

Sam Houston State University School of Music Trumpet Studio Course Syllabus and Handbook Spring Semester 2018

TRMT 1201, TRMT 3201, TRMT 3202, TRMT 5201

**Applied Trumpet
(2 Credit Hours)**

Instructors: Randal Adams, Stephen Warkentin, Amanda Pepping
Office: FAB 310
Class: FAB 310 (Adams),
FAB 311, (Warkentin Monday, Tuesday),
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Studio Class: Mondays at 5:00, Recital Hall
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Office Hours: By Appointment
Class Times: Weekly by Appointment

MAJOR ASSIGNMENT DATES

Studio Recital – Monday, March 5

Mock Orchestra Audition – Monday, November 13

Fundamentals Exam #1 – February 26-28

Fundamentals Exam #2 – March 26-30

Fundamentals Exam #3 – April 23-27

Juries – May 7-9 (TBA)

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

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

Course Description:

Applied Trumpet is a private study course in which the student receives one-on-one coaching and a series of specific assignments designed to further the student's development as a trumpet player, teacher and overall musician. This course of study will be tailored to each individual student's needs, abilities and aspirations. There are, however, certain definite standards and fundamental skills which all trumpet students will be expected to obtain (please see section entitled "Semester Goals – Incoming 100-Level Students" below). Assignments will include technical studies, etudes, solos, orchestral repertoire and jazz studies. Private lessons along with the

Trumpet Studio Class will be used to develop performance skills, and each student will be required perform in public as a soloist (recital, forum, audition, jury, etc.) at least once per semester as specified below. There are no required prerequisite courses for 100-level lessons; however, a general knowledge of music and at least some remedial skill on trumpet or another brass instrument is assumed. Enrollment in 300- and 500-level lessons will require a minimum of four semesters of 100-level lessons and completion of the Barrier Exam (or equivalent achievement approved by the instructor).

Arranging a Lesson Time:

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

Lesson Structure:

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

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

Weekly assignments will include materials in each of these categories. Your assignments will be E-mailed to you each week and a copy will be kept in the Trumpet Studio. You are expected to keep track of your assignments and complete your work BEFORE your next lesson. I make every effort to help you understand exactly what your assignment is, and if you are ever in doubt, please contact me. Lack of preparation due to a forgotten assignment hurts both your grade and your progress as a musician and member of the Trumpet Studio.

Class Preparation (Individual Practice):

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

Required Materials:

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

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

You are expected to obtain the materials assigned to you **WITHIN TWO WEEKS** of the assignment date (this is *very* generous). **After this your weekly lesson grade will be lowered TEN POINTS until the materials are acquired.** Neglecting to bring assigned materials to a lesson will also lower your daily grade by TEN

POINTS. I *strongly* recommend that you order the materials the same day they are prescribed (as you would prescription medicine). We will provide information on where assigned materials may be purchased.

Required Equipment:

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

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

Attendance:

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

Weekly Assignments:

Do Assignments as you would for any other class; however, keep in mind that “cramming” at the last minute or the night before a lesson will only tire and stiffen your chops. The daily *minimum* of two hours individual practice time per day is the best policy for keeping up with assignments. Your weekly grade is determined by preparation and improvement. **Each week** you should be able to add completed assignments to your semester repertoire list along with other larger projects requiring several weeks’ work. Any week in which you are not able to add at least one completed etude to your repertoire list the highest possible grade you can be given is a 70 (at the instructor’s discretion). Weekly grades are averaged at the end of the semester. **The highest possible weekly avg. for fewer than 10 completed assignments in a semester is a C.**

Grading:

Semester grades are determined by averaging your weekly grade, mid-term project grades and jury (final exam). A weekly record of your grades will be kept, and you are welcome to inquire about your grades and overall progress at any time. **The highest possible weekly avg. for fewer than 10 completed assignments in a semester is a C.** You will receive a summary of your grades at mid-term and at the end of the semester via E-mail. Here again is the breakdown:

WEEKLY GRADE:

- 1.) Lesson Preparation/Assigned Materials and Equipment (80%)
- 2.) Trumpet Class/Fundamentals Class Attendance/Preparation (10%)
- 3.) Trumpet Ensemble Participation (10%)

2 MIDTERM PROJECTS:

- 1.) Service Band Mock Audition or Studio Recital/Technical Studies Goals (100-LEVEL)
- 2.) Service Band Mock Audition or Studio Recital/Orchestral Mock Audition (300-LEVEL)

FINAL EXAMINATION:

- 1.) Jury or Qualified Recital
- 2.) Written Test (administered at Jury)

Trumpet Ensembles:

All Trumpet Students will be assigned to a Trumpet Ensemble. These ensembles will be scheduled for help sessions with one of the trumpet instructors at periodic intervals throughout the semester. You will also be

expected to rehearse outside class time on a regular weekly basis. These ensembles will perform either in Trumpet Studio Class or in a formal recital program. Trumpet Ensemble participation and preparation counts as one of your mid-term project grades. A leader from each ensemble will report to the instructor regarding rehearsal attendance, individual preparation and group progress. You are required to be prepared for rehearsals in each of these groups. This means acquiring and practicing the parts ***ahead of time*** and maintaining a high standard of excellence and professionalism in rehearsals and performances. *Your musical career and reputation begin right here and will follow you when you leave!*

Mid-Term Projects:

In addition to regular weekly assignments, there will be two major projects each semester:

100-level Students

Fall Semester	Mock Audition/Technical Studies Goals Trumpet Ensemble
Spring Semester	Studio Recital/Technical Studies Goals/ Trumpet Ensemble

300-level Students

Fall Semester	Mock Band Audition (required) Mock Orchestra Audition or MUED Solo List (choose one) (MUED must perform selected solos in Trumpet Class) Trumpet Ensemble
Spring Semester	Studio Recital or approved degree recital (required) Mock Orchestra Audition or MUED Solo List (choose one) (MUED must perform selected solos in Trumpet Class) Trumpet Ensemble

Technical Studies Goals Checklist:

100-level students will be required to complete the list of goals for each semester as contained in the “Semester Goals Checklist” found at the end of this syllabus. You will receive a grade for each category which will be averaged in with your mid-term project grade. Each category of fundamental skills is split up into three sections with each section due at your lesson during the last week of each full month of the semester (Fall – September, October, November; Spring – February, March, April).

300-level students will be given **four “pop” quizzes** during the semester on various parts of the prescribed 100-level technical skills. These tests may come at any time **without any advance notice**, and the grades will be averaged in with your mid-term project grades. The intent here is to keep you working on routine fundamentals on a regular basis once you have learned them.

Other Performances:

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

Juries:

The Jury is your final exam for the semester. Each trumpet jury will consist of a performance exam before the full Brass Faculty and a written exam given at the conclusion of your performance exam. You will be given comments on your playing and a grade from each faculty member present. Since this is a performance, proper attire, etiquette and thorough preparation and are absolutely essential (***and yes, attire and etiquette are a part of your grade***). All levels, freshman through graduate, are required to perform scale proficiencies and other technical exercises as prescribed by the instructor as well as two contrasting style pieces and/or orchestral excerpts.

You must also sight read an etude chosen by the brass faculty to be performed with SmartMusic™ accompaniment. You are also responsible for all technical/fundamental exercises studied during the semester.

Before coming in to perform your jury you will need to fill out a Repertoire Report Form including solo/etude materials along with a copy of your Semester Goals Checklist if you are a 100-level student.

Recital:

All Music Ed. Majors **MUST** perform at least one solo recital program consisting of a minimum of 30 minutes of music sometime between the junior year and graduation. This program may be combined with another performer in order to provide rest, length and variety. **PERFORMANCE MAJORS** will be required to perform at least one ½ hour recital and one full length (one-hour) solo recital in addition to the mock orchestral auditions and regular studio recital performances. **A MINIMUM OF ONE PIECE OR ONE MOVEMENT OF A CONCERTO OR SONATA IS TO BE PERFORMED FROM MEMORY. ALL MATERIALS FOR RESERVING THE RECITAL HALL, ACQUIRING AN ACCOMPANIST AND SUBMITTING A PROGRAM MUST BE FILED BY THEIR DUE DATES, INCLUDING ARRANGING A TIME FOR YOUR PRE-RECITAL JURY (TO BE PERFORMED TWO WEEKS BEFORE YOUR RECITAL). FAILURE TO MEET ANY OF THESE DEADLINES WILL RESULT IN THE LOWERING YOUR RECITAL GRADE 10 POINTS AND MAY RESULT IN POSTPONEMENT OF YOUR RECITAL UNTIL THE FOLLOWING SEMESTER.** This is a part of the project just like your musical preparation.

Sophomore Barrier:

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

Trumpet Studio Class:

You are required to attend the Trumpet Studio Class. The class meets Mondays at 5:00pm. Roll will be taken each week. Each student is required to perform at least once in trumpet class each semester. In Trumpet Class you will have the opportunity to perform for each other in an informal, supportive setting and work out various technical and performance-related problems. We are all on the same team trying to achieve the same goals and high standards of excellence, so there is much to be gained by meeting like this. We may also discuss pedagogy and literature, listen to recordings, experiment with trumpets, mutes, mouthpieces, gadgets, etc., and read trumpet ensemble music. This class is for YOU and can be extremely beneficial both for your playing and your teaching & listening skills.

TRUMPET STUDIO CLASS COUNTS FOR 10% OF YOUR WEEKLY LESSONS GRADE.

Trumpet Fundamentals Class: *[NEW FALL 2011]*****

All Freshmen and Sophomores will participate in Trumpet Fundamentals Class twice a month in addition to weekly lesson and trumpet class. This class will help you to prepare for your monthly Fundamentals Exams. Roll will be taken and counted as part of your lessons grade for that week.

Trumpet Orchestral Excerpts Class (by audition only): *[NEW FALL 2011]*****

All 300-level students and 100-level Performance majors may audition for participation in the Orchestral Excerpts Class. This class will meet on Mondays at 4:00 in the Recital Hall. Students in this group will be assigned orchestra parts to learn and rehearse as a trumpet section. The class is optional and will not replace other assignments in your regular lessons or trumpet ensembles. **ANY STUDENT WHO IS UNPREPARED FOR REHEARSALS MAY BE REPLACED BY THE NEXT RUNNER UP IN THE AUDITIONS.**

Objectives:

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

- | | |
|---|---|
| 1.) Master the instrument | 5.) Develop audition and performance skills |
| 2.) Gain familiarity with a variety of musical styles | 6.) Master standard trumpet literature:
Pedagogical Repertoire
Solo Literature
Orchestral Excerpts |
| 3.) Develop sight reading skills | |
| 4.) Develop transposition skills | |

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

A WORD FROM THE SHSU FACULTY HANDBOOK**Academic honesty:**

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

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

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

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

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

General Course Study

Applied Trumpet

(Recommended resources and approximate order of study)

Level I

Fundamentals:

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

Flow/Lyric/Transposition:

- Trumpet Lyrical and Flow Studies
- Bordogni Lyric Etudes

Technical Etudes:

- J.L. Small 27 Melodious Etudes
- Brandt 34 Studies
- Gates Odd Meter Etudes

Repertoire:

- MUED Medium Difficulty Trpt. Solos
- Mock Audition Materials

Level II

Fundamentals:

- Same as above plus
- Stamp Warm ups +Etudes
- Lowell Little Embouchure Builder
- Smith Lip Flexibilities
- Bia-Lin

Flow/Lyric/Transposition:

- Trumpet Lyrical and Flow Studies
- Bordogni Lyric Etudes

Technical Etudes:

- Bosquet 36 Etudes
- Wurm 40 Studies
- Longinotti Studies

Repertoire:

- MUED Medium Difficulty Trpt. Solos
- Mock Audition Materials

Transposition:

- Getchell First Book of Practical Studies

Level III

Fundamentals:

- Same as above +
- “Scales and All That Other Stuff”
- Thompson Buzzing Book

Flow/Lyric:

- Trumpet Lyrical and Flow Studies
- Bordogni/Concone

Technical Etudes:

- Paudert 24 Studies
- Berdiev Etudes
- Ceccarelli Serial Studies

Transposition:

- Sacshe 100 Etudes

Repertoire:

- MUED Medium Difficulty Trpt. Solos
- Mock Audition Materials

Level IV

Fundamentals:

- Same as above

Flow/Lyric:

- Trumpet Lyrical and Flow Studies
- Bordogni Lyric Etudes

Technical Etudes:

- Smith Top Tones
- Clarke Characteristic Studies
- Sabrich Dix Etudes

Transposition:

- Sacshe 100 Etudes

Repertoire:

- MUED Medium Difficulty Trpt. Solos
- Mock Audition Materials

Other Materials:

Level V

Repertoire to include:

- Orchestral Excerpts
- Bitsch 24 Etudes
- Charlier 36 Etudes
- Sabrich Dix Etudes
- Tomasi 6 Etudes
- Chavane Characteristic Studies
- Broiles Etudes
- Colin Contemporary Etudes
- Duhem 24 Melodious Etudes
- Pietzsch 22 Virtuosity Studies
- Chaynes 15 Etudes
- Plog 16 Contemporary Etudes
- Reynolds 48 Etudes
- Tull Profiles for Trumpet
- Uber 21 Solo Studies
- Vizzutti Advanced Etudes
- Hickman The Piccolo Trumpet

Pedagogical Texts

- Arnold Jacobs Legacy of a Master
- Arnold Jacobs Song and Wind
- Campos Trumpet Technique
- Johnson The art of Trumpet Playing
- Farkas the Art of Brass Playing
- Farkas The Art of Musicianship
- Dale Trumpet Technique
- Alterburg Trumpeter's and Kettledrummers Art
- Pietsch Die Trompette
- Stork Understanding the Mouthpiece

Membership in ITG (Strongly recommended)

SHSU Trumpet Studio Required Materials for Trumpet Lessons

Pre-barrier Freshmen:

Clarke Technical Studies
Schlossberg Daily Drills and Technical Studies
Arban Complete Conservatory Method
J.L. Small 27 Melodious and Rhythmic Etudes
Brandt 34 Studies
Getchell First Book of Practical Studies, Book 1

Pre-barrier Sophomores:

Stamp Warm-ups + Etudes
Bai Lin Lip Flexibilities
Smith Lip Flexibility Studies
Lowell Little Embouchure Builder
Bosquet 36 Celebrated Studies
Anthony Plog Method for Trumpet, Book I and II

Upper Classmen:

Charlier 36 Transcendental Etudes
Smith Top Tones
Sachse 100 Studies
Bitsch Vingt Etudes
M. Bordogni Vingt-Quatre Vocalises (G. Armand Porret)
Norris "Top 50" Orchestral Audition Excerpts for Trumpet

All these materials are available at stores listed below.

Dillon Music

<http://www.dillonmusic.com/>
732-634-3399

Penders Music

<http://www.penders.com/>
1-800-772-5918

Robert King Music

<http://www.rkingmusic.com/>

Hickey's Music Center

<http://www.hickeys.com/>

Hickey's Music Center

<http://www.hickeys.com/>

RBC Music

www.rbcmusic.com

Southern Ohio Music Company

<http://www.somusic.com/>

Balquhiddar Music

<http://www.balquhiddermusic.com/>

PRE-BARRIER FUNDAMENTAL SKILLS

Name: _____ **Starting Semester/Year** _____

SHSU TRUMPET STUDIO

FUNDAMENTAL SKILLS EXAM SCHEDULE*

Semester	Materials	Month/Assignment	Month/Assignment	Month/Assignment	Grades
Freshman 1	Cichowicz VC1	SEPTEMBER	OCTOBER	NOVEMBER	
	Clarke 2	CGFBbD	AEbEAb	DbBF# (+ALL)	TOTAL=
	Slur-Rhythm/Supplem	TB p 18	TB p 20	TB p 19	TOTAL=
	Majors (scales & arps)	FLATS	SHARPS	ALL+Schl. p.23	TOTAL=
	Chromatics	TB p.32 #1-2	TB p.32 #3	TB p.32 #4	TOTAL=
	Intervals	TBp36 1-4 Tongue/Slur	TBp36 5-7 Tongue/Slur	TB p38-39 ALL	TOTAL=
	Mult. Tongue	TB p40	TB p41	TB p42	TOTAL=
					AVG =
Freshman 2		FEBRUARY	MARCH	APRIL	
	Clarke 1	mm=90 minimum	mm=120 minimum	mm=176 minimum	TOTAL=
	Schlossberg	p 1-5	p 6-7	p 8-10	TOTAL=
	Minors (scales & arps)	FLATS	ALL	ALL+ARPS	TOTAL=
	Chromatics	Arban p77	p78	p79	TOTAL=
	Intervals	Arban p126 flats/76	Arban p126 sharps/84	Arban p126 ALL/96	TOTAL=
	Mult. Tongue	Arban p176-7	p 156-7	p 158-9	TOTAL=
	Transpose Getchell	Getch. P.1-CDA	Getch. P.2-EbEF	Getch. P. 3-ALL KEYS	AVG=
Sophomore 1	Stamp WarmUps	SEPTEMBER	OCTOBER	NOVEMBER	
	Clarke 3 w/Tuner	Evens	Odds	ALL+Etude	TOTAL=
	Arban/Lowell Little	L.Little ALL	Arban p 46-47	Arban p. 50-51	TOTAL=
	WT/Dim/Dom7	WT/Aug	Dim	ArbanDom/Dim+AUG	TOTAL=
	Chromatics	Arban 80-81	Arban 82-82	Arban 83-84	TOTAL=
	Intervals	Arban p127/52	Arban p127/64	Schl 11-13	TOTAL=
	Mult. Tongue	Arban p178	Arban 160-61	Arban 166-67	TOTAL=
	Transposition-Getchell	All Keys	All Keys	All Keys	AVG=
Sophomore 2	Plog Book One	FEBRUARY	MARCH	APRIL	
	Clarke 4 w/Extensions	Evens	Odds	ALL+Etude	TOTAL=
	SmithFlex/Bai-Lin	Smith p1-10	BL p.1-23	BL p.24-40	TOTAL=
	Scale Syllabus	CGFBbDAE	AbEbBF#	ALL	TOTAL=
	Intervals	Schl p14-17	Arban p 128	Arban p 129	TOTAL=
	Mult. Tongue	Arban 179	Arban 168	Arban 169	TOTAL=
	Transposition-Getchell	All Keys	All Keys	All Keys	TOTAL=
					AVG=
300-LEVEL	Finish Clarke, Arban, Schlossberg; explore other technique books at instructor's discretion				

*100-level Music Majors will be required to complete the list of goals for each semester as contained in this chart. Students will receive a grade for each category which will be averaged in with the mid-term project grade. Each category of fundamental skills is split up into three sections with each section due during the last week of each full month of the semester (Fall – September, October, November; Spring – February, March, April). Students may pass off materials earlier than their due date; however, any items not ready by their due date may only be made up AFTER the next section's materials have been performed. A copy of the Semester Goals Checklist will be kept in the Trumpet Studio permanent records and will be supplied with the Semester Repertoire Report handed in at the time of each semester's jury exam.

Sam Houston State University
School of Music
Brass Area

Sophomore Barrier Requirements

- **Prepared Solo with Piano Accompaniment**

The student must perform a major work or movement from a major concerto or sonata with piano accompaniment for the brass faculty. This performance must demonstrate solid fundamental skills (tone, range, endurance, intonation, accuracy, rhythm, etc.) and include both lyrical and technical playing. Each student is responsible for acquiring and rehearsing with his/her own accompanist prior to the barrier performance.

- **SHSU Brass Area Scale Syllabus from Memory**

The Student must demonstrate the ability to play all major, minor, whole tone and chromatic scales and all major, minor, dominant-seventh, diminished-seventh and augmented arpeggios.

- **Sight Reading at the 300 Level**

The Student must demonstrate advanced sight reading skills on upper-level sight reading music chosen by the brass faculty. This music is to be performed with computer-generated accompaniment provided by the faculty (e.g. SmartMusic™).

- **Instrument-specific Requirements**

- Horn and Trumpet students must demonstrate basic transposition skills related to their instruments' requirements in symphonic repertoire and reading from scores in concert pitch.
- Trombone students must demonstrate the ability to read bass and tenor clef music.
- Euphonium students must demonstrate the ability to read bass and treble clef music.

UNIVERSITY STATEMENTS

STUDENTS WITH DISABILITIES POLICY:

It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail disability@shsu.edu). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired.

SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect adversely your work in this class, then I encourage you to register with the SHSU Services for Students with Disabilities and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until you register with the Services for Students with Disabilities. For a complete listing of the university policy, see:

<http://www.shsu.edu/dept/academic-affairs/documents/aps/students/811006.pdf>

Protecting Your Hearing Health Student Information Sheet on Noise-Induced Hearing Loss

Standard Version

National Association of Schools of Music
Performing Arts Medicine Association

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Protecting Your Hearing Health

AnNASM-PAMA

Student Information Sheet on Noise-Induced Hearing Loss

- **Hearing health is essential to your lifelong success as a musician.**
- **Your hearing can be permanently damaged by loud sounds**, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- **Noise-induced hearing loss is generally preventable.** You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
 - o 85 dB (vacuum cleaner, MP3 player at 1/3 volume)- 8 hours
 - o 90 dB (blender, hair dryer) - 2 hours
 - o 94 dB (MP3 player at 1/2 volume) - 1 hour
 - o 100 dB (MP3 player at full volume, lawnmower)- 15 minutes
 - o 110 dB (rock concert, power tools)- 2 minutes
 - o 120 dB (jet planes at take-off) - without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.
- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.
- This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASMPAMA hearing health documents, located on the NASM Web site at the URL linked below.
http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health
 Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss
 NASM/PAMA: November 2011
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Protecting Your Vocal Health

Student Information Sheet

National Association of Schools of Music Performing Arts Medicine Association

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Protecting Your Vocal Health An NASM-PAMA

Student Information Sheet

Vocal health is important for all musicians and essential to lifelong success for singers.

Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.

Practicing, rehearsing, and performing music is physically demanding .

Musicians are susceptible to numerous vocal disorders.

Many vocal disorders and conditions are preventable and/or treatable .

Sufficient warm-up time is important.

Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.

Proper alignment, adequate breath support, and correct physical technique are essential.

Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.

It is important to set a reasonable limit on the amount of time that you will practice in a day.

Avoid sudden increases in practice times .

Know your voice and its limits, and avoid overdoing it or misusing it.

Maintain healthy habits. Safeguard your physical and mental health.

Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.

Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a

myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. A void shouting, screaming, or other strenuous vocal use.

If you are concerned about your personal vocal health, talk with a medical professional.

If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-P AMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.

<http://nasm.mis-accredit.org/index.jsp?page=NASMp>

AMA: %20Neuromusculoskeletal%20and%20Vocal%20Health

See also the NASM/P AMA Student Information Sheet on "Protecting Your Neuromusculoskeletal Health."

Vocal health is an aspect of neuromusculoskeletal health.

Protecting Your Vocal Health: Student Information Sheet - NASM/P AMA

Protecting Your Neuromusculoskeletal Health Student Information Sheet

National Association of Schools of Music

Performing Arts Medicine Association

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Protecting Your Neuromusculoskeletal Health

An NASM-PAMA

Student Information Sheet

- Neuromusculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous neuromusculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior-related neuromusculoskeletal disorders.

Many neuromusculoskeletal disorders and conditions are preventable and/or treatable ..

Sufficient physical and musical warm-up time is important.

- Proper body alignment and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.

A void sudden increases in practice times.

- Know your body and its limits, and avoid "overdoing it."
- Maintain healthy habits. Safeguard your physical and mental health.

Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.

If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional .

If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-P AMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.

<http://nasrn.arts-accredit.org/index.jsp?page=NASM-PAMA%3A+Neuromusculoskeletal+and+Vocal+Health>

See also the NASM/P AMA Student Information Sheet on "Protecting Your Vocal Health." Vocal health is an aspect of neuromusculoskeletal health.

Protecting Your Neuromusculoskeletal Health: Student Information Sheet - NASM/P AMA