Applied Trumpet, MUAP 1219, 3219, 5219

Fall 2023
School of Music
Stephen F. Austin State University

Studio Syllabus

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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.

Program Learning Outcomes:
Undergraduate:
1. Students will demonstrate knowledge of applicable solo materials;
2. Students will demonstrate an orientation to the fundamentals of pedagogy as pertaining to the trumpet.
3. Students will demonstrate comprehensive capabilities in preparing and performing a solo at a high level.
Graduate:
1. Student will demonstrate knowledge of applicable solo materials;
2. Students will demonstrate an orientation to the fundamentals of pedagogy as pertaining to the instrument or area of study;
3. Students will demonstrate comprehensive capabilities in preparing and performing a solo at a level commensurate with graduates of a Master of Music in performance.

Student Learning Outcomes:
Undergraduate:
1. Through private lessons, group warm-ups, individual practice sessions, and performances in studio class, students will demonstrate ever-increasing knowledge and skill in each successive semester in the areas of:
   a) intonation
   b) rhythmic precision
   c) technique
   d) stance and stage presence
e) tone

2. Students will demonstrate a growing knowledge of standard repertoire by:
   a) learning at minimum one studio recital piece and one jury piece each semester
   (multiple pieces in the case of senior recitals), performing a barrier jury after the fourth
   semester, and culminating in a senior recital in the senior year
   b) performing during lessons, studio class, and studio recitals
   c) attending recitals
   d) self-directed listening

Graduate:
1. Through private lessons, group warm-ups, individual practice sessions, and performances in studio
   class, students will demonstrate ever-increasing knowledge and skill in each successive semester in the
   areas of:
   a) intonation
   b) rhythmic precision
   c) technique
   d) stance and stage presence
   e) tone

2. Students will demonstrate a growing knowledge of standard repertoire by:
   a) learning at minimum one studio recital piece and multiple solo/chamber works as
      appropriate, culminating in a recital commensurate with graduates of a Master of
      Music in performance
   b) performing during lessons, studio class, and studio recitals
   c) attending recitals
   d) self-directed listening

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*
- *Daily Routine and Fundamentals for Trumpet, SFA Trumpet Studio Packet*

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 Belck – *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**

**Open Studio**

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.

**Statement on Diversity**

I am completely dedicated to supporting an environment that is inclusive and fair to all. Fostering a positive and encouraging environment where we all feel safe to become the best versions of ourselves is a priority in this studio. I ask that you, as students, help to create an atmosphere of support, caring, respect, and understanding of one another, realizing that we each come to the table with different backgrounds, stories, and challenges. There is no tolerance for judgements based on faith, socioeconomic status, gender, gender identity, sexual orientation, skin color, or physical appearance or challenges. At the same time, I encourage healthy discussions about tough questions as we all endeavor to challenge ourselves to grow and become better citizens. My door is always open for discussion of these topics, although I prefer to engage in such conversations outside of lesson times.
Sexual harassment and/or discrimination from any professor or student is not allowed. To promote a feeling of safety as well as the opportunity to learn and share ideas, any student is welcome to attend any other student’s lesson (provided the lesson-taking student grants permission). I also encourage the use of recording lessons, but kindly ask that they not be shared on-line. If a student feels harassed by another faculty member or student, they may bring their concerns to me. I am required to report the harassment or abuse to the appropriate personnel at SFA.

Traditionally, our repertoire is composed entirely by white males. It is important repertoire which I will continue to assign. At the same time, I encourage you to seek out music that is composed by women and/or people of color. Some music, because of its racist history will no longer be allowed in this studio. There is other music associated with tragic events in human history such as the music of Wagner that I will continue to assign because of the importance of the music to professional auditions, and because it was not composed with malicious intent. If you disagree, I am happy to continue to explore, learn and research along with you.

OTHER COVID POLICIES

Brass & Percussion
- Students exhibiting any of the COVID-19 symptoms in the week preceding their assigned lesson time or who receive a positive COVID-19 test will not be given a Face-to-Face lesson. Likewise, anyone who is notified of COVID-19 contact will not be given Face-to-Face lessons. Lessons may be given through an online or asynchronous method dependent on the students health. Face-to-Face lessons will resume only after a quarantine period has lapsed or a negative test result is demonstrated.
- Each student will be required to ensure safety for others when emptying condensation that occurs during playing their instrument(s). It is suggested that an easily transported container with a lid (Tupperware-like), or something similar, be used for indoor playing. The container should use paper towels with a disinfectant such as hydrogen peroxide poured in the container. The paper towels should be thrown away safely each day. Outdoor condensation may be emptied on the ground, taking care to minimize aerosols.
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. **Each team will present one topic during our weekly studio masterclass session, AND will lead TWO group warm-up sessions throughout the semester.** 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.

Fall 2023 Trumpet Teams

Studio Class Presentation Dates:

**October 4**
Michael Cumo
Elizabeth Meredith
Keith Scullin
Austin Stachowiak

**October 11**
David Cavazos
Jacob Hensley
Brook Johnson
Sawyer Simmons

**October 18 – Convocation**
October 25
Tanner Lawson
Keaton Mikeska
Keris Miller
Daniel Nunez

November 1
Chris Barber
Adrian Hernandez
Gabriel Lanas
Troy Pappas

Trumpet Team Warm Up Dates:

October 2, 4
Michael, Liz, Keith, Austin

October 9, 11
David, Jacob, Brook, Sawyer

October 16, 18
Tanner, Keaton, Keris, Daniel

October 23, 25
Chris, Adrian, Gabe, Troy

Studio Class and Studio Class Performances

Our weekly studio class will be at 1pm each Wednesday in the Recital Hall. Important information will be discussed in these studio class sessions, so attendance at each class is MANDATORY. Each person will play at least once per semester in studio class. You may choose to play an etude, solo, orchestral excerpt, or other appropriate repertoire in consultation with Dr. Walburn. When performing unaccompanied, repertoire should be limited to 3-5 minutes to allow feedback from your professors and peers in the trumpet studio. Additionally, those students not playing a degree recital (senior recital, masters recital) will also play a solo with an assigned piano collaborator. Studio class performance dates are listed below:
**September 13**
Chris Barber
Michael Cumo
Austin Stachowiak

**September 20**
Brook Johnson
Tanner Lawson
Gabriel Lanas

**September 27 – Convocation**

**October 4** (after trumpet team presentation)
David Cavazos
Keaton Mikeska

**October 11** (after trumpet team presentation)
Elizabeth Meredith
Saywer Simmons

**October 18 – Convocation**

**October 25** (after trumpet team presentation)
Jacob Hensly
Adrian Hernandez
Keris Miller

**November 1** (after trumpet team presentation)
Daniel Nunez
Troy Pappas
Keith Scullin
Studio Class Recital Performances With Piano Collaborator:

November 8
Chris Barber
David Cavazos
Gabriel Lanas
Elizabeth Meredith
Keaton Mikeska
Sawyer Simmons

November 29
Jacob Hensley
Adrian Hernandez
Keris Miller
Daniel Nunez
Troy Pappas
Keith Scullin

Trumpet Studio Warm Up

We will be meeting as a group to warm up together on Monday, Wednesday, and Friday from 7:30am-7:50am in the Orchestra/Jazz Room. Attendance at the Monday and Wednesday sessions is MANDATORY!! Attendance will be taken at all warm up sessions, and your Studio lesson grade will be based in part on your attendance at the warm up sessions. You will be allowed to miss up to five (5) Monday/Wednesday warmups. After that, your grade will be lowered by one letter. Three (3) tardies will be considered ONE unexcused absence. After a student has missed five (5) warmups, their grade will be lowered by one letter for each additional three (3) unexcused absences thereafter. Students may make up unexcused absences by attending the Friday warm up sessions.

A thorough, consistent warm up is essential for maximizing ones daily progress on the instrument, so please attend these warm up sessions.

*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, technique 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 Tests (3 tests total)
- **20%** - Studio Class Attendance/Participation
**Technique tests will be given in your lesson during the following weeks:**

**October 2-6** – major scales – two octaves up to C (underclassmen); major and natural minor scales – two octaves up to D (upperclassmen)

**October 30-Nov 3** – Clarke Study #2 (underclassmen); Clarke Study #3 (upperclassmen)

**December 4-8** – major arpeggios – two octaves up to C (underclassmen); major and minor arpeggios – two octaves up to D (upperclassmen)

**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-MAUP 1219/3219**: 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**

Trumpet Ensemble – Wednesday, November 8, 7:30pm – Cole Hall

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

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/.