Trumpet Studio Syllabus

Texas A&M University - Commerce
Department of Music

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MUSIC DEPARTMENT MISSION STATEMENT

The Music Department of Texas A&M University-Commerce 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

The applied lesson is designed to expose you to the various aspects of trumpet performance and to develop a course of study to help you develop and maintain advanced performance and pedagogical skills.

The course is designed to aid the student in achieving the following objectives:

- *Demonstrate the basics of musical performance with special attention to rhythm, tone quality, range, musical phrasing, intonation, and style.*
- *Demonstrate the ability to perform music from different stylistic periods.*
- *Demonstrate the ability to perform music in varied key signatures, keys, and meter signatures.*
- *Demonstrate the ability to perform all major and minor scales in the designated format.*

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 that 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).

This syllabus provides guidelines for enrollment in the following courses during the fall and spring semesters:

UNDERGRADUATE	GRADUATE	OTHER
MUS 152 (Fr./Soph. Levels) MUS 352 (Jr./Sr. Levels)	MUS 552	MUS 151 (Music Minor/Minor Inst.) MUS 551 (Grad.-Level Minor Inst.)

SUMMER LESSONS

This syllabus does not cover summer lessons. Your course grade during the summer session is determined only by the average of the weekly lesson grades.

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	*Complete Conservatory Method*	Carl Fisher Publishing
Herbert L. Clarke	*Technical Studies*	Carl Fisher Publishing
Earl D. Irons	*27 Groups of Exercises*	Southern Music Co.
James Stamp	*Warm-ups & Studies*	Editions BIM
A concise, portable dictionary (i.e. 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 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	Pender's Music Co.
North Easton, MA	Ithaca, NY	Paoli, PA	Carrollton, TX
(Web sales only, print only)	800-HICKEYS	800-345-6296	800-772-5918
www.rkingmusic.com	*www.hickeys.com*	*www.jwpepper.com*	*www.penders.com*

Each semester you will be required to purchase a LEGAL COPY of one or more recordings (CD only, downloads are not acceptable) *specified by the professor*. You are encouraged to obtain additional

recordings and listen to as many professional performers as possible. Nothing will improve your playing more than having an idea of what you want your horn to sound like!

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 (w/ 3rd valve slide trigger)

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.

RECOMMENDED INSTRUMENTS

B-FLAT TRUMPETS	**C TRUMPETS**	**PICCOLO TRUMPETS**	**FLUGELHORNS**
Yamaha Xeno series	Yamaha Xeno or Artist	Yamaha Custom	Yamaha Bobby Shew
Bach Stradivarius	Bach "Chicago"	Schilke P5-4	Conn Vintage One
Conn Vintage One	Bach Stradivarius	Bach VBS-196	Bach Stradivarius

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 LESSON GRADE & SCALES/TERMS TEST	40%
JURY OR RECITAL ……	25%
MID-TERM ASSIGNMENT/EXAM …..…….	20%
EVENT ATTENDANCE ……...	10%
PROGRAM NOTES ……	5%
	100%

WEEKLY LESSON

You will receive a numerical grade based on your preparation and presentation of assignments: 65-100 points per assignment. The average of all lesson assignment will be averaged to determine your lesson grade each week. 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 lesson 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.

These scores will be averaged to yield your grade for that lesson …
ALL ASSIGNMENTS ARE IMPORTANT!

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**) and four etudes from the current semester's assignments.

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

MID-TERM ASSIGNMENT/EXAM

At the beginning of the semester the professor will provide guidelines for a performance and/or research assignment that will be due at mid-term.

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 Department 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 Department 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 Department 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.

PROGRAM NOTES

Communicating with your audience often involves the written word, and the ability to write intelligently about music is essential to any educator or performer. You will submit program notes for your jury piece at your final lesson of the semester that will include, but are not limited to: place and date of composition; acknowledgement of dedication/commission; remarks about the composer's career, life, output or his/her general style; interesting/unique features of the piece; remarks on form, style or compositional devices. Program notes, like and other assignment, are subject to the University's guidelines for Academic Honesty and Plagiarism. A helpful tutorial is available from the University Library's webpage (www.library.tamu.edu) under Class Resources – Tutorials.

More detailed instructions for composing your program notes will be provided mid-semester.

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 ONE LETTER. 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. 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 from current semester's lesson assignments)
- Scales: all majors and three forms of minors, **Level 2 Scale Pattern (Q = 132)**

All students will attempt the Junior Level Proficiency Exam at the end of their fourth semester of applied study (transfer students will attempt the JLPE at the end of their second semester of applied study). Students who fail this jury will be afforded another opportunity at the end of the following semester. *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 Department 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 Department 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 Department of Music, the above requirements also apply to the **DEGREE RECITAL** but with the following amendments:

- You must enroll in the appropriate recital course for the recital to be counted toward your degree.

- Memorization requirements:
    - Junior Recital (Performance Concentration) – must include one work of any length performed from memory
    - Senior Recital – must include one or more works totaling five minutes minimum performed from memory
    - Graduate Recital – must include one sonata, concerto, or other significant work performed from memory

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 annually. 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 include: t-shirts/undershirts, jeans, cargo or athletic pants, shorts, athletic shoes, outdoor/sport sandals, high-cut skirts, low-cut blouses, shirts/blouses that expose abdomen, torn garments. Proper grooming is expected. When in doubt, dress conservatively.

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 Department 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.

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 now an important means of communication within the studio and the Department 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 (currently $30/year - *www.trumpetguild.org*). 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
Texas A&M University-Commerce
Gee Library
Room 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamuc.edu

RECOMMENDED READING

HISTORY

Phillip Bate	*The Trumpet and Trombone*
Anthony Baines	*Brass Instruments: Their History and Development*
Edward Tarr	*The Trumpet*

PEDAGOGY

Frank Campos	*Trumpet Technique*
David Hickman	*Trumpet Pedagogy*
Keith Johnson	*Trumpet Pedagogy* and *The Art of Trumpet Playing*
Scott Whitener	*Complete Guide to Brass: Instruments and Pedagogy*

PERFORMANCE PSYCHOLOGY

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

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	1st Book of Practical Studies
	2nd 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 (*on C tpt*)	Leduc
	Badinage (*on C tpt*)	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 *(on Bb tpt)*	Universal
Hummel, J.	Concerto in Eb *(on Bb tpt)*	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
	Caprice No. 1	Leduc
Enesco, G.	Legende	International
Giannini, V.	Concerto	WB
Handel, G.	Suite in D Major	Musica Rara
Haydn, F.	Concerto in Eb *(on Eb tpt)*	Universal
Kennan, K.	Sonata	Remick
Neruda, J.	Concerto in Eb	Musica Rara
Torelli, G.	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

<u>Orchestral excerpts to include:</u>

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 1st 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 *(on Eb tpt)*	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

<u>Orchestral excerpts to include:</u>

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	20th 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

~ fine ~