

Sam Houston State University School of Music
Trumpet Studio Course Syllabus
Fall Semester 2007
TRP 101, 301 Applied Trumpet

(2 Credit Hours)

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Class Times: Weekly by Appointment

This Syllabus is designed to help you stay organized and to let you know what to expect from the Trumpet Department and what is expected of you. Learning to play the trumpet is a monumental task that will require a lifetime of patience, perseverance and, of course, practice. Sometimes results can be painfully slow in coming, but if you stay on task and continually search for answers you will eventually reap the rewards. We are here to help you in any way we can as we challenge you perhaps just slightly beyond your capabilities. This is how we grow, and it is our sincere wish that you attain the highest degree of musical excellence and in turn share the fruits of your labors with many others beyond the walls of this university as you continue to perform, teach and enjoy the music of others.

Here are some general guidelines. If you have any question at any time ask. If you can't reach Mr. Adams or Mr. Warkentin on campus you may call either of us or send an E-mail. It's *that easy*, and we really do want to help.

Course Description:

Applied Trumpet is a private study course in which the student receives one-on-one coaching and a series of specific assignments designed to further the student's development as a trumpet player, teacher and overall musician. This course of study will be tailored to each individual student's needs, abilities and aspirations. There are, however, certain definite standards and fundamental skills which all trumpet students will be expected to obtain (please see section entitled "Semester Goals – Incoming 100-Level Students" below). Assignments will include technical studies, etudes, solos, orchestral repertoire and jazz studies. Private lessons along with the Trumpet Studio Class will be used to develop performance skills, and each student will be required perform in public as a soloist (recital, forum, audition, jury, etc.) at least once per semester as specified below. There are no required prerequisite courses for 100-level lessons; however, a general knowledge of music and at least some remedial skill on trumpet or another brass instrument is assumed. Enrollment in 300- and 500-level lessons will require a minimum of four semesters of 100-level lessons and completion of the Barrier Exam (or equivalent achievement approved by the instructor).

Arranging a Lesson Time:

Schedule forms will be available on or before the first class day of the semester. Fill them out (include **class and work** schedule, local phone number and E-mail address), and either turn them put them in the orange envelope marked “TRUMPETS” on the 2nd floor Wind Ensemble bulletin board. These forms are due by the end of the 2nd class day of the semester. You may indicate two preferred lesson times, but please try to be flexible. The lesson schedule changes from week to week and you will not always have your lesson on the same day and time, so it is essential that you check the schedule on the door of the Trumpet Studio periodically during the week and mark your calendar. Additionally, anytime your schedule changes during the semester you must notify me IMMEDIATELY and fill out a new schedule form.

Lesson Structure:

In order to be as thorough as possible the structure of a typical lesson will follow this general outline:

- Technical Studies (routine and scale syllabus)
- Flow Etude/Lyric Study/Sight Singing
- Technical Etude(s)
- Solo Repertoire and/or Orchestral Excerpts
- Duets and/or Jazz Studies
- Specific Ensemble Problems

Weekly assignments will include materials in each of these categories. You are expected to write down your assignments at the time they are given. I have provided weekly practice diary and assignment forms to help you with this, or you may prefer to keep track of your assignments in a notebook or PDA. Lack of preparation due to a forgotten assignment hurts both your grade and your progress as a musician and member of the Trumpet Studio.

Class Preparation (Individual Practice):

Your practice time should reflect the lesson structure and order daily beginning with warm-ups followed by technical studies (routine), flow/lyric studies, technical etudes and repertoire. Count on a *minimum* of **one-and-one-half to two hours** each day to accomplish this. Keep in mind that this practice time is in addition to your participation in ensembles. This comes to a minimum of **four hours** of quality time with your trumpet each day or **ten to fourteen hours** of individual practice time per week. Performance majors need five or six hours total each day. If this seems extreme, remember that your trumpet playing is what got you here and you have only a relatively short time to develop this skill here at SHSU before moving on in your career. Try to do your warm-up and technical work before your first class of the day so your embouchure can recover and “ferment” before your afternoon ensemble rehearsals. Your afternoon and evening practice sessions should begin with some “flow studies” and proceed quickly to solos, etudes, ensemble parts, etc.

Required Materials:

A specific list of required materials will be given to you within the first two weeks of the semester along with information for obtaining these materials quickly. You may also use the General Course Study supplied with this syllabus as a guide to help you plan ahead; however, since each of us has different needs and ability levels this list may not be adhered to exactly in every case. All students at every level will be required to possess each of the following:

- 1.) Arban’s Complete Conservatory Method for Cornet
- 2.) Clarke Technical Studies
- 3.) Schlossberg Daily Drills and Technical Studies
- 4.) Stamp Warm-ups Plus Etudes

You are expected to obtain the materials assigned to you within three weeks of the assignment date (this is *very* generous). After this your daily lesson grade will be lowered one letter grade until the materials are acquired. Neglecting to bring assigned materials to a lesson will also lower your daily grade by one letter. I **strongly** recommend that you order the materials the **same day** they are prescribed (as you would prescription medicine). Photocopies are **not** acceptable. We will provide information on where assigned materials may be purchased.

Required Equipment:

In addition to etude books, solos and texts, you are also expected to possess:

- 1.) A Professional Model Trumpet (Bach Model 37ML or comparable model) **in good working condition** (valves, pads, springs, water keys, dents and hygiene [!], etc.).
- 2.) A Professional Model Mouthpiece (approved by instructor).
- 3.) Professional Model Mutes (straight, cup, Harmon)
- 4.) Various “Gadgets” as they are prescribed (e.g. metronome, tape recorder, mirror, buzz-aid, breathing devices).

Attendance:

You are required to attend your lesson each week. If you must miss a lesson you are to notify the Music Office at 294-3808 prior to your lesson time (see p.14 in the Student Handbook). You may also call or e-mail me at the number or address on the front of this syllabus. You are allowed TWO excused absences per semester; after that a zero grade will be entered for each lesson missed. Excused absences require a written statement from either a doctor or the Dean of Student Life or a prior conference with Mr. Adams or Mr. Warkentin. Keep in mind that we only get 12 – 15 hours of lesson time per semester as compared with the 45 hours you receive in most of your other classes. It is essential that we maximize the short time allotted to us for lessons.

Weekly Assignments:

Do Assignments as you would for any other class; however, keep in mind that “cramming” at the last minute or the night before a lesson will only tire and stiffen your chops. The daily *minimum* of two hours individual practice time per day is the best policy for keeping up with assignments. Your weekly grade is determined by preparation and improvement. Weekly grades are averaged at the end of the semester.

Journal:

You are required to maintain a journal, which is to be brought with you to each lesson. The journal will contain a written record of your playing assignments, listening assignments, your own personal notes on your weekly playing and listening, specific instructional comments pertinent to your development of skills and a weekly practice log. This journal will be graded and initialed each week by the instructor. *Failure to bring the journal with you to any lesson will result in a “0” for that portion of your daily grade.*

Grading:

Semester grades are determined by averaging your daily grade (including [1.] lesson preparation along with bringing assigned equipment and materials with you to each lesson, [2.] the attainment of specified goals for tempo and accuracy in technical studies and [3.] Trumpet Class attendance/participation), mid-term project grade (mock audition, forum, etc.) and jury (final exam). Averaging is weighted approximately 50% daily grade, 25% mid-

term project, 25% jury or a qualified recital and 25% written exam. The lowest portion of your average (the extra 25%) will be dropped. There will also be an opportunity to earn extra credit on the written test. A weekly record of your grades will be kept, and you are welcome to inquire about your grades and overall progress at any time. You will receive a summary of your grades at mid-term and at the end of the semester via E-mail. Here again is the breakdown:

DAILY GRADE: 50%	
1.) Lesson Preparation/Assigned Materials and Equipment	} 25%
2.) Technical Studies Goals	
3.) Journal	
4.) Trumpet Class Attendance/Preparation	25%
MIDTERM PROJECT: 25%	
1.) Mock Audition and/or Forum	
2.) Orchestral Mock Audition (300-LEVEL ONLY)	
FINAL EXAMINATION: 25%	
1.) Jury or Qualified Recital	
FINAL WRITTEN EXAMINATION: 25%	
1.) Written Test Administered Jury Exam	

Ensembles:

You are required to participate in at least one large ensemble (BMB, W.E., Orchestra, Concert Band) and one small or chamber ensemble (Jazz Ensemble, Lab Band, Brass Chamber Music, Trumpet Choir, approved student brass quintets, quartets, etc.) You are required to be prepared for rehearsals in each of these groups. This means acquiring and practicing the parts ahead of time and maintaining a high standard of excellence and professionalism in rehearsals and performances. *Your musical career and reputation begin right here and will follow you when you leave!*

Forums:

You are required to perform solo literature in public each semester. Departmental forums are organized to help you to meet this requirement. Find an accompanist at least four-to-six weeks prior to your performance date (we will help you with this). You are also required to attend a minimum of two departmental forums or recitals each semester. There is much to be learned by watching each other perform, and you owe it to yourself and your colleagues to support and encourage each other's musical endeavors.

Other Projects:

At various times throughout the year we will hold mock-auditions, *e.g.*, Region Band and Jazz tryouts and Orchestral auditions. The Region Band tryout is mandatory for all trumpet students and counts as a mid term exam grade. The other auditions will be assigned on an individual basis. Region tryouts will be held in the fall. Auditioning is an important and difficult skill that must be practiced regularly in order for it to be properly mastered. Auditioning also forces us to focus more carefully on our individual abilities, which in turn makes us better players.

You may also be required periodically to turn in a tape recording (or *MiniDisk* or CD) of some of your regularly assigned lesson materials. This is mostly for diagnostic purposes, and your tapes will be studied together with me in the studio during your lesson. I recommend that you retain these tapes in order to help gauge your progress. Tapes will be graded as any other lesson assignment – preparation, on-time completion, etc. Your lesson may be recorded occasionally as well.

Other Performances:

Along with forum attendance you are also expected to attend large ensemble concerts in which you are not participating such as W.E., Orchestra, Choir, etc. (see page 9 in the Student Handbook). Also it should go without saying that you are expected to attend your applied faculty's recitals, i.e. Brass Quintet, Wind Quintet, and solo performances. Missing a Faculty Brass Ensemble recital is a serious matter. I would also strongly encourage you to attend concerts by the Houston Symphony, Houston Grand Opera, Houston Ballet and Theater Under the Stars. These are world-class organizations and they are only an hour's drive away.

Juries:

The Jury is your final exam for the semester. It is a performance exam in front of the full Brass Faculty. You will be given comments and a grade from each faculty member present. Since this is a performance, proper attire, etiquette and thorough preparation are absolutely essential. You are required to perform scale proficiencies from the scale syllabus (**all levels-Freshman through Graduate**) and two contrasting style pieces and/or orchestral excerpts. You must also sight read an etude chosen by the brass faculty. You are also responsible for all technical/fundamental exercises studied during the semester.

Recital:

All Music Ed. Majors **MUST** perform at least one solo recital program consisting of a minimum of 30 minutes of music sometime between the junior year and graduation. This program may be combined with another performer in order to provide rest, length and variety. Performance majors will be required to perform at least two full length (one-hour) solo recitals in addition to the mock orchestral auditions and regular forum performances.

Sophomore Barrier:

See page 12 of the Student Handbook "Upper-level Proficiency Jury". This is an important goal for all SHSU Music students. On this jury you will perform a solo with accompaniment, you will sight read at the 100 and 300 levels, and you will demonstrate transposition skills. You will also be responsible for the **entire Scale Syllabus from memory**. This is indeed a formidable project, but remember, your preparation for the barrier begins with your first lesson.

Trumpet Studio Class:

You are required to attend the Trumpet Studio Class. Period. The class meeting times, dates and location will be announced during the first week of classes and posted on the weekly lesson schedule. This class will not meet every week, therefore your attendance is all the more important. In Trumpet Class you will have the opportunity to perform for each other in an informal, supportive setting and work out various technical and performance-related problems. We are all on the same team trying to achieve the same goals and high standards of excellence, so there is much to be gained by meeting like this. We may also discuss pedagogy and literature, listen to recordings, experiment with trumpets, mutes, mouthpieces, gadgets, etc., and read trumpet ensemble music. This class is for **YOU** and can be extremely beneficial both for your playing and your teaching & listening skills.

Objectives:

Our main goal is to become competent musicians. In order to achieve this we must work toward some specific goals:

- 1.) Master the instrument
- 2.) Gain familiarity with a variety of musical styles through the study of solo literature, etudes, orchestral excerpts and jazz studies.
- 3.) Develop sight reading skills
- 4.) Develop transposition skills
- 5.) Develop audition and performance skills
- 6.) Master standard trumpet literature:
 - A.) Pedagogical Literature (etudes and exercises)
 - B.) Solo Literature
 - C.) Orchestral Excerpts

It is my sincere wish and desire to see each of you succeed as musicians, educators and happy and fulfilled human beings. Each of you has been given a rare gift, and together it is our joint responsibility to develop this gift to its fullest potential. None of us can succeed in this endeavor alone. It takes immense amounts of pondering, patience and practice. Always listen and observe. Learn wherever and whenever you can. "Store up knowledge," and whether you teach or perform or do both, the rewards of your hard work, diligence and integrity will be immeasurable, for your career in Music and Education touches many lives in ways you may never know.

A WORD FROM THE SHSU FACULTY HANDBOOK

Academic honesty:

The Faculty Handbook states that the University expects all students to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain complete honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Furthermore, the University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including, but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials.

Proper Classroom Demeanor/Rules of Conduct: According to university policy and §5 of the Student Handbook, students are expected to assist in maintaining a classroom environment that that is conducive to learning.

"Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus, impedes the mission of the university. Please turn off or mute your cellular phone and/or pager before class begins. Students are prohibited from eating in class, using tobacco products, making offensive remarks, reading newspapers, sleeping, talking among each other at inappropriate times, wearing inappropriate clothing, or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in a, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy."

Americans with Disabilities Act: According to University policy requests for accommodations must be initiated by the student. A student seeking accommodations should go to the Counseling Center and Services for Students with Disabilities (SSD) in a timely manner. Every semester that the student desires accommodations, it is the student's responsibility to complete a Classroom Accommodation Request Form at the SSD office and follow the stated procedure in notifying faculty. Accommodations for disabled students are decided based upon documentation and need on a case-by-case basis by the Counseling Center

Religious Holidays: University policy states that a student who is absent from class for the observance of a religious holy day is required to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. The student, not later than the 15th calendar day after the first day of the semester, or the 7th calendar day after the first day of a summer session, must notify the instructor of each scheduled class that he/she would be absent for a religious holy day (Faculty Handbook, §§1.02-2.01).

General Course Study

Applied Trumpet

SHSU

Level I

Fundamentals:

Arban Complete Conservatory Method
Trumpet Basics Book
Clarke Technical Studies
Schlossberg Daily Drills and Technical

Studies

SHSU Scale Syllabus

Flow/Lyric/Transposition:

Concone Lyric Etudes
Getchell First Book of Practical Studies, Vol. I

Technical Etudes:

Kopprasch, Vol. I

Style/Interpretation:

Pottag Preparatory Studies
J.L. Small 27 Melodious and Rhythmic

Etudes

Voxman Selected Studies for Cornet or

Trumpet

Level II

Fundamentals:

Same as above plus
Stamp Warm ups +Etudes
Irons 20 Groups of Exercises

Flow/Lyric/Transposition:

Concone
Getchell Second Book of Practical

Studies

Technical Etudes:

Kopprasch Vol. II

Style/Interpretation:

Duhem
Gates Odd Meter Etudes

Solo Literature

Orchestral Studies: Bartold Vol. I

Level III

Fundamentals:

All above + Williams Method of Scales
Lowell Little Embouchure Builder

Flow/Lyric:

Rochut Melodious Etudes for

Trombone (Bass Clef)

Technical Etudes:

Brandt Orchestral Studies
Bosquet Celebrated Studies

Style/Interpretation:

Wurm 40 Studies
Berdiev Etudes

Transposition:

Sacshe 100 Etudes

Solo Literature

Orchestral: Bartold Vol. II

Level IV

Fundamentals:

Add the Vizzutti Method books

Flow/Lyric:

Rochut

Technical Etudes:

Voxman Selected Studies:
Brandt & Bosquet cont'd.
Chavane Characteristic Studies

Style/Interpretation:

Wurm cont'd.
Sabrich Dix Etudes
Ceccarelli Studi Serial

Transposition:

Sacshe cont'd.

Solo Literature

Orchestral: Bartold Vol.III

Level V

Fundamentals:

Add Colin Complete Method

Flow/Lyric:

Bordogni cont'd.

Technical Etudes:

Paudert

Style/Interpretation:

Tull Profiles
Dix cont'd.

Transposition:

Williams Method for Transposition

Solo Rep.

Orchestral:

Bartold vol's. IV and V

Level VI

Fundamentals:

Add Nagel Speed studies

Flow/Lyric:

Bordogni cont'd.

Technical Etudes:

Smith Top Tones

Style/Interpretation:

Tull cont'd., Charlier 36 Etudes

Solo Rep.

Orchestral:

Voisin Vol's. VI and VII

Level VII

All above plus:

Peitsch 22 Virtuoso Studies

Charlier, Bitsch

Voisin Vol's. VIII and IX

Solo Rep

Level VIII

All above plus:

Vizzutti Etudes

Tomasi Etudes

Chaynes Etudes

Solo Rep.

Voisin vol. X

Strauss and Wagner Excerpt Books

Hickman the Piccolo Trumpet

Pedagogical Texts

Arnold Jacobs Legacy of a Master

Arnold Jacobs Song and Wind

Johnson The art of Trumpet Playing

Farkas the Art of Brass Playing

Farkas The Art of Musicianship

Dale Trumpet Technique

Alterburg Trumpeter's and Kettledrummers Art

Pietsch Die Trompette

Stork Understanding the Mouthpiece

Membership in ITG (Strongly recommended)



“I want you to practice!”

Name: _____

Starting Semester/Year _____

Semester Goals

Check-list

(Minimum requirements for attaining an “A” on technical portion of daily grade)

Freshman - First Semester

Trumpet Basics Book:

- Chichowicz Warm-up I up to high D
- Clarke Technical Studies, 2nd Study – All Keys + range extensions up to high C, quarter-note = 96
- Slur Studies (Basics Book – Irons)
- Arban #4 Scale Pattern two-octaves up to high C (minimum) – All Keys, quarter-note = 80 minimum
- Arban Major Arpeggio Studies – quarter-note = 68 minimum
- Arban Interval Studies (tongue and slur) – quarter-note = 60
- Arban Octave Slurs – No. 8, quarter-note = 90; No. 9, quarter-note = 80
- Arban Chromatic Studies – half-note = 100 minimum
- Arban Multiple-tongue Studies – Double-tongue exercises at quarter=136; Triple-tongue exercises at quarter=160 minimum
- Sight-reading
- Etudes and solos as assigned

Freshman - Second Semester

Trumpet Basics Book/Clarke, Arban, Schlossberg

- Schlossberg Long-tone Exercises and Slurs
- Clarke Technical Studies, 1st Study – quarter-note = 160 minimum
- Supplementary Studies
- Arban Minor Scale Studies – All Keys, quarter-note = 70 minimum
- Minor Scales – Three forms, one octave, slurred, quarter-note = 70 using scale pattern rhythm
- Arban Minor Arpeggios (p.145) – All Keys, quarter-note = 60 minimum
- Arban Diminished Arpeggios (p.149) – All Keys, quarter-note = 44
- Arban Interval Studies (p.126) – Tongue and Slur, quarter-note = 80
- Arban Octaves and Tenths (p.131) – quarter-note = 68
- Multiple Tongue Exercises – Arban p.176-177, quarter-note = 136, p.156-157, quarter-note = 176 minimum
- Sight-reading
- Etudes and solos as assigned

Sophomore - First Semester

Trumpet Basics Book/Clarke, Arban, Schlossberg, Stamp

- Stamp Warm-ups + Etudes
- Clarke Technical Studies, 3rd Study – Slow with tuner; Fast – half-note = 90
- Smith Lip Flexibilities – 1-10
- Adams Whole Tone Studies (scales and arpeggios)
- SHSU Scale Syllabus – All Keys “with music” (memory preferred)
- Arban Dominant 7th Arpeggios – All Keys, quarter-note = 60 minimum
- Arban Interval Studies (p. 127) – Tongue and Slur, quarter note = 100
- Multiple Tongue Exercises – Arban p. 178-179, quarter-note = 120,
- p. 159-161, half-note = 84 minimum
- Transposition – Getchell Book – Gain familiarity with all standard orchestral transpositions for trumpet
- Sight-reading
- Etudes and solos as assigned

Sophomore - Second Semester – Barrier

Trumpet Basics Book/Clarke, Arban, Schlossberg, Stamp

- Preparation for Barrier
- Scale Syllabus from memory (“by ear”)
- Major solo with accompaniment
- Transposition (all keys – Getchell)
- All material from previous three semesters
- Etudes and solos as assigned

300 Level

Clarke, Arban, Schlossberg, Stamp, Caruso, Little, Smith, Vacchiano, Nagel

- Clarke Technical Studies 4th Study
- Clarke Technical Studies 5th Study
- Clarke Technical Studies 6th Study
- Clarke Technical Studies 7th Study
- Vizzutti Technical Studies Book One (p. 32-64)
- Shew Exercises and Etudes
- Arban Thirds Slur Studies (p.48-51)
- Arban Chord/Arpeggio Study (p.56) – Major and Minor
- Arban Chord/Rhythm Study (p.146) – Major and Minor
- Arban Diminished Studies (p.150-151)
- Arban Interval Studies (p.128-130) – Tongue and Slur
- Arban Gruppetto Studies (p.91-95)
- Arban Triplet and Sixteenth Studies (p.132-141)
- Arban Multiple Tongue Studies (p.166-169; 181-182)
- Sacshe 100 Etudes – Transposition Studies
- Etudes, Orchestral Excerpts, Jazz Studies and Solos as assigned