Instructor: Dr. Mary Thornton  
Office Phone: 825-3234  Cell: 688-3976  
Email: mary.thornton@tamucc.edu  
Office Hours: Mondays 5:00-6:00PM; Tuesdays 12:30-1:30PM; Wednesdays Noon-1:00PM; Thursdays 10:30-11:30AM; Fridays 9:00AM-10:00AM and by appointment  
Office: CA 108  
Texts and Materials:

1. Each student must own the following textbooks:  
   Clarke – Technical Studies (pub. Carl Fischer or HME Editions)  
   Concone – Complete Solfeggi (pub. Balquhidder)  
   ADDITIONAL TEXTS WILL BE ASSIGNED DEPENDING ON THE NEEDS OF INDIVIDUAL STUDENTS. SOLO LITERATURE IS ALSO A REQUIRED PURCHASE.

2. Students must purchase their own copies of all needed etude books, solo literature, and orchestral material. Performing from copies is illegal and will not be tolerated.

3. Ownership of a metronome is required. Ownership of a tuner is highly recommended.

4. Each student should maintain an appointment book/calendar of some sort, either paper or electronic. You must develop the organized, scheduled habits of a professional musician.

5. Each student must provide a paper notebook in which to keep lesson notes and assignments. This notebook must be present at every lesson. If you don’t have your assignment notebook you will not have a lesson.

6. Each student must activate and regularly use their Islander email account. This will be a primary means of communicating class information.

Student Learning Outcomes:

1. To develop college-level performing abilities on the trumpet through development of reading, technical, theoretical, and musical skills.

2. To gain knowledge of trumpet literature through listening, score study, and performance.

3. To gain knowledge of the history of the trumpet and trumpet-playing through study of music literature and outside readings.

Guidelines for Applied Trumpet Grades:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Weekly lesson grades</td>
<td>40%</td>
</tr>
<tr>
<td>Recital (studio) class performance</td>
<td>10%</td>
</tr>
<tr>
<td>Jury/Scales grade</td>
<td>20%</td>
</tr>
<tr>
<td>Studio/Recital Class Work</td>
<td>15%</td>
</tr>
<tr>
<td>Concert attendance (6) fulfilled</td>
<td>15%</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
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</tbody>
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Requirements and Expectations:

Weekly assignments will be made during each lesson. It is expected that the entire assignment will be prepared for the following lesson. Although each student may need to concentrate on different facets of performance at different times in his/her development, expect to study tone, articulation (single, double, and triple), scales (major, minor, and modal), technical exercises and etudes, orchestral excerpts, and standard repertoire. Daily practice by the student is necessary to ensure adequate progress. You should practice a minimum of 1.5 to 3 hours daily. This may be broken into smaller periods of time. A weekly grade will be assigned and recorded at the conclusion of each lesson based upon preparation
and performance. These weekly grades will comprise 50% of the total semester grade. In addition, each person is expected to perform at least once a semester in recital class or in studio class, with the possible exception of first semester freshmen, who may perform in studio class. Successfully fulfilling this performance requirement is worth 10% of the course grade.

**Significance of weekly lesson grades:**

A (100-90): Thorough preparation of all assignments; achieves a standard of performance proper for year and major

B (89-80): Preparation of all assignments but with some aspects not thoroughly learned

C (79-70): Some assignments not prepared

D (69-60): Student is totally unprepared

F (59-0): Unexcused absence

**Jury Performance:** At the conclusion of every semester, the student will perform a solo for a jury made up of TAMUCC music faculty. Material played at this time will have been prepared during the semester and chosen by the instructor prior to the jury performance. This piece or pieces should reflect the highest level of achievement attained during the semester. Accompanied solos must be performed at the jury with an accompanist and rehearsed by the student prior to the jury. The required scales as outlined in the TAMUCC Trumpet Studio Scale packet will be assessed by the jury panel. The jury requirement may be waived during the solo recital semester. The grade assigned by the jury members to this performance will comprise 20% of the total semester grade.

**Studio Class:** In addition to the weekly applied lesson, each applied trumpet student enrolled in major level lessons or actively pursuing a minor in music is required to attend studio class and Friday afternoon recital class at 1:00pm, which counts for 15% of the applied course grade. The studio class meetings will occur on Fridays at 1:00 when Recital Class is not held. Activities in studio class may include student performance with critique period following, chamber music rehearsals, or trumpet literature or historical study. Each trumpet student will select a book from the selected literature list at the end of this syllabus and will submit a written book report by October 31, 2009. Grades in studio class are based upon attendance, written work, and participation in rehearsals and recital classes; attendance at all studio and recital classes is mandatory. Every unexcused absence counts as a zero.

**Concert Attendance:** As per departmental policy, every music major is required to attend at least six concerts per semester in which s/he is not performing. The student will turn in a program to the studio instructor signed by one of the performers or a faculty member (preferable) from each concert to verify attendance. Professional and faculty concerts and recitals are preferred and should comprise a majority of the chosen events. ATTENDANCE AT ALL BRASS FACULTY PROGRAMS IS REQUIRED. Attendance at these events is worth 15% of the studio course grade. Programs must be turned in prior to or at the jury and must include the student’s signature, as well.

Attendance at university-sponsored events connected to the trumpet studio is mandatory. This includes all school performances that feature trumpet studio students or faculty. Examples are Concert Band, faculty recitals, guest artist recitals and masterclasses, and student recitals. Contact me ahead of time if there are any problems that would prevent your attendance at a function. There will be additional dates but please note Dr. Thornton has a faculty recital on Monday, October 26th, at 7:30pm.
**Attendance:**

The student must meet all regularly scheduled lessons. No lessons will be rescheduled because of failure to prepare assignments. If a student discovers prior to a lesson that he/she cannot attend due to an excusable reason, it is the student’s responsibility to contact the instructor at that time to reschedule a make-up lesson. Absences are only excused for personal illness, immediate family emergency, or unforeseeable “acts of God.” A grade of zero will be recorded for each unexcused lesson absence. Unexcused lesson absences will not be made up except in exceptional circumstances, at the discretion of the instructor. Lessons will be made up at the student’s convenience if the instructor finds it necessary to cancel due to illness or professional engagements.

Note: You are expected to be warmed-up and ready to play prior to the beginning of each lesson, so plan extra time in your schedule for this purpose. If you ever have any questions about your lessons and assignments during the week, please feel free to give me a call or come by my office for extra help. Lessons are for playing music; if you need additional consultation time, please schedule an extra appointment.

**A Sample Outline of Daily Practice**

I. **Warm Up Studies** (20/30 min.)
   - Basic buzzing, pitch finding exercises
   - Long tones, tone studies (i.e. Stamp, Cichowicz)

II. **Technical Studies** (20/30 min. – probably more for freshmen)
   
   By the end of the freshman year, all trumpet majors must be able to play from memory the following patterns in 12 keys, in two octaves, in sixteenth notes, quarter note = 60:
   
   - Major scales
   - Natural minor scales
   - Harmonic minor scales
   - Melodic minor scales

III. **Etudes** (30/60 min.)

   Except when preparing a recital, students will prepare a minimum of one etude every two weeks, resulting in at least 7 etudes learned each semester. The student must purchase the necessary etude book.

IV. **Repertoire Study** (30/60 min)

   Includes study of concertos, sonatas, orchestral excerpts, and chamber music. The student must promptly purchase the solos being studied. To earn an “A” in lessons, music education students will prepare a minimum of two solos each semester.

**Important College of Liberal Arts Information:**

**NOTICE TO STUDENTS WITH DIABLILITIES:** Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in Driftwood 101, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.
**ACADEMIC ADVISING:** The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

**GRADE APPEAL PROCESS:** As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at [http://www.tamucc.edu/provost/university_rules/index.html](http://www.tamucc.edu/provost/university_rules/index.html). For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

**WHERE TO PURCHASE MUSIC/BOOKS:**

**Sheet Music Service of Portland** 34 N.W. 8th Avenue Portland OR 97209-3591 Phone: 800-452-1133 Fax: 503-222-9600

**Pender's Music Company** 314 S. Elm Street Denton, Texas 76201 Phone: 800-772-5918

**Hickey’s Music Center** 104 Adams Street Ithaca, NY 14850 Orders: 1.800.HICKEYS (442.5397) Phone: 607.272.8262 [www.hickeys.com](http://www.hickeys.com)

**Robert King Music Sales, Inc.** 140 Main Street North Easton, MA 02356 Fax: (508) 238-2571 [www.rkingmusic.com](http://www.rkingmusic.com)

**Southern Music Company** 1248 Austin Highway, Suite 212 San Antonio, Texas 78209 Phone: (210) 226-8167 Fax: (210) 223-4537 [www.southernmusic.com](http://www.southernmusic.com)

****You must not wait to place music orders at a local store. If they do not have what you need in stock you must order it from one of these vendors and you will have your materials within a week.

**WHERE TO PURCHASE EQUIPMENT (horns, tuners, metronomes, etc):**

**The Woodwind and Brasswind** 800-348-5003, [www.wwbw.com](http://www.wwbw.com)

**Dillon Music** 732-634-3399, [www.dillonmusic.com](http://www.dillonmusic.com)

**Thompson Music**, [www.thompsonmusic.com](http://www.thompsonmusic.com)
SCALE AND TRANSPOSITION REQUIREMENTS
TAMUCC Trumpet Majors

Scales assessed on your juries are cumulative: you must keep practicing!
All scales and arpeggios will be prepared 2 octaves, both slurred and tongued. All major and minor scales will be MEMORIZED. Do not lose your scale packet.

FRESHMAN YEAR
Fall: All major and chromatic scales.

Spring: All major, chromatic, and natural minor scales.
Transposition: (on C) trumpet in Bb, (on Bb) trumpet in Ab.

SOPHOMORE YEAR
Fall: All major, chromatic, and natural and harmonic minor scales.
Transposition: (on C) trumpets in Bb & D, (on Bb) trumpets in Ab & C.

Spring: All major, chromatic, and natural, harmonic and melodic minor scales.
Transposition: (on C) trumpets in Bb, D & A. (on Bb) trumpets in Ab, C & G.

JUNIOR YEAR
Fall: All major, chromatic, natural, harmonic, & melodic minor and Wholetone scales.
Transposition: (on C) trumpets in Bb, D, A & H (B). (on Bb) trumpets in Ab, C, G & A.

Spring: All scales listed above, plus all modal scales.
Transposition: (on C) trumpets in Bb, D, A, H & Eb. (on Bb) trumpets in Ab, C, G, A & Db.

SENIOR YEAR
Fall: All scales required.
Transposition: (on C) trumpets in Bb, D, A, H, Eb & E. (on Bb) trumpets in Ab, C, G, A, Db & D.

Spring: All scales required.
Transposition: (on C) trumpets in Bb, D, A, H, Eb, E & F. (on Bb) trumpets in Ab, C, G, A, Db, D & Eb.
LEVEL APPROPRIATE TRUMPET REPERTOIRE

Materials for each MUAP section are cumulative. It is to your professional advantage to accomplish as much as possible. Completion of 5-10 etudes and exercises per week is considered a minimum accomplishment. Specific books will be assigned based on evaluation of the students deficiencies.

FRESHMAN LEVEL
TECHNICAL STUDIES
Arban Complete Conservatory Method
Clarke Technical Studies
Colin Advanced Lip Flexibilities (complete)
Irons 27 Groups of Exercises
Schlossberg Daily Drills and Technical Studies
St. Jacome Grand Conservatory Method
Stamp Warm-Up Studies
Vizzutti Trumpet Method (Book 1-Technical Studies)

ETUDES
Bousquet 36 Celebrated Studies
Concone Lyrical Studies
Hering 28 Etudes
Hering Etudes in all the Major and Minor Keys
Gates Odd Meter Etudes
Getchell Practical Studies for the Trumpet/Cornet (Books 1 and 2)
Goldman Practical Studies for Trumpet
Kopprasch 60 Selected Studies (Book 1)
Wurm 40 Studies
Bartold, ed. Classical and Modern Works, Vol. 1

TRANSPOSITION STUDIES
Caffarelli 100 Melodic Studies
Bartold Orchestral Excerpts (Books 1-10)

SOLO LITERATURE
See attached list for level appropriate equivalents. Solos are required in each semester of trumpet study.

SOPHOMORE LEVEL
(continuing with freshman level material as well)
TECHNICAL STUDIES
Hickman Speed Reading for Beginners
Hickman Speed Reading for Melodic Instruments
Nagel Speed Studies

ETUDES
Boehme 24 Melodic and Technical Studies
Bona Rhythmical Articulation
Brandt 34 Studies and 24 Last Etudes
Charlier 36 Transcendental Etudes
Dufresne Developing Sight Reading
Small Melodious and Rhythmical Exercises
Werner 40 Studies for Trumpet
TRANSPOSITION STUDIES
Bordogni 24 Vocalises for Trumpet
Sachse 100 Etudes

JUNIOR LEVEL
TECHNICAL STUDIES
All of the above

ETUDES
Allard Advanced Rhythms
Balasanian 20 Etudes
Balay 15 Etudes Leduc
Berdiev 17 Studies for Trumpet
Bitsch 20 Etudes
Collins In the Singing Style
Haynie Development and Maintenance
Hickman The Piccolo Trumpet
Longinotti Studies in Classic and Modern Style
Paudert 24 Modern Virtuoso Studies
Smith Top Tones for the Trumpeter
Vizzutti Trumpet Method (II, III)

SENIOR LEVEL
TECHNICAL STUDIES
All of the above
Blatter/Zonn Contemporary Trumpet Studies
Colin, A. Contemporary Etudes
Johnson, G. 20th Century Orchestra Studies
Plog 16 Contemporary Etudes
Stevens Changing Meter Studies
Stevens Contemporary Trumpet Studies
Stevens Contemporary Interval Studies

ETUDES
Andre 12 Etudes Caprices Dans le Style Baroque
Bodet 16 Studies for Virtuosity
Chavanne 25 Etudes of Virtuosity
Dubois 12 Various Studies
Tomasi 6 Etudes for Trumpet

TRANSPOSITION STUDIES Ongoing.

SOLO REPERTOIRE
No repertoire list is ever complete. This list is a good starting point but does not include specialty trumpet solos (piccolo/Eb). A few of the solos listed here are more appropriate for Eb trumpet but can be learned on Bb trumpet.

Addison Concerto
Anderson Trumpeter's Lullabye
Antheil Sonata
Arban Carnival of Venice
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
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<tbody>
<tr>
<td>Arrieu</td>
<td>Concerto</td>
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<tr>
<td>Arutunian</td>
<td>Concerto</td>
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<tr>
<td>Arutunian</td>
<td>Concert Scherzo</td>
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<tr>
<td>Arutunian</td>
<td>Andante and Scherzo</td>
</tr>
<tr>
<td>Balay</td>
<td>Andante and Allegro</td>
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<tr>
<td>Balay</td>
<td>Petite Piece Concertante</td>
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<tr>
<td>Barat</td>
<td>Andante et Scherzo</td>
</tr>
<tr>
<td>Bennett</td>
<td>Rose Variations</td>
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<tr>
<td>Bernofsky</td>
<td>Concerto</td>
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<tr>
<td>Bernstein</td>
<td>Rondo for Lifey</td>
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<tr>
<td>Bitsch</td>
<td>Four Variations on a Theme of Scarlatti</td>
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<td>Bloch</td>
<td>Proclamation</td>
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<tr>
<td>Bozza</td>
<td>Badinage</td>
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<tr>
<td>Bozza</td>
<td>Caprice</td>
</tr>
<tr>
<td>Bozza</td>
<td>Rustiques (actually more appropriate for C trumpet)</td>
</tr>
<tr>
<td>Bradshaw</td>
<td>Sonata</td>
</tr>
<tr>
<td>Bradshaw</td>
<td>A Sunday Excursion</td>
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<tr>
<td>Bradshaw</td>
<td>Warm Sun, Cool Breeze</td>
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<tr>
<td>Brandt</td>
<td>Concertpiece No. 1</td>
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<tr>
<td>Broughton</td>
<td>Folksong</td>
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<tr>
<td>Broughton</td>
<td>Oliver’s Birthday</td>
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<tr>
<td>Casterede</td>
<td>Breves Recontres</td>
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<tr>
<td>Casterede</td>
<td>Sonatine</td>
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<tr>
<td>Chance</td>
<td>Credo</td>
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<tr>
<td>Charlier</td>
<td>Solo de concours</td>
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<tr>
<td>Chaynes</td>
<td>Concerto</td>
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<tr>
<td>Cheetham</td>
<td>Concoctions</td>
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<tr>
<td>Clarke</td>
<td>Bride of the Waves</td>
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<tr>
<td>Clarke</td>
<td>The Debutante</td>
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<tr>
<td>Clarke</td>
<td>Maid of the Mist</td>
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<tr>
<td>Clerisse</td>
<td>Noce Villageoise</td>
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<tr>
<td>Clerisse</td>
<td>Noce Villageoise</td>
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<tr>
<td>Copland</td>
<td>Quiet City</td>
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<tr>
<td>Dello Joio</td>
<td>Sonata</td>
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<tr>
<td>Desenclos</td>
<td>Incantation, Threne, et Danse</td>
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<tr>
<td>Donato</td>
<td>Prelude and Allegro</td>
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<tr>
<td>Eben</td>
<td>Okna (Windows) – with organ</td>
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<tr>
<td>Emanuel</td>
<td>Sonate</td>
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<tr>
<td>Enesco</td>
<td>Legend</td>
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<tr>
<td>Ewazen</td>
<td>Sonata</td>
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<tr>
<td>Fantini</td>
<td>8 Sonatas</td>
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<td>Fantini</td>
<td>8 Sonatas</td>
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<tr>
<td>Fantini</td>
<td>8 Sonatas</td>
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<tr>
<td>Giannini</td>
<td>Concerto</td>
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<tr>
<td>Goedicke</td>
<td>Concert Etude</td>
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<tr>
<td>Gregson</td>
<td>Concerto</td>
</tr>
<tr>
<td>Hamilton</td>
<td>Five Scenes</td>
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<tr>
<td>Handel</td>
<td>Aria con Variazioni</td>
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<tr>
<td>Handel</td>
<td>Suite in D Major</td>
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<tr>
<td>Haydn</td>
<td>Concerto (Tarr)</td>
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<tr>
<td>Hindemith</td>
<td>Sonata</td>
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<tr>
<td>Honegger</td>
<td>Intrada</td>
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<tr>
<td>Hovhaness</td>
<td>Prayer of St Gregory</td>
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<tr>
<td>Hubeau</td>
<td>Sonata</td>
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</tbody>
</table>
Hummel Concerto
Ibert Impromptu
Jolivet Concerto No. 2
Kennan Sonata
Ketting Intrada
Koetsier Concertino
Koetsier Sonatina
Lortzing Theme and Variations
Lovelock Concerto
Mendez any solos
Neruda Concerto
Pakhmutova Concerto
Peeters Sonata
Peaslee Nightsongs (flugel also)
Persechetti Hollow Men
Plog Animal Ditties (I and II)
Ropartz Andante et Allegro
Starer Invocation
Tull Eight Profiles
Tull Three Bagatelles
Turrin Caprice
Zaninelli Autumn Music

***SPECIAL NOTE: It is essential that you budget textbook money for music and etude books required for this course. You have to purchase music just as you purchase english and biology textbooks. You will not pass trumpet studio courses without the appropriate printed materials.
TAMUCC TRUMPET STUDIO SELECTED LITERATURE

Attenberg/Tarr - Trumpeters and Kettledrummers Art (Brass Press)
Baines - Brass Instruments, Their History and Development (Faber)
Bate - The Trumpet and Trombone (Ernst Bern, Ltd.)
Bendinelli/Tarr - Entire Art of Trumpet Playing (Brass Press)
Campos, Frank – Trumpet Technique
Cardoso - Ascending Trumpets (Wilfredo Cardoso)
Cardoso - Playing Trumpet in the Orchestra (Cardoso)
Dale - Trumpet Technique (Oxford Univ. Press)
Dalquist - The Keyed Bugle and Its Greatest Virtuoso, Anton Weidinger (Brass Press)
Eliason - Instrument Makers (Brass Press)
Eliason - Keyed Bugles in the United States (Smithsonian)
Fantini/Tarr - Modo per Impare (Brass Press)
Farkas - Art of Brass Playing (Wind Music, Inc.)
Farkas - Art of Musicianship (Musical Pub)
Fredrickson - Arnold Jacobs: Song and Wind (Windsong Press)
Gordon, Claude – Brass Playing Is No Harder Than Deep Breathing (Carl Fischer)
Green/Gallawey - The Inner Game of Music (Doubleday)
Hanson - Brass Playing (Fischer)
Haynie/Hardin, ed. – Inside John Haynie’s Studio: A Master Teacher’s Lessons on Trumpet and Life (Univ. of North Texas Press)
Hickman, Dave - Trumpet Pedagogy: A Compendium of Modern Teaching Techniques (HME Press)
Johnson - Art of Trumpet Playing (Iowa Univ. Press)
Kent - The Inside Story of Brass Playing (Conn)
Mendez - Prelude to Brass Playing (Fischer)
Mathie - The Trumpet Teacher's Guide (Queen City Bras Pub.)
Pietzch - Die Trompete (Univ. of Michigan)
Ristad, Eloise – A Soprano on Her Head: Right Side Up Reflections on Life and Other Performances (Dorian Press)
Weast - Keys to Natural Performance (Brass World)
Werner, Kenny – Effortless Mastery: Liberating the Master Musician Within