Course Objective
Students will gain a thorough knowledge of the trumpet, with emphasis on performance, pedagogy, and education. Students will participate in weekly lessons, trumpet studio class, trumpet ensemble, warm up sessions, and will perform a jury at the end of each semester. Students are encouraged to attend as many faculty and student recitals as possible. It should be the goal of each student to improve on a daily basis. The word “can’t” should no longer be a part of your vocabulary.

Required Texts
Each student should have a copy of the following method/etude books:

J.B Arban – Complete Conservatory Method for Trumpet
H.L. Clarke – Technical Studies for Trumpet
James Stamp – Warm-Ups + Studies
Theo Charlier – 36 Etudes for Trumpet
Theo Charlier (arr. Baldwin) - Etudes de Perfectionment
Phil Snedecor – Lyrical Etudes

Additional Texts:
Below is a partial list of method/etude books that might be used:

J.B. Arban – Complete Conservatory Method (edited by Jean Maire, available through Leduc)
Bach &Telemann – Twenty-Six Etudes for Trumpet (edited by Michael Ewald)
Bai Lin – Lip Flexibilities
S. Balasanyan – 20 Studies for Trumpet
Scott Beleck – Modern Flexibilities for Brass
M. Bitsch – Vingt Etudes pour Trumpet
F. Bodet – 25 Reading Exercises for Trumpet
M. Bordogni – Vingt Quatre Vocalises
V. Brandt – Etudes for Trumpet (Orchestra Etudes and Last Etudes)
R. Caffarelli – 100 Studi Melodici
Theo Charlier – 32 Etudes de Perfectionnement (Adapted for trumpet by David Baldwin)
G. Concone – Lyrical Studies for Trumpet or Horn
M. Davis – 20 Minute Warm Up Routine for Trumpet, 15 Minute Warm Up, Total Trumpet
P.M. Dubois – 12 Various Studies for Trumpet
Everett Gates – Odd Meter Etudes for All Instruments
Sigmund Hering – 24 Advanced Etudes, 28 Melodious and Technical Etudes
Chris Kase – 21st Century Technique – Modern Technical Studies for Trumpet
Clifford Lillya – Trumpet Technique
P. Longinotti – 12 Studies in Classical and Modern Style for Trumpet
Anthony Plog – Trumpet Method, Books 1-7
Mark Ponzo – The Complete Sightreading Collection, Low Tone Exercise Patterns and Etudes
Verne Reynolds – 48 Etudes for Trumpet
Michael Sachs – Daily Fundamentals for the Trumpet
Ernst Sachse – 100 Studies for Trumpet
Max Schlossberg – Daily Drills and Technical Studies for Trumpet
W. Smith – Top Tones for the Trumpeter
James Stephenson – Day-Tudes for Trumpet
P. Thibaud – Daily Routine and Vocalises for the Advanced Trumpeter
Allen Vizzutti – Trumpet Method, Books 1-3

Policies

Our trumpet studio here will have an “open studio” policy. Students are invited and encouraged to sit in and observe (audit) other student's lessons. If anyone has questions or concerns with this policy, please contact me immediately.

Trumpet Teams

You will be assigned to a trumpet team according to your experience level and schedule. Teams are a focal point of professionalism in the “outside world”. Successfully working with a team is a proven way to fast-track your learning and to create a route to a satisfying career. It is imperative that you work on a regular basis with your team; you can focus on orchestral and chamber repertoire, warm-up and strengthening routines, study materials, preparation of presentations, etc. This is a powerful route to success.

Teams will be assigned dates for performance(s) and/or presentations for master class. Use the opportunity of team participation to help you to establish and accomplish goals. In addition to studying individually with your professor, members of the teams can take the opportunity to study as a group, working together in a regular schedule, cycling into a master class lesson schedule with Dr. Walburn. Trumpet teams are great support groups for the individual students. In the most successful teams, members perform for each other both as soloists and in ensembles. The best way to gain confidence and enhance performance as well as teaching skills is through the exchange of ideas, concepts and positive feedback. Each Trumpet Team will meet with Dr. Walburn at least once per semester. Team leaders are responsible for coordinating meeting times with their teams, and are expected to communicate with Dr. Walburn on a weekly basis to ensure that they are meeting regularly.
Spring 2019 SFA Trumpet Teams

Kate Haveman
**Isaac Martinez**
Camrun Cannon
Troy Beam
Elisha Tollefson

Nikol Cooper
Conner Darnell
**Jacob Bridges**
Isaac Kent

Andrew Castillo
**Morgan Clifton**
Zach Hill
Lena Hughes

Kevin Skillman
Sean Clifton
Tyler Pohla
**Caleb Roubieu**

**Andrew Vanegas**
Cheyenne Cooper
Andrew Pacas
Caleb Kruebbe
Austin Stachowiak

Gavin Vaughn
Patrick Keene
Michael Cumo
**Matthew Warren**

**Bethany Terral**
Timontre Duffie
Brandon Laffoon
Haley Hollowell

Alyssa Kunkel
Jonathan Palomino
**Zach Worley**
Elise Cavanaugh
Studio Class Performances

Everyone in the trumpet studio will perform at least once in studio class, unless they are already performing during convocation, or are playing a recital. The list of performance dates for the fall semester are listed below:

*Music*

For those of you playing juries/recitals, I expect you to purchase copies of your music at some point during the semester. I don’t mind making copies for you for practice purposes, but I expect everyone to own copies of the music they perform. Please note; **ANYONE WHO HAS NOT PURCHASED THEIR MUSIC BY THE TIME OF THEIR JURY, RECITAL HEARING, OR RECITAL WILL NOT BE ALLOWED TO PLAY. I WILL BE CHECKING!!!**

Collegiality

Collegiality represents an expectation of a professional relationship among colleagues with a commitment to sustaining a positive and productive environment as critical for the progress and success of the university community. It consists of collaboration and a shared decision-making process that incorporates mutual respect for similarities and for differences - in background, expertise, judgments, and points of views, in addition to mutual trust. Students must behave in a professional manner at all times, both in trumpet lessons and in studio/ensemble meetings. Please treat your fellow colleagues with respect and be courteous when interacting with each other. If at any time you feel the collegiality of the trumpet studio has been compromised, please notify the instructor immediately.

Grading/Attendance — Your final grade will be based on weekly lesson preparation, master class participation, scale tests, and jury performance. Each student will need to perform two (2) times each semester during master class sessions. Repertoire for each performance will be determined well in advance. You are expected to be at every regularly scheduled lesson. If you need to miss a lesson for any reason (serious illness, family emergency, audition, etc.) please let me know ahead of time, preferably through voice mail, e-mail, or text. **Each unexcused absence from either a lesson, master class session, or required concert/recital** will lower your grade by one letter. Each lesson will be graded based on the following criteria:

- A=Student was prepared to the best of their ability
- B=Student was well prepared, but preparation could have been better in some areas
- C=Student was somewhat prepared, but much room for improvement in many areas
- D=Student was lacking preparation in several areas
- F=Student was not prepared for the lesson
If at any point in the semester you would like to know your lesson grade(s), please ask and I will give you that information.

The final semester grade will be determined based on the following scale:

- 40% - Weekly lesson grade
- 20% - Jury Performance
- 20% - Technique Test
- 20% - Studio Class Attendance/Participation

**Practice - Please practice as efficiently as possible.** Avoid waiting until the last minute to prepare lesson and jury assignments. Practice in small increments (15-30 minutes) rather than in large chunks of time. Before you begin practicing, make sure you have a clear objective by setting short-term and long-term goals for each practice session. I expect everyone to be well prepared for each lesson. Make sure you warm up before you come into your lesson...I don't want to spend lesson time warming up.

**Course Description, Credit Hours, and Time Requirement**

**Applied Instruction-MUP 119/319:** Two semester Hours Credit, one hour instruction per week plus one hour studio class or convocation weekly. Students are expected to practice assigned materials individually that may include etudes, exercises, daily routines, ensemble music, and/or solos two hours daily, six days per week for a total of twelve hours of outside preparation each week for fifteen weeks. Students are also expected to attend or perform in required recitals, upper levels, and/or juries which is typically an additional five to ten hour time requirement during the fifteen week semester.

**Applied Instruction-MUP 129/329:** Three semester Hours Credit, one hour instruction per week plus one hour studio class or convocation weekly. Students are expected to practice assigned materials individually that may include etudes, exercises, daily routines, ensemble music, and/or solos four hours daily, six days per week, for a total of twenty-four hours of outside preparation each week for fifteen weeks. Students are also expected to attend or perform in required recitals, upper levels, and/or juries which is typically an additional five to ten hour time requirement during the fifteen week semester.
**Important Dates:**

The dates listed below are **REQUIRED.** Unexcused absences from any of the dates will drop your lesson grade by **ONE LETTER PER MISSED EVENT**

**SFA Policies**

**Definition of Academic Dishonesty**

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

**Withheld Grades Semester Grades Policy (A-54)**  Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

**Students with Disabilities**
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.