

The University of Texas at El Paso
Department of Music
Syllabus: Applied Trumpet, MUSA 1190/1195/3295/5391

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COURSE DESCRIPTION & OBJECTIVES

The applied lesson is designed to expose the young musician to various aspects of trumpet performance and to develop a course of study to help develop and maintain advanced performance and pedagogical skills including:

- Demonstrate the basics of musical performance with special attention to rhythm, tone quality, range, musical phrasing, intonation, and style.
- Demonstrate the ability to perform all major and minor scales in the designated format, and perform music in varied key signatures, keys, and meter signatures.
- Demonstrate the ability to perform music from different style periods.
- Demonstrate the ability to transpose
- Demonstrate proficiency in problem-solving and teaching as it applies to trumpet in music education

The applied instructor selects literature and plans lessons in a logical sequence specifically designed to prepare each student to meet the stated student learning objectives. Thus, the literature and skills addressed in each lesson will vary according to each student's experience in performance repertoire and technical strengths and weaknesses. In practice, after assessing a student's skills and needs in the early lessons, the applied instructor often provides a more detailed overview of the semester's activities, which is specific to that student. The sequential activities are contingent upon that student's continued progress. All trumpet students are expected to progress regardless of their musical or social background, curricula, or career aspirations.

LESSON ATTENDANCE

Students will schedule lessons during the first week of classes.

Students must have at least twelve (12) lessons per semester and will be given a grade of "F" for any lessons fewer than twelve. If a student must miss a lesson, the instructor must be notified in advance of the lesson, otherwise the lesson will receive the grade of "F". It is the student's responsibility to schedule make up lessons in the event of a missed lesson. A no-show/no-call missed lesson will result in an F for that lesson and not be made up. No more than one makeup lesson in any given week. If the instructor must miss a lesson, the make-up lesson will be scheduled in advance. Each semester, a student is granted one "Mercy Lesson" where you can cancel the lesson with no reason required and it will be excused.

PREPARATION

Lesson time is not practice time. You should arrive at your lesson on time, warmed-up and ready to play.

ATTIRE

Appropriate attire is expected at all times. Tank tops and midriff-bearing tops are inappropriate for school and not permitted in my office, studio class, or rehearsals. Also in line with professionalism, you must practice good personal hygiene and not wear heavy fragrance. When in doubt, bathe every day, brush your teeth, wear deodorant and dress conservatively.

SCALE PROFICIENCY

All undergraduate students will be expected to play from memory scales/arpeggios required for their level of study at the last lesson of each semester. You will be advised of these requirements by the third week of the semester. Undergraduate students will take the SCALES TEST at the end of every semester (recital semester excluded) until all levels of proficiency have been passed.

FINAL EXAM / JURY

The Final Examination for applied lessons is referred to as a JURY. This performance is presented to the brass faculty or applied professor and teaching assistant(s) at the end of each semester of private study and will constitute one-quarter (25%) of your semester lesson grade. Every student in private study is required to present a jury unless they have presented a solo recital during that semester or at the discretion of the professor. Please dress in performance attire.

GRADING RUBRIC (semester grade is based on the jury performance and the following)

	AExcellent	BAt Level	CMarginal	DBelow Level	FOh Dear...
Attendance: Lessons	Attends 12-14 lessons	Attends 12 lessons	Attends 11 lessons	Attends 9 lessons	Attends fewer than 9 lessons
Studio Class	Attends all studio classes	Misses 1-2 studio classes	Misses 3-4 studio classes	Misses 5 or more studio classes	Never attends studio classes
Assignment Preparation	Consistently plays material to the best of their technical ability with attention to dynamics, style, and articulations.	Usually plays material to the best of their technical ability but misses some notes and articulations.	Usually plays material but misses many notes and articulations – clearly not enough practice time.	Usually plays material and misses many notes and articulations, no dynamic contrast.	No evidence of lesson preparation.
Learning Mindset	Demonstrates genuine, enthusiastic interest in lessons. Practice outside of lesson time is evident during each lesson. Student is willing to try new/difficult techniques/exercises, and makes a sincere, dedicated effort at mastery.	Demonstrates above average interest in lessons. Independent practice is evident during most lessons. Generally willing to attempt new/difficult techniques/exercises with better than average commitment to mastery.	Demonstrates moderate interest in lessons. Independent practice is occasionally evident during lessons. Hesitant or difficult about attempting new/difficult techniques/exercises and demonstrates little to average effort at mastery.	Student is apathetic about lessons. Independent practice is rarely evident during lessons. Student is excessively difficult about attempting prescribed techniques/exercises and makes little to no effort at mastery.	Student is apathetic and/or disrespectful. Evidence of independent practice is never present during lessons. Student is unwilling to attempt prescribed techniques/exercises. Displays no effort or desire for mastery.
Trumpet Studio Participation	Enthusiastically participates in all studio activities, projects, events, and discussions	Participates in most studio activities, projects, events, and discussions.	Participates in studio activities with moderate interest.	Only sometimes participates in studio activities	Never participates in studio activities.

AREA & DEPARTMENTAL RECITALS ATTENDANCE POLICY

1. All students enrolled in Applied Lessons must attend a minimum of twelve (12) Area and Departmental recitals, which take place every Friday at 1:30 p.m. in the Department of Music. Failing to attend twelve (12) required recitals will result in lowering your Applied Lessons final grade by one letter.
2. Missed recitals can be made up by attending UTEP Music Department concerts and recitals. Non-University recitals such as El Paso Music Forum, El Paso Symphony, El Paso Wind Symphony, and Pro-Musica as well as any other performances given by our faculty and guests will also be accepted.
3. To receive credit for the make-up for missed Area and Departmental recitals, a student must attend a music event. The event program must be signed by a music faculty member who attended the same event. The program must be brought to the Music Office to record the attendance. Student name and ID# must be on the program. Without this information students will not receive credit.
4. It is the student's responsibility to turn in the signed programs to the main office by 5 p.m. on the Friday before Finals week. There will be no exceptions.
5. Students must sign the makeup sheet every time they turn in a program. At the end, the office must have both, the program with the student's information and their signature matching the date. There will be no exceptions.
6. Please notice: When a single area recital is cancelled, students will need to replace the cancelled recital by either going to a different area recital held at the same time or turning in a makeup recital.
7. At the end of the semester, all students will have the same number of expected recitals.

ACCOMMODATIONS POLICY

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the UTEP Center for Accommodations and Support Services (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the CASS portal

REQUIRED MATERIALS

The following is a partial list of method/etude books, solo repertoire and other materials that may be required for private instruction. Your instructor will advise you on which materials to acquire. Material may be added or adjusted based on the strengths of the student.

FRESHMAN YEAR

Etudes & Studies

Arban Complete Method
(Hooten/Marotta edition)
Clarke Revisited by Larry Clark,
Technical Studies
Hering 40 Progressive Etudes
28 Melodious and Technical Etudes
Scot Belck, Modern Lip Flexibilities
John Daniel, Special Studies
Wurm 40 Studies
Norris Top 50 Orchestral Audition
Excerpts
Irons 27 Groups of Exercises

Solo Repertoire may include:

Balay, G Petite Piece Concertante
Andante et Allegretto
Barat Andante et Scherzo
Baudrier Suite
Broughton, Oliver's Birthday
Clarke, H.L. The Maid of the Mist
Ewazen, Ballad
Handel, G. Sonata Fox
McKee, K., A Winter's Night

SOPHOMORE YEAR (in addition to previous)

Etudes & Studies

Hickman Speed Reading
Smith Lip Flexibility
Schlossberg Daily Drills
Snedecor Lyrical Etudes
Gates Odd-Meter Etudes
Caffarelli 100 Melodic Studies (for transposition)

Solo Repertoire may include:

Arutunian, A Concerto
Balay, G. Prelude et Ballade
Barat Fantasie in Eb
Broughton, *Folksong*
Bozza, E. Caprice No. 2 (on C tpt)
Badinage (on C tpt) Leduc
Clarke, H.L. (various solos)
Ewazen, Sonata for Trumpet
Goedicke, A. Concert Etude, Op. 49
Haydn, F. Concerto in Eb (on Bb tpt)
Hummel, J. Concerto in Eb (on Bb tpt)
Kennan, K. Sonata Remick
Ketting, O. Intrada
Purcell Sonata
Torelli, G. Sinfonia, G-8 Musica Rara

Band/Orchestra excerpts as assigned

Jazz studies may include:

□ *Big Band Play-Along Vol. 1: Swing Favorites* (Hal Leonard)
□ Bob Mintzer: *15 Easy Jazz, Blues, Funk Etudes* (Warner Brothers)
□ Fred Lipsius: *Reading Key Jazz Rhythms* (Advance Music)

JUNIOR YEAR (in addition to previous)

Etudes & Studies

Smith Top Tones
Nagel Speed Studies
Bai Lin Lip Flexibilities
Snedecor Low Etudes
Longinotti Etudes
Boehme 24 Melodic Exercises, Op 20
Hickman Method for Piccolo Trumpet
Vannetelbosch 20 Etudes

Solo Repertoire may include:

Arnold, Fantasie for Trumpept
Bennett, R. Rose Variations
Bozza, E. Rustiques
Caprice No. 1
Charlier, Solo de Concours
Enesco, G. Legende
Giannini, V. Concerto
Handel, G. Suite in D Major
Haydn, F. Concerto in Eb (*on Eb tpt*)
McKee, Centennial Horizons
Neruda, J. Concerto in Eb
Torelli, G. Concerto in D
Pennequin, Morceau de Concert
Turrin, J. Caprice
Turrin, Two Portraits

Band/Orchestra excerpts to include:

Beethoven – Leonore Nos. 1 & 2
Bizet – Carmen: Prelude to Act 1
Mussorgsky – Pictures at an Exhibition
Shostakovich – Piano Concerto No. 1:
Ives – Variations on America
Mussorgsky – Pictures at an Exhibition:
Samuel Goldenberg and Schmuyle
Ravel – Piano Concerto in G
Rimsky-Korsakov – Scheherezade
Williams – Summon the Heroes
Shostakovich, Festive Overture
Sousa – (various marches)

Jazz studies appropriate to the student's level

SENIOR YEAR (in addition to previous years' material)

Etudes & Studies

Charlier 36 Transcendental Etudes
Longinotti Etudes
Bordogni Vocalises

Solo Repertoire may include:

Arnold, M. Fantasy for Solo Trumpet
Bitsch, M. Quatre Variations ... Scarlatti
Boehme, O. Concerto
Casterede, J. Sonatine
Breves Recontres
Dello Joio, N. Sonata
Ewazen, E. Sonata
Fasch, J. Concerto in D
Friedman, S. Solus for Solo Trumpet
Goedicke, A. Concerto, Op. 41
Gregson, E. Concerto o
Hindemith Sonata
Honegger, A. Intrada
Hummel, J. Concerto in Eb (*on Eb tpt*)
Molter, J. Concerto No. 2
Persichetti, V. Parable for Solo Trumpet
Sachse, E. Concertino in Eb
Stevens, H. Sonata
Stephenson, Fantasie
Tomasi, H. Tryptique
Tomasi, Concerto

Band/Orchestral excerpts to include:

Bach – Magnificat: I & II
Bartok – Concerto for Orchestra: I, II & V 14
Mahler – Symphony No. 3: Posthorn solo
Mahler – Symphony No. 5: Complete first tpt part
Strauss – Ein Heldenleben: E-flat part
Stravinsky, L'Histoire du Soldat
Tchaikovsky, Symphony #4 (band)
Williams, Summon the Heroes

Jazz studies appropriate to the student's level

GRADUATE LEVEL (in addition to undergraduate level material)

Etudes & Studies

Chaynes 15 Etudes
Falk – Etudes
Reynolds 48 Etudes
Bitsch 20 Etudes
Tomasi 6 Etudes
Johnson 20th Century Orchestral Studies
Laurent Etudes Practiques, Books 1-3
Stevens Contemporary Trumpet Studies

Solo Repertoire may include:

Albrechtsberger Concertino in Eb
Campos, F. Times for Solo Trumpet
Chaynes, C. Concerto
Davies, P.
Hamilton, I. Five Scenes
Haydn, M. Concerto in D
Henderson, R. Variation Movements
Henze, H. Sonatina for Solo Trumpet
Hertel, J. Concerto No. 1 in Eb
Molter, J. Concerto No. 1 in D
Concerto No. 3 in D
Mozart, L. Concerto in D r
Suderburg, R. Chamber Music VII
Chamber Music VIII
Telemann, G. Concerti in D
Tomasi, H. Variations Gregoriennes
Turrin Escapade
Wassilenko Concerto Editio

