

TRUMPET STUDIO INSTRUCTION

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Course Purpose:

Intended for undergraduate trumpet students majoring in music, this course is designed to develop competencies and understandings that will contribute to the goal of becoming a better trumpet player, teacher, and musician.

Course Objectives:

1. Increase trumpet performance skills in terms of sound production, breath support, embouchures, tonguing, flexibility, endurance, strength, and finger facility.
2. Gain familiarity with the musical and pedagogical literature associated with the trumpet.
3. Acquire familiarity and understanding of the basics of brass pedagogy.
4. Gain an understanding of techniques utilized to develop efficiency in mastering material.
5. Develop insights centered on awareness, appreciation, stylistic differences through the medium of listening.
6. Develop and apply appropriate strategies for dealing with performance stress and anxiety.
7. Acquire the initiative and ability for continued self study of the trumpet beyond the formal educational environment.

Performance Requirements:

Jury: Music majors are required to take a jury exam every semester. Music minors are required to take a jury exam every other semester. A solo, with accompaniment, will be performed. In occasional cases, an etude may be substituted for a solo.

Semester Performance: All students are required to perform a solo with accompaniment and/or an unaccompanied etude each semester. Performances can take place in instrument classes or student recitals. Unless there is an exception made by the instructor in the case of new students, students will be expected to perform at least twice a semester.

Optional Listening Requirements:

Each student, at the discretion of the instructor, will be given a compact disk, on loan, which will provide the opportunity to assess a variety of trumpet artists and playing styles. A one page listening report is to be completed for each artist represented on the compact disk, due the last week of classes in each semester.

Course Grading:

The student will be graded at each lesson, and the final grade will represent an average of all lesson grades received (2/3) and the final jury grade (1/3). Lesson material will include warmup exercises, fundamental exercises, etudes, orchestral excerpts, and solo material. End of the semester scale exams may be included at the discretion of the instructor. Listening assignments will be worth 25% of the final lesson grade. Late listening reports will not be accepted.

Absence Policy for Lessons:

It is expected that students will attend all lessons. Any planned absence must be cleared 24 hours in advance of a lesson time. If possible, a makeup lesson will be scheduled. If less than 24 hours notice is given, or if a student misses a lesson without prior notification, the lesson will not be made up. **Any student arriving more than 5 minutes late to a lesson will be considered absent, and the lesson will not be made up.**

Attendance at Related Events:

All trumpet students are expected to attend all Thursday morning Music Forums and a combination of eight student and faculty recitals. Music majors must fulfill the departmental requirement of attending eight concerts each semester, while music minors are required to attend four per semester. Thursday morning events do not count toward this requirement, but all other recitals are acceptable. Four events in which a student performs may also be counted towards the requirement.

In the case of any absences, the studio instruction grade will be reduced in the following manner:

Missed lesson: Final grade reduced ½ letter for each missed lesson in which the instructor has not been notified ahead of time.

Missed performance: Final grade reduced 1 letter for each missed performance.

Thursday morning Music Forum attendance: Final grade will be reduced 1 letter for more than two absences at these events.

Course Materials and Requirements for First-Year Students:

Music accompaniment program: *Smart Music* (purchased online, using a Music Department password)

Technique: Clarke, *Technical Studies*, Carl Fischer; Arban, *Complete Conservatory Method*

Embouchure/Flexibility: Hickman, *Trumpet Lessons with David Hickman, Volume II, Tromba*

Etude: Kopprasch: *60 Selected Studies, Book I*, Carl Fischer

Melodic Studies: Bordogni, *Melodious Etudes*, Volume I, Tezak

Program of Study:

Semester I

1. All major scales according to the following patterns (quarter note = 100):
F-sharp through C: Two octaves, 4/4
C-sharp through F: Octave + P5, 4/4
2. Develop Warm-up/Routine that incorporates the above Embouchure and Technique materials as well as instructor's materials.
3. Etudes from Kopprasch Etude book.
4. No less than five studies completed from the Bordogni book.
5. Exercises to address special problems, i.e., flexibility, multiple tonguing, intervals, etc.
6. Two etudes/solos to be performed when possible on jury or instrument class.
7. Listening as assigned

Semester II

1. All natural minor scales by memory according to patterns established for major scale requirements
2. Continue with warm-up/routine
3. Eight etudes selected from Kopprasch studies not done during semester 1. Begin work on Brandt etudes
4. No less than seven studies selected from the Bordogni not done during Semester I.
5. Exercises from the Arban Method for individual problems (especially tonguing)
6. Two solos to be performed on jury or instrument class.
7. Listening as assigned

Course Materials and Requirements for the Second-Year Students

Music accompaniment program: *Smart Music* (purchased online, using a Music Department password)

Pedagogy: Jacobs, *Song and Wind*, Windsong Publications

Technique: Clarke, *Technical Studies*, Carl Fischer; Vizzutti *Trumpet Method*, Volume I, Alfred

Embouchure: Hickman, *Trumpet Lessons with David Hickman, Volume II and Volume III*, Tromba

Alternate: Stamp, *Warm-Ups & Studies*, BIM

Etudes: Brandt (Vacchiano) *Etudes for Trumpet*, MCA

Melodic/Transposition Studies: Bordogni, *Melodious Etudes*, Volume II, Tezak

Flow Studies: Cichowicz

Exercises to address individual problems, i.e., flexibility, multiple tonguing, intervals, etc.

A minimum of two solos per semester to be selected from the Freshman/Sophomore repertoire list

Program of Study:

Semester I

1. Continue developing warmup, fundamental routine, making it more extensive and comprehensive. Address every aspect of trumpet playing during the routine. Conclude the routine with Clarke exercises (1-3)
2. Etudes from the Brandt etudes.
3. Bordogni exercises and orchestral excerpts as assigned
4. Exercises for special problems from Arban's *Complete Method*
5. Two solos performed when possible on jury or instrument class.
6. Listening as assigned

Semester II

1. Continue on routine and complete studies 4-6 of Clarke *Technical Studies*
2. Etudes from Brandt *Etudes for Trumpet*
3. Bordogni Studies as assigned
4. Exercises for special problems from the Arban Method.
5. Two solos performed on jury or instrument class.
6. Listening as assigned

Freshman and Sophomore Solo List

Alary, *Morceau de Concours, op. 57*, Cundy-Bettoney

Albinoni, *Concerto St. Marc*, Brass Press

Alexius, *Sonatina*, Western

Balay, *Petite Piece Concertante*, Southern

Balay, *Prelude et Ballade*, Belwin-Mills

Barat, *Andante et Scherzo*, Leduc

Barat, *Fantaisie en Mi Bemol*, Leduc

Bernstein, *Rondo for Lifey*, Schirmer

Beversdorf, *Sonata*, Southern
Bornstedt, *Concerto*, Remick
Bozza, *Badinage*, Leduc
Clarke, *Bride of the Waves*, Warner Bros
Contemporary French Recital Pieces, International
Corelli, *Sonata VIII*, Ricordi
Delmas, *Chorale et Variations*, Alfred
Donato, *Prelude and Allegro*, Leduc
Fitzgerald, *Call (Modern Suite)*, Fischer
Gibbons, *Suite*, ECS Publishing
Goedicke, *Concert Etude*, MCA
Handel, *Adagio and Allegro Marziale*, Presser
Handel-Fitzgerald, *Aria con Variazioni*, Ricordi
Handel, *Sound an Alarm*, Presser
Nelhybel, *Suite*, General Music Pub.
Peeters, *Sonata*, Peters
Porret, *Six Exquissis*, Baron
Presser, *Second Suite* (unaccompanied), Presser
Riisager, *Concertino* (C trumpet), Hanson
Robbins, *Mont St. Michel*, Leduc
Ropartz, *Andante and Allegro*, Fischer
Scarlatti, *Sonata No. 17*, International
Tull, *Eight Profiles* (unaccompanied), Boosey & Hawkes
Voxman, *Concert and Contest Collection*, Rubank
Whitney, *Concertino*, Schirmer
Willis, *Sonatina*, Southern

This is obviously a partial listing of the many possible works.

Course Materials and Requirements for Third-Year Students

Text/Pedagogy: Miscellaneous articles and materials as assigned; Jacobs, *Song and Wind*, Windsong Publication

Embouchure: Stamp, *Warm-ups and Studies*, BIM

Etudes: Charlier, *36 Etudes Transcendentes*, Leduc

Melodic Studies/Transposition: Caffarelli, *100 Melodious Studies*, Ricordi

Technique: Vizzutti, *Method*; Book I, Alfred

Semester I

1. Continue on routine with modifications as necessary.
Clarke *Technical Studies* #7-9/Vizzutti Technical Exercises
2. Charlier etudes.
3. Orchestral excerpts/transposition
4. Exercises for special problems from Clarke, Arban, and Schlossberg
5. Two solos performed on jury or instrument class
6. Listening as assigned

Semester II

1. Continue with routine. Expand to incorporate more problem areas. End with Vizzutti or Clarke technical exercises
2. Etudes #7-12 from Charlier
3. Orchestral Excerpts/transposition
4. Arban/Schlossberg for special problems
5. Two solos performed on jury or instrument class
6. Listening as assigned

Course Materials and Requirements for Fourth-Year Students

Text/Pedagogy: Jacobs, *Song and Wind*; Hickman, *Trumpet Lessons with David Hickman*, Tromba (Volumes 1-5)

Embouchure: Hickman, *Trumpet Lessons with David Hickman (Vol. III)*

Etudes: Charlier, *36 Etudes Transcendentes*, Leduc; Bousquet, *36 Celebrated Studies*, Fischer

Technique: Vizzutti, *Method*; Book I, Alfred

Transposition/Melodic Exercises: Orchestral Excerpts as assigned

A minimum of four solos per year to be selected from the Junior/Senior list

Semester I /II

1. Requirements for 4th year are contingent upon the date of senior recital, and whether the student is a candidate for half or whole recital.
2. Students will continue to work of routine/warm-up.
3. At least 5 etudes from Charlier and Bousquet if no recital.
4. Orchestral excerpts if no recital.
5. Listening as assigned

Advanced Solo Material List

Antheil, *Sonate*, Weintraub

Arban, *Carnival of Venice*, Fischer

Arutiunian, *Concerto*, International

Bennett, *Rose Variations*, Chappell

Bitsch, *Four Variations on a Theme by Domenico Scarlatti*, Leduc

Bozza, *Caprice; Rustiques*, Leduc

Brandt, *Concertpiece No. 1*, International

Casterede, *Breves Recontres*, Leduc

Chaynes, *Concerto*, Leduc

Corelli, *Sonata in D major* (pic), Musica Rara

Davies, *Sonata* (D trumpet), Schott

Dello Joio, *Sonata*, Associated

Enesco, *Legende*, International

Fasch, *Concerto in D major* (pic), Siko

Gabaye, *Feu d'Artifice*, Leduc

Gallagher, *Sonata* (unaccompanied), Brass Press

Hamilton, *Capriccio*, Schott

Haydn, *Concerto in E-flat*, Boosey & Hawkes

Henderson, *Variation Movements* (unaccompanied), Western

Hindemith, *Sonata*, Schott

Hovhaness, *Prayer of St. Gregory*, Peer

Honegger, *Intrada*, Editions Salabert

Hummel, *Concerto in E-flat*, King

Ibert, *Impromptu*, Elkan-Vogel

Jolivet, *Concertino*, Durand

Kennan, *Sonata*, Warner Bros.

Ketting, *Intrada* (unaccompanied), Donumus

Neruda, *Concerto in E-flat*, Musica Rara
Pakhmutova, *Concerto*, Belwin Mills
Persichetti, *Parable*, Presser; *The Hollow Men*, Elkan-Vogel
Plog, *Animal Ditties I*, Wimbleton; *Animal Ditties II*, Brass Press
Purcell, *Sonata*, International
Tartini, *Concerto in D Major*, Selmer
Tuthill, *Sonata*, Warner Bros.