

San José State University
School of Music and Dance
MUSC36,36B-E/MUSC136,136B-E Applied Trumpet, 01,
Spring 2015

Instructor:	Dr. Kathryn Adduci
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Office Hours:	M 1:30-2:30pm F 9:00-10:00am
Class Days/Time:	By Arrangement
Classroom:	Music 269
Prerequisites:	Successful audition into the applied area. Before entering 136C, students must have passed 25C or equivalent. Before doing the senior recital, students must have passed 4A and 4B.
Course Fees:	\$30 Music Use Fee

Course Description

Required each semester for lower and upper division brass majors.

Course Goals and Student Learning Objectives

The goal of Applied Trumpet is to present each student with the materials and knowledge to develop their technique and understanding of the trumpet, and to use this to become a better musician and performer.

Upon successful completion of this course, students will be able to:

1. Improved technical ability on the trumpet, including lip flexibility, finger flexibility, dynamic control, articulation, range, endurance.
2. Improved breathing skills.
3. Improved rhythmic skills.
4. Improved concept of sound quality, and be able to demonstrate this in their own sound.
5. Improved knowledge of and ability to play scales and arpeggios.
6. Development of a greater knowledge of various different styles of music.
7. To learn about and apply the use of performance psychology.
8. To increase the student's intimate knowledge of the repertoire for trumpet, both solo and ensemble.
9. Improved sight-reading and aural skills.

10. Improved general knowledge of the trumpet.

Specific minimum requirements by level (these are MINIMUM requirements – pieces and exercises will be assigned as appropriate to the individual student. Performance majors should be expecting to do more, including orchestral excerpts):

Level 1 (36B) – All major and natural minor scales and their arpeggios performed from memory. Technical exercises and etudes selected from books by Arban, Schlossberg, Bai Lin, Vizzutti, Kopprasch, Bousquet, Concone. Solo repertoire selected from the following pieces or similar works:

Balay, Petite Piece Concertante
Bozza, Badinage
Gibbons-Cruft, Suite
Haydn, Concerto for Trumpet
Hovhaness, Prayer of St. Gregory
Ropartz, Andante and Allegro

Level 2 (36C)– All major, natural and harmonic minor scales, and their arpeggios performed from memory. Technical exercises and etudes selected from books by Arban, Schlossberg, Bai Lin, Vizzutti, Kopprasch, Bousquet, Concone, Charlier. Solo repertoire selected from the following pieces or similar works:

Barat, Andante et Scherzo
Ewazen, Ballade for a Ceremony
Handel, Aria con Variazioni
Haydn, Concerto for Trumpet
Clarke, H.L., The Maid of the Mist
Robbins, Mont St. Michel

Level 3 (36D) - All major, natural, harmonic and melodic minor scales, and major and minor arpeggios performed from memory. Technical exercises and etudes selected from books by Arban, Schlossberg, Bai Lin, Vizzutti, Concone, Charlier, Vannetelbosch. Solo repertoire selected from the following pieces or similar works:

Haydn, Trumpet Concerto
Hummel, Trumpet Concerto
Clarke, The Debutante
Telemann, Heroic Marches
Goedicke, Concert Etude, Op. 49
Neruda, Concerto

Level 4 (36E) – All major scales, natural, harmonic, and melodic minor scales, major and minor arpeggios and chromatic scales performed from memory. Technical exercises and etudes selected from books by Arban, Schlossberg, Bai Lin, Vizzutti, Concone, Charlier, Vannetelbosch. Solo repertoire selected from the following pieces or similar works:

Ewazen, Sonata
Haydn, Trumpet Concerto
Hummel, Trumpet Concerto
Torelli, Concerto Etienne Rodger
Persechetti, Hollow Men
Plog, Animal Ditties
Turrin, Intrada

Level 5 (136B) – All major, natural, harmonic, and melodic minor scales, major and minor arpeggios, dominant 7ths, and chromatic scales performed from memory. Technical exercises and etudes selected from books by Arban, Schlossberg, Bai Lin, Vizzutti, Concone, Charlier, Vannetelbosch, Caffarelli. Solo repertoire selected from the following pieces or similar works:

Arutunian, Concerto for Trumpet
Bennett, Rose Variations
Ewazen, Sonata
Hummel, Concerto
Ketting, Intrada
Purcell, Sonata

Level 6 (136C) – All major, natural, harmonic, and melodic minor scales, major and minor arpeggios, dominant 7ths, and chromatic scales performed from memory. Technical exercises and etudes selected from books by Arban, Schlossberg, Bai Lin, Vizzutti, Concone, Charlier, Vannetelbosch, Caffarelli, Bitsch. Solo repertoire selected from the following pieces or similar works:

Hindemith, Sonata
Turrin, Psalm et Incantation
Vizzutti, Cascades
Bozza, Rustiques
Corelli, Sonata
Kennan, Sonata

Level 7 (136D) – All major, natural, harmonic, and melodic minor scales, major and minor arpeggios, dominant 7ths, and chromatic scales performed from memory. Technical exercises and etudes selected from books by Arban, Schlossberg, Bai Lin, Vizzutti, Concone, Charlier, Vannetelbosch, Caffarelli, Bitsch. Solo repertoire selected from the following pieces or similar works:

Persichetti, The Hollow Men
Stevens, Sonata
Tartini, Concerto in D Major
Turrin, Caprice
Haydn, Concerto
Casterede, Sonatine

Level 8 (136E) – All major, natural, harmonic, and melodic minor scales, major and minor arpeggios, dominant 7ths, and chromatic scales performed from memory. Technical exercises and etudes selected from books by Arban, Schlossberg, Bai Lin, Vizzutti, Concone, Charlier, Vannetelbosch, Caffarelli, Bitsch. Solo repertoire selected from the following pieces or works similar:

Friedman, Solus
Tomasini, Concerto
Boehme, Concerto
Bitsch, Quatre Variations...Scarlatti
Hummel, Concerto
Honegger, Intrada

Course Content Learning Outcomes

1. Students will have improved technical ability on the trumpet, including lip flexibility, finger flexibility, dynamic control, articulation, range, endurance.
2. Students will have improved breathing skills.
3. Students will have improved rhythmic skills.
4. Students will have an improved concept of sound quality, and be able to demonstrate this in their own sound.
5. Students will have an improved knowledge of and ability to play scales and arpeggios.
6. Students will have developed a greater knowledge of various different styles of music.
7. Students will have learnt about and applied the use of performance psychology.
8. Students will have increased intimate knowledge of the repertoire for trumpet, both solo and ensemble.
9. Students will have improved sight-reading and aural skills.
10. Students will have an improved general knowledge of the trumpet.
11. Students will have developed a greater understanding and application of the discipline necessary to study the trumpet to a high level of performance.

Required Texts/Readings

Textbook

The student will need to purchase music recommended by the instructor according to his/her needs as he/she progresses. This music must be purchased in a timely manner, otherwise your progress will be hindered.

Other Readings

In addition to practicing and performing on the trumpet, students are highly encouraged to read all they can about the trumpet and about music performance in general. A suggested reading list will be supplied to all new trumpet students at the beginning of the semester. Returning students should retain their suggested reading list previously supplied, and add to it any new materials suggested by the instructor.

Other equipment / material requirements

The student must also own a professional quality B-flat trumpet, the necessary items to keep this instrument well maintained (valve oil, slide grease, cleaning brushes), a metronome and a tuner.

Classroom Protocol

Attendance

Attendance at every lesson and trumpet ensemble/studio class meeting is expected. Excused absences are conflicts beyond the student's control (ie. Illness, death in the family). In these cases the instructor must be notified of the absence before the lesson either directly or through the School of Music and Dance (924 4676). The instructor will make every effort to make up a student's excused absence. Unexcused absences are conflicts within the control of the student (ie. had to study, had another appointment). Students are expected to be at every lesson and trumpet ensemble/studio class on time and warmed-up.

Students are also expected to attend any brass recital or clinic at SJSU. This includes, but is not limited to:

John Foster Masterclass/Performance, Monday, April 20, 7pm
SJSU Brass Ensemble Concert, Tuesday April 28, 7:30pm
Trumpet Studio Listening Hour, Thursday May 7, 12:30pm

Students will be advised of other recitals/clinics.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html> . Information about late drop is available at <http://www.sjsu.edu/sac/advising/latedrops/policy/> . Students should be aware of the current deadlines and penalties for adding and dropping classes.

Assignments and Grading Policy

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Course requirements:

1. Prepare all music assigned for every lesson to the best of your ability.
2. Perform a final jury at the end of the semester. The sign-up sheet for this will be posted at least a week before the jury.
3. Perform a scale jury during the last lesson of the semester.
4. Performance majors must practice at least 3-4 hours a day. Non-performance majors must practice at least 2 hours daily.
5. Solo performance experience is essential to the development of the music major. Every music major is required to perform a work from the standard repertory in the following venues:

A. Studio Recital - a recital of students from an applied instructor's studio for the purpose of performing for one another. Not open to the public.

B. Public Recital - Appearance on the Tuesday-Thursday Recital Hours, or other recitals open to the public.

C. Minimum Performance Requirements

The following represents the minimum requirement:

- Freshmen: BM Mus Ed and Jazz Studies - one studio recital required
 BM Performance - one studio and one public performance required
- Sophomore: BM Mus Ed and Jazz Studies - two studio recitals required
 BM Performance - two public performances required
- Junior: BM Mus Ed and Jazz Studies - one studio and one public performance required
 BM Performance - one public recital and one full Junior Recital required
- Senior: BM Mus Ed and Jazz studies - one public performance and one-half Senior Recital
 BM Performance - one public performance and one full Senior Recital

No major may graduate without meeting these requirements. Performance dates and types must be verified on each semester's jury form. Documentation (e.g., the program) must be provided at each jury.

Grades:

1. A grade will be assigned for every lesson based primarily on the student's preparation, and attitude.
2. Each student, apart from those doing the Junior Qualifying Exam, will be given a specific scale jury in the last week of semester.
3. Every student will perform the jury examination on the 'Study/Conference Day' at the end of the semester.
4. Every student must supply proof of attendance for at least 12 concerts during the semester. Failure to do so will result in a lowering of the grade by 1/3.

The breakdown of the final grade will be:

Lesson preparation/participation	40%
Scale jury and final jury, or recital	40%
Studio and/or public performances	10%
Studio class participation	10%

Lesson Preparation/Participation Grade Criteria

A – Student played all materials as assigned musically and with few mistakes. Student showed evidence of excellent preparation, was very attentive and responsive.

B – Student played the materials as assigned with some mistakes. Student showed evidence of very good preparation, and was attentive and responsive.

C – Student played the materials assigned with many mistakes. Student showed evidence of average preparation, and/or was not always attentive and responsive.

D – Student was not able to play the materials assigned. Student showed evidence of insufficient preparation, and/or was not attentive and responsive.

F – Student did not play the assigned materials, did not show any evidence of preparation, and/or was not attentive and responsive.

At the end of the semester, the lowest grade given for 1 lesson will be dropped from the calculation of the preparation/participation grade.

Final Jury

The final, regular jury will be held on Thursday, May 14, 2015. Students in MUSC36, 36B,C, and 136, 136B,C,D will perform a solo piece with piano accompaniment and an etude as chosen by Dr. Adduci, as well as sight reading. Performance majors must additionally perform orchestral excerpts as assigned.

Students in their fourth semester of study, MUSC36D, must perform a Junior Qualifying exam as their jury, which must be passed in order to progress to upper level trumpet study. This exam will consist of either three solo pieces with piano accompaniment, or two solo pieces with accompaniment and an etude. The music to be performed will be selected by the instructor. Scales will also be performed during the Junior Qualifying Exam, as well as sightreading.

Tentative course calendar including assignment due dates, exam dates, date of Final exam:

(Please note that the course calendar is “subject to change with fair notice”)

Final jury date: Thursday, May 14

Scale jury date: during your last lesson of the semester, unless the Junior Qualifying Exam is being undertaken that semester, in which case scales will be performed on the final jury date during the Junior Qualifying Exam.

University Policies

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
 - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Students should know that the University's Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University's integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Resource Center (AEC) at <http://www.sjsu.edu/aec/> to establish a record of their disability.