

APPLIED TRUMPET

(MUAP 0200, 1237, 3237, 3437, 5210, 5220, 5230, 5410, 5420, 5430)

LESSON SYLLABUS

LAMAR UNIVERSITY

Instructor: Dr. Brian A. Shook

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COURSE OUTCOMES

Upon completion of this course, the student will develop and successfully demonstrate the technical skills required for performing a variety of music on the trumpet. These skills are essential not only for performance, but also for displaying specific teaching methods. Through the diverse study of technical methods, etudes, solo literature, band/orchestral excerpts, and recordings the student will be able to demonstrate an appropriate knowledge of musical terms and concepts related to trumpet performance and pedagogy.

REQUIRED TEXT/RESOURCES

1. *Complete Conservatory Method for Trumpet* by J.B. Arban (ed. Goldman/Gordon)

2. *Technical Studies for the Cornet* by Herbert L. Clarke (Carl Fischer)

3. *Long Tone Studies* by Vincent Cichowicz (Balquhidder Music)

*If you do not already have these books, make sure you purchase these editions

4. Membership with the *International Trumpet Guild* (for \$30/yr you receive four journals and free CDs and sheet music) – www.trumpetguild.org

5. Classical Music Library (Lamar Library Online) – www.lamar.edu > Library > Databases > A–Z

Listing > Classical Music Library (over 60,000 tracks for free!)

**Other texts and method books will be assigned at the discretion of the instructor

REQUIRED EQUIPMENT

All students are expected to have the following:

Trumpet – in good working condition

Lubricants – valve oil, slide grease

Cleaning supplies – mouthpiece brush, snake brush

Mutes – straight, cup, harmon, and plunger are the four basic mutes for most playing situations

All music majors or minors are expected to own each of these mutes. Recommendations:

Straight mute – Tom Crown, Denis Wick, Jo Ral, TrumCor

Cup mute – Denis Wick, Jo Ral, TrumCor

Harmon – Jo Ral bubble mute, Denis Wick

Plunger – traditional sink plunger (without handle)

Metronome

Tuner

Music Stand (folding)

Music dictionary

Egg Shaker (supplied by instructor)

COURSE REQUIREMENTS

Attendance

At the beginning of the semester each student will sign up for a weekly lesson. Lessons will begin promptly at the top or bottom of the hour (:00 or :30). The student is to be **warmed-up and on time** for each lesson. If the student is not present at the beginning of his or her lesson, one full letter grade will be subtracted from that lesson. *If more than ten (10) minutes have passed from the designated time, the instructor is not obligated to teach the lesson and the student will be counted as absent, resulting in an "F" for that lesson.*

Late Attendance = subtraction of one letter grade for that lesson (:01 or :31 is considered late)

10+ Minutes Late = no lesson and an “F” for that lesson

Unexcused Absence = “F” for that lesson

3 Absences = “F” for the semester

If the instructor is more than ten (10) minutes late the lesson will be rescheduled. In most cases, a note will be left on the studio door to indicate if the instructor has stepped out of the office.

***If the student is going to be late or absent for any reason (aside from an emergency), the instructor must be notified 24 hours in advance so that the lesson can be rescheduled. (If you wake up sick on your lesson day, email or text ASAP.) Only excused absences (approved by the university/instructor) may be rescheduled. Lessons cancelled due to university-mandated holidays will not be made up. No make-up lessons for student sick days.**

Lesson Expectations

Be prepared. Be on time. Be teachable.

At the beginning of each lesson the instructor will review the student’s Practice Journal and assign a practice grade for that week. The student must make photocopies of the blank Practice Journal to be filled out during every practice session.

It is the student’s responsibility to take notes during every lesson (see “Applied Lesson Notes” in the *Practice Compendium*). This page is to be photocopied and filled out during every lesson. The information will be used to aid the student in his or her private practice time.

**The expected level of performance for the weekly lesson is the same as juries. The weekly grade is based on this expectation.*

Each Monday the instructor will email a listening assignment for that week. The student is required to download the file, listen to it, and reply to the email with his/her thoughts, insights, and impressions of the recording ***by the following Monday***. Failure to do so will result in a lower grade for that week.

Juries

A ten-minute jury takes place at the end of each semester in which the student plays a prepared solo, etude, and/or orchestral/band excerpts for select faculty members. The etude/excerpt selections, given to the student two (2) weeks before the jury, will be contrasting in nature and give the student the opportunity to display a variety of techniques and developing skills. The jury is graded objectively by the faculty and is based primarily on the expected level of proficiency for the student’s year in school. If a pianist is required, it is the *student’s responsibility* to set up rehearsals with the designated Lamar Staff Accompanist. Once he or she has been contacted, schedule at least one rehearsal during the regular lesson with the studio teacher *at least two (2) weeks prior to the jury date*. If there is a conflict, another time must be scheduled by the student. Other rehearsals can take place at the convenience of the accompanist.

Lamar Staff Accompanists

Mr. Dwight Peirce – dapeirce@my.lamar.edu

Dr. Betsy Hines – betsy.hines@lamar.edu

Scales are also an integral part of juries. Scales that begin on low F-sharp through C (below the staff) will be played in two octaves. Scales that begin on C-sharp through F will be played in one octave only. The uniform rhythmic pattern and metronome marking for all scales is indicated in the *Practice Compendium* (chromatic scales on any pitch are to be slurred in triplets, quarter note = 120 bpm).

***All scales will be played from memory during lessons and juries**

Scale requirements by semester/year:

1st Semester Freshman: all major scales and chromatic scale (starting on any note)

2nd Semester Freshman: add natural minor scales

1st Semester Sophomore: add harmonic minor scales

2nd Semester Sophomore: add melodic minor scales

Juniors–Seniors: all of the above

Scale exams will occur at midterms and one week prior to finals. Students are required to play **ALL** required scales for the exam.

Two weeks prior to the jury date, the student is to fill out the jury form (located at www.brianshook.com) and a sign-up sheet will be posted in the music building. It is the student's responsibility to sign up for a time, making sure that the accompanist (if required) can also be present. The jury form is to be filled out by the student (listing **all** materials covered during the semester—consult the “Applied Lesson Notes” from each lesson) prior to the jury. On the day of the jury, the student (wearing appropriate attire) will bring the completed form along with four (4) copies for the faculty members. After juries are completed, the student may schedule a time with the instructor to discuss his or her jury performance. Failure to appropriately fill out the jury form will result in the lowering of the jury grade.

Appropriate jury attire: Men – dress pants (no jeans), dress shirt (tucked in), dress shoes, and belt.
Women – Dress slacks, knee-length skirt or dress (no jeans), and nice shoes (no sandals).

Advancing to Upper Level

At the end of the student's fourth (4th) semester, he or she will apply to enter upper level applied lessons. In order to advance, the student must be able to successfully demonstrate the following: 1) correct embouchure, 2) proper relaxed airflow, 3) lip bends and pedal tones, 4) clear and even tone in all registers (F#³ to C⁶), 5) clean articulation and finger/tongue coordination, 6) major and all minor scales (natural, harmonic, and melodic) can be played at MM=86, 7) consistent intonation in all registers, 8) control of dynamic range from *pp* to *ff*, 9) perform a Texas UIL Class 1 solo, and 10) ability to sight-read advanced high school or college freshman level etudes.

The application will take place during the final lesson before juries in that semester. Based on that lesson and the final jury performance, the brass faculty will decide whether or not the student is to advance to upper level applied lessons. If the student does not advance, he or she is put on probation (scholarships may be withheld) and may reapply the following semester. (Note: being put on probation will most likely delay the final graduation date because three (3) semesters of upper level lessons are required before the final semester of student teaching)

Recitals

All students are required to perform on at least one (1) general recital per year. The studio teacher will select the literature for each performance. Only two half-hour rehearsals with the staff accompanist are allotted per performance due to the scheduling demands of the accompanist. Typically, juniors and seniors will perform in the fall semester and freshman and sophomores in the spring semester. Additionally, every music major is required to perform a solo recital.

Bachelor of Music (Teacher Certification): Required to perform a half-hour recital (can be joint recital) during the senior year.

Bachelor of Music (Performance): Required to present a half-hour Junior Recital (joint recital) and a one-hour Senior Recital.

For the degree recital, the student must choose the music (with direction from the instructor), contact the pianist, and reserve the recital date ***at least three (3) months prior to the recital***. The student must also

play a dress rehearsal with the pianist (and any other collaborative musicians) at least two (2) weeks prior to the recital date. If this does not occur for any reason, the performance will be cancelled (this could delay your graduation date). *It is the student's responsibility to submit program materials to the music office no less than two (2) weeks before the recital, pending approval of the studio instructor.*

*See the "Recital Checklist" (provided by the instructor) in order to follow the correct procedures.

If the student performs a Junior or Senior Recital, he or she is not required to play a jury in that same semester.

Studio Class

Weekly studio classes shall consist of a variety of pedagogical and performance topics. These one-hour sessions may include group rehearsals, master classes, and/or solo performances. For every class, the student must be on time with his or her instrument(s) and a notebook (not music folder) to take notes on clinics and file handouts. The instructor will review these notes during lessons. These materials will aid the student in private practice time, as well as teaching in the field. Attendance is *required* and 100% participation is *mandatory*.

Borrowing Policy

Throughout the student's collegiate career, the instructor will frequently lend a variety of materials to the student for his or her instruction. The instructor will document the date and material that is being borrowed using the sign-out sheet on the back of the studio door. These materials ***must*** be returned to the instructor *before juries* in order to receive a final grade. **Any items that are damaged, lost, stolen, or not returned will be charged to the individual responsible.**

Guidelines for Personal Practice

Get organized – schedule your practice time daily. Focus on *quality* of practice time.

- 1 *quality* hour/day = status quo
- 2 *quality* hours/day = some improvement
- 3 *quality* hours/day = strong improvement
- 4–6 *quality* hours/day = preparing for an audition or recital

Several brief practice sessions are recommended for maximum progress. If the practice session is an hour long, be sure to only play the instrument for a total of 35–40 minutes. "*Rest as much as you play*" is the safest rule. While resting at regular intervals, do breathing exercises, singing exercises (i.e. solfège), rhythm exercises, or any other type of practice that will aid in the overall progress.

The following is a recommended daily routine (see the *Trumpet Studio Course Packet* for more details):

- A. Warm up (20–30 minutes)
 - 1. Breathing exercises
 - 2. Mouthpiece buzzing
 - 3. Long tones/melodic playing
 - 4. Lip flexibility and finger dexterity
 - 5. Articulation (legato, staccato, marcato, etc.)

- B. Daily Routine – these fundamentals will help develop all aspects of your performance. Concentrate on those areas that are your weakest.
 - 1. Phrasing/musicality
 - 2. Rhythm
 - 3. Scales
 - 4. Multiple Articulation
 - 5. Technical Studies (i.e. Clarke *Technical Studies*, Arban *Complete Conservatory Method*) – concentrate on finger and tongue development.

6. Flexibility Studies (i.e. Irons “27 Groups of Exercises” and “Bai Lin “Lip Flexibilities).
7. Sight Reading
8. Transposition
9. Artistic Studies (this includes etudes, solos, orchestral excerpts, and jazz studies)

Practicing Arban’s

Arban’s *Complete Conservatory Method* is the most important and fundamental literature that the student will encounter. During the student’s course of study, the instructor will regularly address various topics presented by Arban. Progress will be tracked in the “Arban Checklist” that is to be attached to the inside cover of Arban’s *Method*. Once the instructor has covered a series of pages, it is the student’s responsibility to continually practice all of the exercises that pertain to that particular concept. The material covered in that lesson will be part of the assignment for that week.

*The instructor will periodically give an “Arban’s Quiz” that is specifically designed for each student to monitor his or her progress. The grade for that lesson will be the grade of the quiz.

Grading

There are two (2) categories upon which the student is graded: weekly improvement/studio participation (75%) and jury performance (25%). At the end of every lesson, the instructor will inform the student of his or her grade for that lesson.

Weekly improvement will be assessed based on the following criteria:

- 1) Attendance – Did you show up for your lesson and were you on time?
- 2) Preparation – Did you work on the material assigned? Are scales, arpeggios, sight-reading, transposition, sound quality, etc. improving regularly?
- 3) Attitude – A respectful attitude is expected at all times. Anything less will not be tolerated.
- 4) Concert/Recital Attendance – If you are not playing on a particular concert, it is recommended that you attend to support your colleagues. *You are required to attend **all** trumpet recitals. Failure to do so will result in your final grade being lowered by half a letter. The **instructor and soloist** must be notified two (2) weeks before the recital for the excuse to be valid.*
- 5) Notebooks – Each student is required to keep a 3-ring binder containing lesson and studio notes/handouts, as well as the Course Packet.

Miscellaneous Information

Email is the preferred method of communication with the instructor. Text message is appropriate for quick correspondence on one topic. Phone calls are acceptable as well, but please do not text or call after 8:00 P.M. If you need to speak with the instructor, you may inquire between lessons. Please do not interrupt another student’s lesson.

Learning Disabilities

It is imperative for the instructor to be aware of a student who has been clinically diagnosed with a learning disability. Within the first week of class, it is the student’s responsibility to discuss his or her condition with the instructor. Notifying the instructor at the end of the semester will *not* be advantageous to student’s grade.

Music Stores

Swicegood Music
3685 College St.
Beaumont, TX 77701-4685
409-735-5608

Dillon Music
732-634-3399
www.dillonmusic.com/brass.aspx

Tulsa Band Instruments
800-564-1676
www.tulsaband.com

Websites

Dr. Brian A. Shook
www.brianshook.com

International Trumpet Guild
www.trumpetguild.org

Trumpet Herald
www.trumpetherald.com

Trumpet Master
www.trumpetmaster.com

Sheet Music Suppliers

Pender's Music Company
800-772-5918
www.penders.com

Robert King Music Sales
www.rkingmusic.com

Dowling Music
713-529-2676
www.dowlingmusic.com

UNIVERSITY MANDATED STANDARDS

This course (MUAP 1241, MUAP 3241) addresses the following Texas State Educator standards and applications for music:

Standards: I, II, III, IV, VI, VII, X

Applications: 1.1s, 1.2s, 1.3s, 1.4s, 1.5s, 1.6s, 1.7s, 1.8s, 1.9s, 1.11s, 1.12s, 1.13s, 1.14s, 1.15s, 1.16s, 2.1s, 2.2s, 2.3s, 2.4s, 2.5s, 3.1s, 3.2s, 3.3s, 3.4s, 3.5s, 3.6s, 4.1s, 4.2s, 6.1s, 6.2s, 6.4s, 6.5s, 6.6s, 6.8s, 7.2s, 7.3s, 7.4s, 7.5s, 7.6s, 7.7s, 7.8s, 7.9s, 7.14s, 7.15s, 7.16s, 7.19s, 8.1s, 9.4s, 10.1s, 10.2s, 10.3s, 10.4s, 10.5s, 10.6s, 10.7s

See the link below for a complete listing of standards and applications:

<http://www.sbec.state.tx.us/SBECOnline/standtest/standards/allmusic.pdf>

(This course complies with university policies on disabilities, accommodations, and academic dishonesty as printed in the Lamar University Student Handbook and Faculty Handbook.)

Extended Statement on Disabilities

For students with disabilities, this course will comply with all accommodations prescribed by the Lamar University Office of Services for Students with Disabilities. It is the responsibility of the student to insure that the instructor has been informed of all prescribed accommodations.

Extended Statement on Academic Dishonesty

Students are specifically warned against all forms of cheating and plagiarism. The Lamar University Student Handbook states:

Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Punishable offenses include, but are not limited to, cheating on and examination or academic work which is to be submitted, plagiarism, collusion, and the abuse of resource materials. (81)

One aspect of the Handbook's definition of cheating is, "purchasing, or otherwise acquiring and submitting as one's own any research paper or other assignment" (82).

Students seeking guidance to avoid plagiarism should consult the course instructor, recent handbooks, or the University Writing Center.

Punishments for academic dishonesty range from F in the course, to an F on the assignment, to re-submission of the work. Punishments are at the discretion of the faculty member, and may be appealed to the department chair, dean, and Associate Vice President for Academic Affairs. Flagrant or repeat violations may warrant further discipline by the university including probation and suspension.