exam week, juries are 10 minutes in length. A sign-up sheet is posted in the Music Office 1-2 weeks before the last day of classes. If a student does not play a required jury, the semester grade will be Incomplete or Failure.

In the brass jury, the student will perform

- ◆ a selection from the **standard solo literature** of the instrument, chosen during the semester in consultation with the student’s teacher. **The performance must include piano accompaniment** if it is part of the piece;
- ◆ **sight-reading**, chosen by the student’s teacher. This may involve transposition (trumpet and horn players) or clef-reading (trombone and euphonium players);
- ◆ **technical components** (scales, etc.) as required by the student’s studio instructor.

## Evaluation Criteria

- ◆ **Quality of preparation**, including accuracy of pitch and rhythm, well-prepared accompaniment, and ensemble coordination. In other words, the student is responsible for playing well and for rehearsing thoroughly with the piano accompanist.
- ◆ **Tone production**: steadiness of pitch, fullness and beauty of tone in all registers and dynamic levels, dynamic range, skill in high and low registers, strength and endurance, and flexibility.
- ◆ **Style and Expression**: dynamic shapes and contrasts, appropriate use of rubato, appropriate note-lengths for the type of music, emotional involvement and communication of meaning, sense of enjoyment and commitment to the music.
- ◆ **Technical Skill**: general facility throughout the range of the instrument, speed and accuracy with valves or slide, quality of articulation, intonation with self and piano.
- ◆ **Sight-reading skill**: ability to perform correct pitches and rhythms at a steady tempo and without stopping, and to execute expression markings on the page.

A basic question: **is the student performing at or above the level expected of someone taking the particular course number?** If the answer is not Yes, the student will need to make significant improvement in order to eventually pass through the Sophomore Barrier (see next page) or recital hearing.

[To top ↑](#)

## Other Purposes of the Jury

Students who wish to be approved for any of the following must discuss their hopes with the studio teacher well in advance of the jury performance. This will avoid embarrassing situations and ensure that both student and teacher are fully aware of the jury’s goals. **The jury can serve as an audition for students seeking approval to**

- ◆ **become a Performance major**. Brass faculty approval is required for freshman Performance majors (in spring juries) to continue in the degree program, and for any other students to become Performance majors (or to add Performance as a second major). The brass faculty must be made aware of this prior to the jury.
- ◆ **add BM-Performance as a second major**. For outstanding performers who are majoring in Music Education, Music Therapy, or Sound Recording Technology. NOTES: eight (8) semesters of lessons are required, so completing the requirements of two degree programs might take more than four years. Also, for the Music Therapy or SRT major, double-majoring in Performance must not be viewed merely as a way to take four years of one-hour lessons. The student will be held to a higher performance standard and must fulfill all requirements of the Performance degree program.

- ◆ **add the Performance track of the BM-Composition degree program.** For Composition majors who are strong musicians. Entails four years of one-hour lessons and a Graduation Recital.
- ◆ **add BA-Music (Applied) as a second major.** This might be of interest to Sound Recording Technology or Music Therapy majors whose studio instruction ends after one or two years. If approved, the student will receive four (4) years of instruction (1/2-hour lessons). See remarks about double majors on p. 8.
- ◆ **skip an applied level.** In certain circumstances (transfer students, especially), the student's applied level may not seem appropriate. Approval to enroll at a more advanced level will be granted if the jury performance warrants it.
- ◆ **play a recital hearing in the following semester.** If the Brass Faculty hears fundamental problems or a poorly prepared performance, approval will be withheld until those concerns are met. The student may also, if recommended by the studio teacher, seek approval to play an Honors Recital hearing in the following semester (requires minimum cumulative G.P.A. of 2.0).
- ◆ **participate in the Performer's Certificate program or the Concerto Competition.** Students auditioning for these honors must sign up for a 20-minute jury (requires minimum cumulative G.P.A. of 2.0).

### **Exemption from Jury**

Although the studio teacher may decide that a jury examination is required in any or all circumstances, students who perform a required recital are not ordinarily required to do so at the end of that semester, unless they are seeking approval for one of the honors listed above.

### **Jury Grade & Semester Grade**

The student's semester grade for studio instruction may vary from the average jury grade by no more than one whole letter. In other words, if the average jury grade is B-, the semester grade may be no lower than C-, no higher than A-.

### **Consequences of Poor Lesson Grade**

School of Music policy ([www.fredonia.edu/catalog/4337.htm](http://www.fredonia.edu/catalog/4337.htm)): "A grade of "F" in any semester of private applied study or a grade of "D" in two consecutive semesters of private applied study will result in the removal of the student from the School of Music curriculum."

### **Sophomore Barrier**

At the 2nd-semester sophomore jury (usually in May), the Brass Area faculty will determine if the student has progressed sufficiently to allow successful completion of his/her chosen curriculum. If it is decided that the student is not ready to continue, a grade of "D" will be assigned for that semester's lessons, and the student will have the option of repeating the course. If significant improvement is not shown when the course is taken for a second time, a grade of "F" will be assigned, and the student will no longer continue in that curriculum.

### **Recording of Juries**

School of Music policy forbids the recording of jury examinations.

### **Appropriate Attire**

A jury is not a concert, so concert apparel is not appropriate. But it is an important event in your college career, so dress in a way that shows you are taking it seriously. Be professional but don't overdo it.

[To top ↑](#)

# Recitals

The solo recital is a focal point of studio instruction for those majoring in BM-Performance, BM-Music Education, BM-Composition (Performance track), and BA-Applied Music. In these curricula, the recital must be approved and performed before the degree can be awarded (see Recital Hearing, below). Furthermore, completion of the recital is a requirement for a passing grade in the applied course (see Curricular Requirements, above).

## Types of Recitals

- ◆ **Graduation:** 25-35 minutes of music, required for Music Education, Composition (Performance track) and BA-Applied majors. NOTE: the graduation recital is a lesson requirement, not a separate course as for Performance majors.
- ◆ **Honors:** 35-45 minutes of music. The “Honors” designation is awarded by the Brass Faculty if a Graduation recital hearing is truly outstanding. (See “Performance Honors,” below.)
- ◆ **Junior Performance:** 35-45 minutes of music, required for BM-Performance majors. Enroll in MUS 347 Recital (1 credit) in the semester of your recital.
- ◆ **Senior Performance:** 45-60 minutes of music, required for BM-Performance majors. Enroll in MUS 447 Recital (1 credit) in the semester of your recital.
- ◆ **Performer's Certificate:** 45-60 minutes of music by students approved for the PC program. For details, see “Performance Honors,” below.

## Recital Hearing

Before the recital may be performed, it must earn the approval of the Brass Faculty at a Recital Hearing held 4-7 weeks before the scheduled recital date (a Performer’s Certificate recital needs no hearing unless the studio teacher requires one). All assisting musicians must be present. Approval is granted if all selections sound adequately rehearsed and the performance is commensurate with the student’s applied level.

## Recital Repertoire

When selecting recital literature, the student and teacher must consider 1) required recital length (see above), 2) standards implied by the student’s applied level, and 3) the student’s performing ability and endurance. The recital should consist of high-quality works that challenge the student’s expressive and technical abilities. **At least one complete multi-movement sonata or concerto from the “standard repertoire” is strongly recommended for Graduation Recitals and required for Honors, Junior Performance, Senior Performance, and Performer’s Certificate recitals. The Brass Faculty may withhold approval from a recital if its literature is deemed substandard in quality or appropriateness.**

An **ENSEMBLE PIECE** can add variety and interest to a program, but the brass faculty will decide if it is appropriate for a solo recital. A work for soloist accompanied by a small ensemble would be quite appropriate. A work where the recitalist is featured at least once might be acceptable, but one with no such moments would not. An ensemble larger than a quintet is inappropriate and will not be approved.

**IMPORTANT NOTE:** all works to be performed on the recital must be approved by the Brass Faculty at the Recital Hearing. Once the Hearing has taken place, the program may be changed only if the Brass Faculty approves the change. If a student fails to comply with this rule, the Brass Faculty may withdraw its approval of the recital, possibly resulting in a failing grade for studio instruction.

## Recital Programs

Once the Recital Hearing is passed, the student must then prepare a recital program and have it duplicated. Obtain “Student Guidelines for Recital Programs” from the Music Office, and follow them to the letter. **Before the recital program is duplicated, the student must present it to the studio teacher for approval.**

[To top](#) 

# Performance Honors

The following honors are available to any Fredonia brass major who is approved for them by the Brass Faculty – not just for Performance majors.

## **Honors Recital**

Awarded by the Brass Faculty for students who play an outstanding, much-better-than-average Graduation Recital (Music Education and BA-Applied majors). See requirements under “Recitals,” above.

## **Performer's Certificate**

Approval for the Performer’s Certificate program must first be earned at a semester-end jury where the student proposes a PC recital and performs a significant portion of it (usually about half). While performing from memory is not an absolute requirement, doing so with at least some of the music is highly recommended. Approval for PC candidacy is granted only to students who show the highest level of care, musicianship, and skill – including thorough preparation with accompanists and assisting musicians.

Once approved by area faculty, PC candidates must perform two recitals, each of which is adjudicated by a faculty committee (an adjudicated Concerto performance may count as one PC recital). If the first performance is not approved by the faculty committee, the student is no longer a candidate for the PC (the faculty committee can decide that such a recital may count toward curricular recital requirements, however). (See requirements under “Recitals,” above.)

If both PC performance are passed by the faculty committees, the student will have earned the Performer’s Certificate. Presentation of PC’s takes place at the year-end School of Music Awards Convocation.

## **Concerto Competition**

Aside from the Performer’s Certificate, the highest honor available to a SUNY Fredonia student performer is to be selected as a winner of the annual Concerto Competition. Winners (maximum of three each year) perform their concerto with the College Symphony, Chamber Orchestra, or Wind Ensemble.

**The competition takes place in early May.** Those interested in pursuing this challenge should first discuss the idea with their studio instructor early in the fall semester, if not sooner. The student must be an outstanding performer who is capable of playing first-rate literature at a high level, usually from memory. If the studio instructor approves, suitable music is selected (maximum 15 minutes), and the student goes about learning and perfecting it. **All brass majors who hope to participate must perform their piece in a Spring-semester Brass Area Recital** shortly before the actual competition. The brass faculty will then decide which students may participate in the Concerto Competition.

If a competition winner is also a Performer’s Certificate candidate, the Concerto performance may be used as one of the PC performances (a faculty PC committee will be present).

The student must be in good academic standing (minimum GPA of 2.0) to participate in the Concerto Competition.

[To top ↑](#)

# Other Performance Opportunities

## **Brass Chamber Ensembles**

Brass ensembles exist in both heterogeneous (brass choirs, quintets, quartets, and trios) and homogeneous formats (trumpet trios, horn quartets, etc.). Such ensembles tend to arise when students decide to form one. Larger studio ensembles (horn ensemble, trombone choir, etc.) are offered when faculty teaching loads and studio enrollments permit.

In chamber music, each participant is a vital component of the ensemble and is completely responsible for his or her part. True chamber ensembles do not work with a conductor, so a performance reflects group decisions about musical elements (tempo, style, etc.). Those decisions are made in rehearsals, where problems must be addressed, and where each member must feel free to make comments and suggestions. Because chamber music demands such skill and interaction between musicians, the Brass Faculty strongly urges its students to enroll and participate in Brass Chamber Ensembles as often as possible.

Students who enroll in **Brass Chamber Ensembles** will earn a passing grade if they 1) are coached by a member of the Brass Faculty on a regular basis, 2) rehearse 3 hours each week, and 3) perform on the Brass Ensembles concert. If a schedule conflict prevents an ensemble from performing in the concert, a Brass Area Recital performance will suffice.

## **Off-Campus Performance Opportunities**

From time to time, members of the Brass Faculty are contacted by individuals who represent schools, churches, etc., and who are looking for good students to perform as soloists or with chamber ensembles, sometimes to play in their own ensembles. At such times, the Brass Faculty asks 1) who are the best players available? and 2) who are the most professional? Because professionalism is absolutely essential in such circumstances, the best available player might well be passed over if he/she has proven to be undependable.

[To top ↑](#)

# Miscellaneous Items

## **Teaching Lessons to Non-Music Majors (MUS 104)**

When non-music majors enroll in MU 104, the School looks for qualified music majors to do the teaching. These might include Performance majors who have a curricular requirement to fulfill (Pedagogy Practicum), or upper-level Music Education majors who need teaching experience.

Guidelines are provided by the Brass Area Coordinator to students who teach MUS 104. Those who wish to earn Independent Study credit must complete an application form in consultation with the Brass Area Coordinator and studio instructor.

## **Double Majors**

Pursuing two degrees is a time-consuming venture, and students considering a double major should not expect special consideration for satisfying the requirements of the two degrees. They must be ready to deal with heavy daily demands, such as those facing Sound Recording Technology majors double majoring in BA-Music, who must spend time in both practice room and recording studio, and who must do academic work, too. And they must be aware of program-long requirements, such as the one that makes a double major in Music Education and Performance take nine (9) semesters – eight (8) semesters of studio lessons and one semester of practice teaching.

## **Scholarships**

Students who excel musically and academically (maintaining a grade-point average of well over 3.0), and who are nominated by music faculty, will be considered for scholarships that are announced at the annual Music Awards Convocation in May. Awardees are selected by the Music Scholarship Committee. One such award is:

- Herbert Harp Brass Scholarship: for an excellent junior or senior brass major with a minimum 3.0 GPA. The awardee is selected by the brass faculty.

[To top ↑](#)