

Trumpet Studio Syllabus  
Principal Applied Lessons – MUS152

*East Texas A&M  
School of Music*

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Office hours: posted on office door once lessons have been scheduled

### **SCHOOL OF MUSIC MISSION STATEMENT**

The School of Music of East Texas A&M promotes excellence in music through the rigorous study of music history, literature, theory, composition, pedagogy, and the preparation of music performance in applied study and ensembles to meet the highest standards of aesthetic expression.

### **COURSE DESCRIPTION & OBJECTIVES**

**MUS 152** Principal Applied. One to four semester hours. Private instruction for music majors in keyboard, voice, instruments, or composition. This course includes recitals and performance forums with teacher-directed student evaluations and instructions. May be repeated for credit.

**MUS 152:** In level one principal applied lessons, students will perform selected repertoire suitable to the student's musical development with intermediate technique and musicianship in preparation for the upcoming junior level proficiency exam.

Graduating students will demonstrate music literacy in solo and ensemble performance, including application of appropriate performance practice technique and expressive nuance.

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; however, this overview is specific to that student and the sequential activities are contingent upon the student's continued progress.

All trumpet students are expected to progress regardless of their musical or social background, curricula, or career aspirations - no exceptions. It is YOUR RESPONSIBILITY to adequately prepare for each lesson regardless of other commitments (see **PREPARATION** below).

## Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

## DROP DATE

Refer to the current academic calendar for the last day to drop this course without penalty - <http://web.tamu-commerce.edu/admissions/registrar/academicCalendars/> Keep in mind that your scholarship and/or degree requirements specify a certain number of applied lesson credits, so dropping this course may ultimately affect your scholarship disbursement and/or graduation date.

## REQUIRED MATERIAL

You are expected to own the following at the beginning of your first semester of study:

|                                                                      |                                     |                        |
|----------------------------------------------------------------------|-------------------------------------|------------------------|
| J.B. Arban                                                           | <i>Complete Conservatory Method</i> | Carl Fisher Publishing |
| Herbert L. Clarke                                                    | <i>Technical Studies</i>            | Carl Fisher Publishing |
| Earl D. Irons                                                        | <i>27 Groups of Exercises</i>       | Southern Music Co.     |
| James Stamp                                                          | <i>Warm-ups &amp; Studies</i>       | Editions BIM           |
| A concise, portable dictionary (e.g., Schirmer, Hal Leonard, Alfred) |                                     |                        |

The above books will serve as the core of your training and you should purchase your copies immediately. Other method/etude books, solos, etc., will be assigned based on your needs and goals (a partial list is included at the end of the syllabus as a reference). It is your responsibility to obtain legal copies of required materials within two weeks of the first assignment.

Here are a few reliable sources for etude books, repertoire and accessories:

|                                                            |                                                      |                                                        |
|------------------------------------------------------------|------------------------------------------------------|--------------------------------------------------------|
| Robert King Music Sales                                    | Hickey's Music                                       | J.W. Pepper Music                                      |
| North Easton, MA                                           | Ithaca, NY                                           | Paoli, PA                                              |
| (Web sales only, print only)                               | 800-HICKEYS                                          | 800-345-6296                                           |
| <a href="http://www.rkingmusic.com">www.rkingmusic.com</a> | <a href="http://www.hickeys.com">www.hickeys.com</a> | <a href="http://www.jwpepper.com">www.jwpepper.com</a> |

You must own a metal straight mute, a cup mute and any other mutes or accessories required by your lesson or ensemble repertoire. Jo-Ral, Denis Wick and TrumCor mutes are recommended.

You are also expected to own (and use) appropriate cleaning and maintenance products.

## INSTRUMENTS

A high-quality instrument is *absolutely essential* to your development as a musician. It is simply unrealistic to expect to advance in your studies on an instrument of poor quality or in poor condition. All Music Education, Music Performance, and Jazz Studies majors are required to own professional-level

instruments appropriate to their intended careers. Students should purchase the following in the order indicated:

MUSIC EDUCATION – B-flat trumpet

MUSIC PERFORMANCE – B-flat, C, piccolo, flugelhorn

**You should plan to purchase one instrument per year from this list.** For example, a Music Performance major who begins his/her studies without an appropriate B-flat should plan to purchase a new B-flat by the third semester, a C by the fifth, and a piccolo by the seventh. If you already have a professional B-flat, you must purchase the next instrument on the list by the third semester.

The professor will be happy to assist you in selecting the appropriate instrument and finding it at the best possible price.

## PREPARATION

Lesson time is not practice time. You should arrive at your lesson on time, warmed-up and ready to *perform* the assigned material, not just “barely get through it.” If an assignment is not thoroughly prepared, you will be expected to explain the difficulties you experienced and strategies you employed to improve the assignment. “It was too hard” is not an acceptable response.

In most cases you must be able to perform the assignment with your metronome at the indicated tempo or as close as possible – your tempo should be noted on the assignment for reference.

**You must know the meaning of every term or marking encountered in the assignments.**

You are required to bring to each lesson:

- all assigned lesson material
- a pencil
- a metronome
- a tuner
- an instrument in excellent playing condition
- all mutes/equipment required by the repertoire
- a small music terms dictionary

## COURSE GRADING

Your final course grade is based on the following components:

|                                   |            |
|-----------------------------------|------------|
| WEEKLY GRADES & SCALES/TERMS TEST | 45%        |
| JURY OR RECITAL .....             | 25%        |
| MID-TERM EXAM/PRESENTATION .....  | 20%        |
| EVENT ATTENDANCE .....            | 10%        |
|                                   | <hr/> 100% |

### WEEKLY LESSON & STUDIO CLASS GRADE

You will receive a numerical grade based on your preparation and presentation of assignments: 65-100 points per assignment. The average of all assignments will be averaged to determine your lesson grade each week. Studio Class is considered an extension of your weekly applied lesson. Your preparation and participation in Studio Class may be factored into your weekly grade. NOTE: The SCALE/TERMS TEST will count as three lessons (see **SOLO RECITALS**, **SCALE/TERMS TEST** and **FINAL EXAMINATION JURY** below).

Each component of your weekly assignments will be scored in the following manner:

#### SCORE

- 95-100 - Assignment was **thoroughly mastered**: no mistakes or other problems evident
- 90-95 - Assignment was **nearly mastered**: a few minor mistakes encountered
- 85-90 - Assignment **fairly successful**: a few passages/concepts require more attention
- 80-85 - Assignment **needs improvement**: several passages/concepts that required more attention - may be reassigned
- 75-80 - Assignment shows **minimal success**: several concepts simply not mastered - will be reassigned
- 70-75 - Assignment **not adequately prepared**: several concepts not performable *AND* apparently no attempts made to “figure it out” - will be reassigned
- 65 - **No practice or improvement evident**: will be reassigned

*Arriving late for a lesson or failing to bring all required material will automatically lower your grade for that lesson by 10 points.*

|                                                                                                                                                           |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p style="text-align: center;"><b>These scores will be averaged to yield your grade for that lesson ...</b><br/><b>ALL ASSIGNMENTS ARE IMPORTANT!</b></p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|

### SCALE/TERMS TEST

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 following the guidelines found in the *Scale and Arpeggio Requirements* and *Required Scale Patterns* handouts.

At the final lesson you will also be tested on your knowledge of the common musical terms listed in the *Terms List* as well as any additional terms found in the material assigned during the semester. You may also be asked to define terms at your jury.

**Undergraduate students will take the SCALES/TERMS TEST at the end of every semester (recital semester excluded) until all levels of proficiency have been passed.**

### **FINAL EXAMINATION JURY**

The Final Examination Jury (referred to as *jury*) 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 s/he has presented a solo recital during the current semester (see **SOLO RECITALS**) or at the discretion of the professor. The jury consists of a prepared solo with accompaniment (see **ACCOMPANISTS**).

|                                                                       |
|-----------------------------------------------------------------------|
| You are expected to own a PUBLISHED COPY of your jury solo selection. |
|-----------------------------------------------------------------------|

### **MID-TERM EXAM/PRESENTATION**

At the beginning of the semester the professor will provide guidelines for a performance exam due at mid-term. You will take technique and listening exams until all four levels have been attempted twice or passed. (See course handouts for guidelines.) Once you are through the four levels of technique and/or listening exams you will present to the studio each semester on a topic of your choice and approved by the professor. It is possible to still be attempting your technique *or* listening exam and giving a presentation in the same semester. The technique exam is weighted twice as much as the listening exam, the technique or listening exam is weighted twice as much as the presentation.

### **EVENT ATTENDANCE**

You are *REQUIRED TO ATTEND* all trumpet studio classes (Mondays, 4:00-5:00) and all master classes/presentations by guests of the brass division. These will be scheduled during the semester and announced as early as possible. Your attendance is also required at all trumpet recitals (Elective/Junior/Senior/Graduate recitals, faculty recitals, guest artist recitals, etc.). While many of these events will count toward the Recital Attendance Requirement established by the School of Music (refer to the Music Student Handbook), you are expected to attend all of the above events regardless of the number of attendance credits you may have already accumulated during the semester. Failure to attend one of these events will lower your Event Attendance grade by ten (10) points. If you have an unavoidable conflict (class, rehearsal, work, illness, etc.) you must submit to the professor in writing the date and nature of the conflict **BEFORE** the event in question. Additionally, it is considerate to contact the performer ahead of time and convey to him/her your regrets (it is not necessary to inform the performer of the nature of your conflict if you feel uncomfortable doing so).

NOTE – If you are enrolled in Recital Class (MUS100R.001), your attendance at all Departmental Convocations is required by the School of Music, regardless of accumulated recital credits. If you are not required to enroll in Recital Class (i.e. graduate students, undergraduates in areas other than Music Education or Music Performance, and seniors who have completed six semesters of Recital Class) you are not required to attend Departmental Convocations.

You are *EXPECTED TO ATTEND* all School of Music faculty recitals, student recitals and ensemble concerts. In doing so you are showing your support for your professors and colleagues as well as gaining valuable performance experience of your own.

## ATTENDANCE

***YOU ARE ALLOWED TWO ABSENCES EACH SEMESTER TO USE IN ANY WAY YOU SEE FIT. EVERY ABSENCE OVER TWO, REGARDLESS OF THE REASON, WILL REDUCE YOUR FINAL COURSE GRADE BY 7 POINTS.*** Exceptions may be made for legitimate University obligations given sufficient advance notice. Lessons missed due to the professor's schedule will be rescheduled; failure to reschedule the lesson may result in an absence. You may swap lesson times with another student to avoid an absence, though you must clear this with the professor in advance. If you do not use one or both of your allowed absences the professor will drop the lowest one or two lesson grades of the semester (not including **SCALES/TERMS TEST** scores), so it is in your best interest to attend every scheduled lesson!

Since life can be unpredictable it is strongly advised that you not use your absences for anything other than emergencies or unavoidable conflicts. Concessions may be made in cases of extraordinary personal matters at the discretion of the professor in consultation with the department chair or other university representatives.

## JUNIOR LEVEL PROFICIENCY EXAM

All trumpet students aspiring to register for upper division applied study must first pass a proficiency jury consisting of:

- Accompanied solo from standard recital repertoire
- Four etudes (selected in advance from current semester's lesson assignments)
- Scales: all majors and three forms of minors (pattern and tempo specified in the Handbook)

Students will attempt the Junior Level Proficiency Exam at the end of their fourth semester of applied study. Transfer students should attempt the JLPE at the end of their second semester of applied study at TAMUC. Students who fail a portion of this jury will be afforded another opportunity at the end of the following long semester to pass that portion. *Failure to pass the second attempt will result in dismissal from the degree program.*

## ACCOMPANISTS

It is YOUR responsibility to hire an accompanist and schedule sufficient rehearsals prior to a performance or jury. (Pre-recorded and SmartMusic accompaniment is not permitted on a jury or recital.) You are required to bring your accompanist to at least one lesson prior to any jury, recital or

public performance sanctioned by the School of Music. Additionally, you must rehearse with your accompanist at least once before bringing him/her to your lesson. Of course, several rehearsals are required in preparation for a solo recital. Failure to abide by these guidelines will affect your jury or recital grade.

## SOLO RECITALS

A solo recital is defined as any public performance that features you in a solo role for the majority of the program. With the exception of required Degree Recitals (Junior, Senior, or Graduate Recitals), any student may elect to present a solo recital or share a recital with another student with the consent of the professor and pursuant to the ***Recital Guidelines***. Refer to your specific degree plan for Degree Recital requirements.

Your recital performance and preparation leading up to the recital will be factored into your lesson grade. Your *preparation* is determined by weekly lesson assignments; however, assignments such as your program, program notes, rehearsal scheduling and other deadlines will be factored in lieu of the **SCALES/TERMS TEST**. Your *performance* on the recital AND the dress rehearsal will be graded by the professor and will be factored in lieu of the **FINAL EXAMINATION JURY**.

The following requirements apply to the **ELECTIVE RECITAL**:

- It may count as your jury for the semester at the discretion of the professor; it will be graded by the professor and factored into your final course grade.
- You will provide your audience with program notes (100-200 words) for each work on the program. Program notes must be submitted to the professor no later **THREE WEEKS** before the recital and are subject to the conditions listed above under **PROGRAM NOTES**.
- The content of your recital and the layout of your recital program are subject to the approval of the professor and the School of Music. A draft of your program must be submitted to the professor **THREE WEEKS** before the recital.
- It must include works in a variety of styles or from different periods, unless the recital is topical (that is, the works of a single composer or of a specific style/genre).
- You must own **PUBLISHED COPIES** of all pieces performed on the recital.

In addition to the requirements established by the School of Music, the above requirements also apply to the **DEGREE RECITAL** but with the following amendments:

- You must enroll in the appropriate recital course (MUS 352-151 or MUS 552-151) concurrently with applied lessons (MUS 352 or MUS 552) for the recital to be counted toward your degree.
- You will prepare one work from a previous jury to be performed on the degree recital. You will receive no coaching from the professor on this work, but it will be graded with the same rigor as the rest of your recital repertoire.

## COMPETITIONS

All students are encouraged to enter solo and/or chamber music competitions appropriate to their individual performance levels. However, students seeking a Performance Concentration are **REQUIRED** to do so once enrolled in MUS 352 Applied Lessons. The professor will assist you in entering and

preparing for the competition. Entry fees range from \$20 to \$150 and in most cases you are responsible for recording, accompanist, travel and other expenses, so planning ahead is crucial.

## PERFORMANCE / JURY ATTIRE

You are expected to present yourself in a professional manner at all performances and juries. If you are unsure about what to wear to an ensemble performance, it is your responsibility to ask the conductor/coach. It is impractical to list what is considered acceptable, but *unacceptable* attire would certainly include: t-shirts/undershirts, exposed undergarments, jeans, cargo or athletic pants, shorts, athletic or casual shoes, sandals, high-cut skirts, low-cut blouses, shirts/blouses that expose abdomen, torn or frayed garments. **Gentlemen** will wear a suit or “coat and tie” (which includes dress pants, dark socks, dress shoes, long-sleeved shirt, and belt) for all jury and solo performances. Small ensemble or chamber music performances require suit/sport coat, artist black, or an agreed-upon uniform look appropriate to the occasion. **Ladies** will present a professional appearance similar to the above and appropriate to the occasion. This will include over-the-shoulder blouse or dress with a modest front and back, full-length pants or dress/skirt that falls below the knees when seated, and modest, functional footwear. Proper grooming is expected.

## STUDENT CONDUCT AND PROFESSIONALISM

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment (see *Student Handbook, Policies and Procedures, Conduct.*) Your behavior as a performer or audience member reflects directly on the studio, the School of Music, and the University. You are expected to act in a professional manner while performing or attending any public event associated with the University. Unnecessary talking, rude behavior, or disruptive conduct during performances (this includes *between pieces and during set changes*) will not be tolerated by the faculty.

East Texas A&M will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

### Academic Integrity

Students at East Texas A&M are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following procedures: [Undergraduate Academic Dishonesty 13.99.99.R0.03](#)

**The ability to present yourself as a professional is not magically bestowed upon you at graduation; it is a skill-set that you must develop throughout your academic career. The relationships you establish with faculty and colleagues now can significantly affect your future. *The professor reserves the right to dismiss a student from the course and/or request the reduction or revocation of a student’s scholarship award as a result of repeated or egregious unprofessional or illegal activities.***



## COMMUNICATION

Email is the primary means of communication within the studio and the School of Music, so you are expected to check your email regularly and respond promptly when necessary. Missing important announcements, deadlines or events because you fail to check your email regularly is completely unprofessional.

## PROFESSIONAL ORGANIZATIONS

All trumpet majors are encouraged to join *The International Trumpet Guild*. Student membership in the ITG is reasonable, and the quarterly journal and annual supplements (music, CDs, etc.) are well worth the cost of membership. You are also encouraged to join and participate in professional and academic organizations that represent your course of study and/or career aspirations.

## STUDENTS WITH DISABILITIES

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services  
Gee Library, Room 132  
(903) 886-5150 or (903) 886-5835 phone  
(903) 468-8148 fax  
[StudentDisabilityServices@tamuc.edu](mailto:StudentDisabilityServices@tamuc.edu)

The Counseling Center at East Texas A&M, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit [www.tamuc.edu/counsel](http://www.tamuc.edu/counsel)

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in East Texas A&M buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and East Texas A&M Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to (<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/34SafetyOfEmployeesAndStudents/34.06.02.R1.pdf>) and/or consult your event organizer). Pursuant to PC 46.035, the open carrying of handguns is prohibited on all East Texas A&M campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

## STUDENT CONDUCT

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#):

<http://www.tamuc.edu/Admissions/oneStopShop/undergraduateAdmissions/studentGuidebook.aspx>

Students should also consult the Rules of Netiquette for more information regarding how to interact with students in an online forum: <https://www.britannica.com/topic/netiquette>

## TAMUC ATTENDANCE

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

<http://www.tamuc.edu/admissions/registrar/generalInformation/attendance.aspx>

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/academic/13.99.99.R0.01.pdf>

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<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/undergraduates/13.99.99.R0.03UndergraduateAcademicDishonesty.pdf>

[Graduate Student Academic Dishonesty 13.99.99.R0.10](#)

<http://www.tamuc.edu/aboutUs/policiesProceduresStandardsStatements/rulesProcedures/13students/graduate/13.99.99.R0.10GraduateStudentAcademicDishonesty.pdf>

## NONDISCRIMINATION NOTICE

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5145. For more information regarding Counseling Center events and confidential services, please visit [www.tamuc.edu/counsel](http://www.tamuc.edu/counsel)

As an Institutional Member of the National Association of Schools of Music, East Texas State A&M University supports the Association's commitment to student health and wellness. The following web address provides links to information for resources related to physical and mental well-being, as well as assists in offering preventative measures that students can take to avoid serious and/or chronic conditions: [Musician Health and Safety - East Texas A&M University](#)

## RECOMMENDED READING

### HISTORY

|                |                                                         |
|----------------|---------------------------------------------------------|
| Phillip Bate   | <i>The Trumpet and Trombone</i>                         |
| Anthony Baines | <i>Brass Instruments: Their History and Development</i> |
| Edward Tarr    | <i>The Trumpet</i>                                      |
| John Wallace   | <i>The Trumpet</i>                                      |
| Elisa Koehler  | <i>Fanfares and Finesse</i>                             |

### PEDAGOGY

|                |                                                          |
|----------------|----------------------------------------------------------|
| Frank Campos   | <i>Trumpet Technique</i>                                 |
| David Hickman  | <i>Trumpet Pedagogy</i>                                  |
| Keith Johnson  | <i>Trumpet Pedagogy and The Art of Trumpet Playing</i>   |
| Scott Whitener | <i>Complete Guide to Brass: Instruments and Pedagogy</i> |

### PERFORMANCE PSYCHOLOGY

|                     |                                                           |
|---------------------|-----------------------------------------------------------|
| Richard Restak      | <i>Mozart's Brain and the Fighter Pilot</i>               |
| Eloise Ristad       | <i>A Soprano on Her Head</i>                              |
| B. Green/T. Gallwey | <i>Inner Game of Music: Ten Pathways to True Artistry</i> |

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

## FRESHMAN YEAR

### Etudes/Studies-

|                |                                                     |
|----------------|-----------------------------------------------------|
| Arban*         | Complete Conservatory Method (Carl Fischer edition) |
| Clarke *       | Technical Studies                                   |
| Irons*         | 27 Groups of Exercises                              |
| Stamp*         | Warm-Ups and Studies                                |
| Getchell       | 1 <sup>st</sup> Book of Practical Studies           |
|                | 2 <sup>nd</sup> Book of Practical Studies           |
| Concone/Sawyer | Lyrical Studies                                     |
| Hering         | 40 Progressive Etudes                               |
|                | 28 Melodious and Technical Etudes                   |
|                | 15 Characteristic Etudes                            |
| Plog           | Method for Trumpet, Bk 1: Warm-Ups and Etudes       |
| Wurm           | 40 Studies                                          |
| Boehme         | 24 Melodic Exercises                                |
| Voxman         | Selected Studies                                    |
| Endresen       | Rubank Supplementary Studies                        |
| Norris         | Top 50 Orchestral Audition Excerpts                 |

\* required for study

Repertoire may include-

|              |                          |                         |
|--------------|--------------------------|-------------------------|
| Balay, G     | Petite Piece Concertante | Leduc or Belwin (WB)    |
|              | Andante et Allegretto    | Southern                |
| Barat        | Andante et Scherzo       | Leduc                   |
| Baudrier     | Suite                    | Leduc                   |
| Denmark      | Scene de Concert         | Ludwig                  |
| Clarke, H.L. | The Maid of the Mist     | WB                      |
| Corelli, A.  | Sonata VIII              | Ricordi or Belwin (WB)  |
| Gibbons, O.  | Suite                    | Galliard                |
| Handel, G.   | Sonata                   | Fox                     |
|              | Aria con Variazioni      | Ricordi, Southern, Kjos |
| Ropartz, G.  | Andante et Allegro       | International           |
| Schmutz, A.  | Sonatine                 | Ludwig                  |

**Orchestral excerpts to include:**

Beethoven – Leonore Overture Nos. 1 & 2  
Bizet – Carmen: Prelude to Act 1  
Mussorgsky – Pictures at an Exhibition: Promenade  
Shostakovich – Piano Concerto No. 1: Complete part

**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)
- Carubia/Jarvis: *Effective Etudes for Jazz* (Kendor Music)
- Willie Hill, Jr.: *Approaching the Standards Vol. 1-3* (Warner Brothers)
- Various Aebersold play-along and transcription collections (Aebersold)

**SOPHOMORE YEAR (in addition to previous year's material)**

Etudes/Studies-

|             |                                                         |
|-------------|---------------------------------------------------------|
| Hickman     | Speed Reading                                           |
| Plog        | Method for Trumpet, Bk. 2: Fingering Studies            |
| Smith       | Lip Flexibility                                         |
| Schlossberg | Daily Drills and Technical Studies                      |
| Snedecor    | Lyrical Etudes                                          |
| Gates       | Odd-Meter Etudes                                        |
| Tyrrell     | 40 Advanced Studies                                     |
| Small       | 27 Melodious and Rhythmical Exercises                   |
| Paudert     | 24 Modern Virtuoso Studies                              |
| Duhem       | Etudes, Books 2 & 3                                     |
| Caffarelli  | 100 Melodic Studies (for transposition)                 |
| Cichowicz   | Orchestral Excerpts with Piano Reduction Accompaniments |

Repertoire may include-

|          |                          |                 |
|----------|--------------------------|-----------------|
| Albinoni | Sonata No. 11 (St. Marc) | The Brass Press |
|----------|--------------------------|-----------------|

|               |                                     |                      |
|---------------|-------------------------------------|----------------------|
| Arutunian, A. | Aria et Scherzo                     | Leduc                |
| Balay, G.     | Prelude et Ballade                  | Leduc or Belwin (WB) |
| Barat         | Fantasie in Eb                      | Leduc                |
| Bozza, E.     | Caprice No. 2 ( <i>on C tpt</i> )   | Leduc                |
|               | Badinage ( <i>on C tpt</i> )        | Leduc                |
| Clarke, H.L.  | The Bride of the Waves              | WB                   |
|               | Stars in a Velvety Sky              | WB                   |
| Goedicke, A.  | Concert Etude, Op. 49               | International        |
| Haydn, F.     | Concerto in Eb ( <i>on Bb tpt</i> ) | Universal            |
| Hummel, J.    | Concerto in Eb ( <i>on Bb tpt</i> ) | Universal            |
| Ketting, O.   | Intrada for Solo Trumpet            | Donemus              |
| Purcell       | Sonata                              |                      |
| Torelli, G.   | Sinfonia, G-8                       | Musica Rara          |

### **Orchestral excerpts to include:**

Clarke – Trumpet Tune & Trumpet Voluntary  
 Copland – Outdoor Overture: solo at reh. 20  
 Gershwin – An American in Paris: Solos at reh. 46, 57 & 63  
 Respighi – Pines of Rome: I & II  
 Rimsky-Korsakov – Capriccio Espagnole: IV, opening solo  
 Stravinsky – Petrouchka: Ballerina's Dance (reh.134), Valse (reh. 140)

Jazz studies appropriate to the student's level.

### **JUNIOR YEAR (in addition to previous years' material)**

#### **Etudes/Studies-**

|               |                                      |
|---------------|--------------------------------------|
| Smith         | Top Tones                            |
| Nagel         | Speed Studies                        |
| Bai Lin       | Lip Flexibilities                    |
| Snedecor      | Low Etudes (also on piccolo trumpet) |
| Sasche        | 100 Studies                          |
| Kopprasch     | Studies                              |
| Longinotti    | Etudes                               |
| Boehme        | 24 Melodic Exercises, Op 20          |
| Hickman       | Method for Piccolo Trumpet           |
| Vannetelbosch | 20 Etudes                            |
| Bousquet      | 36 Celebrated Studies                |
| Brandt        | Orchestral Etudes and Last Etudes    |
| Kopprasch     | 60 Studies                           |

#### **Repertoire may include-**

|             |                 |             |
|-------------|-----------------|-------------|
| Bennett, R. | Rose Variations | Chappell    |
| Bloch, E.   | Proclamation    | Broude Bros |
| Bozza, E.   | Rustiques       | Leduc       |

|              |                                     |               |
|--------------|-------------------------------------|---------------|
| Enesco, G.   | Caprice No. 1                       | Leduc         |
| Giannini, V. | Legende                             | International |
| Handel, G.   | Concerto                            | WB            |
| Haydn, F.    | Suite in D Major                    | Musica Rara   |
| Kennan, K.   | Concerto in Eb ( <i>on Eb tpt</i> ) | Universal     |
| Neruda, J.   | Sonata                              | Remick        |
| Torelli, G.  | Concerto in Eb                      | Musica Rara   |
|              | Concerto in D                       | Musica Rara   |
|              | Sinfonia in D                       | Musica Rara   |
| Tull, F.     | Three Bagatelles                    | B&H           |
|              | Eight Profiles for Solo Trumpet     | B&H           |
| Turrin, J.   | Caprice                             | Brass Press   |
|              | Two Portraits                       | Brass Press   |

### **Orchestral excerpts to include:**

Handel – Messiah: The Trumpet Shall Sound, Hallelujah Chorus  
Mussorgsky – Pictures at an Exhibition: Samuel Goldenberg and Schmuyle  
Ravel – Piano Concerto in G: reh. 2 & 34  
Rimsky-Korsakov – Scheherezade: Parts II, III & IV  
Strauss – Don Juan: Complete 1<sup>st</sup> part  
Stravinsky – Firebird Suite: Parts II & III  
Tchaikovsky – Symphony No. 4: First mvt

Jazz studies appropriate to the student's level.

### **SENIOR YEAR (in addition to previous years' material)**

#### **Etudes/Studies-**

|            |                                          |
|------------|------------------------------------------|
| Charlier   | 36 Transcendental Etudes                 |
| Longinotti | Etudes in the Classical and Modern Style |
| Chavanne   | 25 Etudes                                |
| Bordogni   | Vocalises                                |
| Werner     | 40 Studies                               |
| Nagel      | Trumpet Studies in Contemporary Music    |

#### **Repertoire may include-**

|                |                                 |               |
|----------------|---------------------------------|---------------|
| Adler, S.      | Canto I for Solo Trumpet        | Oxford        |
| Arnold, M.     | Fantasy for Solo Trumpet        | Faber         |
| Arutunian, A.  | Concerto                        | International |
| Bitsch, M.     | Quatre Variations ... Scarlatti | Leduc         |
| Boehme, O.     | Concerto                        | Benjamin      |
| Casterede, J.  | Sonatine                        | Leduc         |
|                | Breves Recontres                | Leduc         |
| Cope, D.       | Sonata                          | Seesaw        |
| Dello Joio, N. | Sonata                          | Associated    |

|                 |                                     |               |
|-----------------|-------------------------------------|---------------|
| Ewazen, E.      | Sonata                              |               |
| Fasch, J.       | Concerto in D                       | Sikorski      |
| Friedman, S.    | Solus for Solo Trumpet              | Brass Press   |
|                 | Laude for Solo Trumpet              | Seesaw        |
| Goedicke, A.    | Concerto, Op. 41                    | International |
| Gregson, E.     | Concerto                            | Novello       |
| Hindemith       | Sonata                              | Schott        |
| Honegger, A.    | Intrada                             | Salabert      |
| Hummel, J.      | Concerto in Eb ( <i>on Eb tpt</i> ) | Universal     |
| Molter, J.      | Concerto No. 2                      | Sikorski      |
| Persichetti, V. | Parable for Solo Trumpet            | Elkan-Vogel   |
| Sachse, E.      | Concertino in Eb                    | Brass Press   |
| Stevens, H.     | Sonata                              | Peters        |
| Tomasi, H.      | Tryptique                           | Leduc         |
| Vivaldi, A.     | Concerto in Ab                      | Selmer        |

### **Orchestral excerpts to include:**

Bach – Magnificat: I & II  
 Bartok – Concerto for Orchestra: I, II & V  
 Mahler – Symphony No. 3: Posthorn solo  
 Mahler – Symphony No. 5: Complete first tpt part  
 Strauss – Ein Heldenleben: E-flat part

Jazz studies appropriate to the student's level.

### **GRADUATE LEVEL (in addition to undergraduate level material)**

#### **Etudes/Studies-**

|          |                                             |
|----------|---------------------------------------------|
| Chaynes  | 15 Etudes                                   |
| Reynolds | 48 Etudes                                   |
| Bitsch   | 20 Etudes                                   |
| Tomasi   | 6 Etudes                                    |
| Johnson  | 20 <sup>th</sup> Century Orchestral Studies |
| Laurent  | Etudes Practiques, Books 1-3                |
| Stevens  | Contemporary Trumpet Studies                |

#### **Repertoire may include-**

|                 |                                  |                       |
|-----------------|----------------------------------|-----------------------|
| Albrechtsberger | Concertino in Eb                 | Brass Press           |
| Campos, F.      | Times for Solo Trumpet           | Western International |
| Chaynes, C.     | Concerto                         | Leduc                 |
| Davies, P.      | Sonata                           | Schott                |
| Hamilton, I.    | Five Scenes                      | Presser               |
| Haydn, M.       | Concerto in D                    | Simrock               |
| Henderson, R.   | Variation Movements for Solo Tpt | Western International |
| Henze, H.       | Sonatina for Solo Trumpet        | Dunster               |



|               |                         |                     |
|---------------|-------------------------|---------------------|
| Hertel, J.    | Concerto No. 1 in Eb    | Brass Press         |
| Molter, J.    | Concerto No. 1 in D     | Brass Press         |
|               | Concerto No. 3 in D     | Musica Rara         |
| Mozart, L.    | Concerto in D           | Presser             |
| Suderburg, R. | Chamber Music VII       | Presser             |
|               | Chamber Music VIII      | Presser             |
| Telemann, G.  | Concerti in D           | Sikorski            |
| Tomasi, H.    | Variations Gregoriennes | Leduc               |
|               | Semaine Sainte a Cuzco  | Leduc               |
|               | Concerto                | Leduc               |
| Turrin        | Escapade                | Rosehill            |
| Wassilenko    | Concerto                | Editions Marc Reift |