

Jacksonville State University
David L. Walters Department of Music
Applied Trumpet Syllabus

Dr. Christopher D. Probst
Mason Hall, Room 102
Office: 256-782-5044
Cell: 256-283-5474
Email: cprobst@jsu.edu

Class Meeting:

Individual lessons will meet TBA and will be scheduled during the first few days of classes.
Look for a signup sheet on my door.
Studio Class will meet from 4-5pm on Thursdays in room 107
Trumpet ensemble will meet on Friday from 1:45-2:45 on non-C&R weeks.

Course Description:

This applied music course is designed to further develop the trumpet student in the areas of musicianship and technique. Instruction is individualized to each student's needs, but may include work on basic tone production, tonguing, articulation, improvisation, and phrasing. Appropriate technical studies, etudes, solos, and ensemble music, as well as excerpts from orchestral, jazz, commercial, and band literature will be used as lesson material.

Objectives:

Trumpet students should be able to demonstrate:
Knowledge of musical language.
Knowledge of all major and minor scales.
An understanding of musical phrasing and artistic interpretation.
A developing technical ability on the trumpet.
A developing musical sensitivity on the trumpet.
Basic improvisation skills.
Sight reading proficiency.

Learning Outcomes:

After taking this course, a student should be able to: Play appropriate major and minor scales and arpeggios for the course number, as defined after in this document. Perform a graded jury with music of appropriate difficulty for the course number. Sight read music appropriate for the student's course level. Demonstrate improvisational skills. Play varied styles in an appropriate and knowledgeable manner.

Required Materials:

Students must have: a working Bb trumpet, mouthpiece, metronome or app, flash USB drive for recording lessons, notebook, access to the JSU Trumpet Studio Facebook page.

Attendance and Participation:

ALL TRUMPET MAJORS ARE EXPECTED TO BE PRESENT AT ALL SCHEDULED CLASS MEETINGS (YOUR LESSON TIME AND STUDIO CLASS) AND AT ALL TRUMPET RELATED EVENTS AND RECITAL PERFORMANCES OF FELLOW TRUMPET STUDENTS, AND THEIR INSTRUCTOR.

Studio class (Thursday 4-5pm)/C&R (Friday 1:45-2:45pm) attendance is mandatory, and an absence will be counted the same as a missed lesson. See me about conflicts with other classes.

WARM UP CLASS:

All students who have yet to pass their JQE are REQUIRED to attend 8 warm up classes during the first three weeks of the semester. Failure to do so will result in a one letter grade lowering of the final semester grade.

GRADES:

Lesson Grade:

Letter grades of A, C, and F will be given on a weekly basis:

For a weekly grade of "A", the student:

- Consistently does more than is required
- Has wide vocabulary at his/her command
- Is prompt, thorough in all work, and usually free from teacher's correction
- Has not regressed from the previous lesson**
- Shows up for lesson warmed up and ready to play
- Arrives to lesson with all method books, solos, and other materials
- Has ability to associate and rethink problems and can adapt to changing situations
- Purchases necessary music and frequently adds to a growing personal music library
- Enthusiastic and interested in his/her work
- Has ability to apply learned ideas to new material
- Enthusiastically attends recitals and concerts as an active listener

For weekly grade of "C", the student:

- Does what is required
- Has a moderate vocabulary
- Applies him/herself during the lesson times
- Shows up to lesson without having done an appropriate warm-up prior
- Forgets some of the required materials
- Listens to recordings minimally, does not listen critically and rarely seeks opportunity to build a library of recordings

- Attentive to assignments and relatively free from carelessness
- Able and willing to comply with instructions and, responds cheerfully to correction
- Has regressed on some corrections from the previous lesson
- Is reasonably prompt and accurate in all work
- Has the ability to retain general principals and apply them

For a weekly grade of "F", the student:

- Usually does a little less than required
- Is listless and inattentive
- Frequently forgets materials
- Is often tardy
- Does not warm-up and gives no indication of regular practice habits
- Does not listen to or study applicable recordings
- Does not purchase required materials
- Makes excuses for lack of work
- Seldom knows anything outside the lesson material
- Retains only fragments of general principles
- Regressed from the previous lesson to the point of ideas having to be restated again by the teacher
- Is lacking in conviction and is unwilling or unable to do the work

SCALES:

Scale Week happens as the midterm grade each semester until the JQE. (2 lesson grades)

JURY: Counts as 4 lesson grades. Students are expected to purchase or obtain jury pieces from the library.

Assignments and Practice:

Materials required: Notebook and Metronome. Working Bb trumpet and mouthpiece. Other keyed trumpets as necessary. Music to be purchased/acquired on an individual basis. The JSU library has ample resources.

Scale requirements:

MU134: Major and Natural Minor.

MU135: All Major and all forms of Minor.

MU234: All Major and Minor timed.

M235: All Major and Minor timed.

MU334-435: Addition of whole tone, diminished, and additional scales.

Performance requirements:

MU134-135: Play frequently in studio class. Juries

MU234-235: Perform at C&R and studio class. Juries. JQE

MU334-335: Studio class, recital

Juries are an important part of your grade and it gives you a chance to show other faculty members what you can do. You will be asked to perform a prepared piece, be it a solo or some etude. If you are going to perform a solo, I would like you to have an accompanist if it is at all possible to do so. When you get close to your recital time you will be required to use an accompanist (MU334).

A Junior Qualifying Exam will be performed during your 2nd year at JSU (MU235 - see Junior Qualifying Exam below).

A Junior Recital (MU300) is required during MU335. In order to do a junior recital, you will need to pass the Pre-Recital Hearing at four weeks before your recital. If the Pre-Recital Hearing is not passed at four weeks, you must pass the Pre-Recital Hearing a second time at two-weeks out in order to perform the Junior Recital. ALL MUSIC MAJORS WILL NEED TO COMPLETE A JUNIOR RECITAL IN ORDER TO GRADUATE WITH A DEGREE.

Junior Qualifying Exam ***Policy for Brass Students at JSU:***

*Junior Qualifying Exam (formerly known as Mid-Degree Hearing):

Purpose: Historically, far too many of our students have reached that point in their curriculum when they are required to present their degree recital before they have attained a satisfactory and appropriate level of musical artistry, with the result that the recital is presented only after one or more unsatisfactory pre-recital hearing before the brass faculty, the student finally passing the hearing with a frequently marginal level of performance. The curricular delay resulting from such a process often occurs during a critical phase of the curriculum, just prior to the internship semester, and, of course, for the student there can be self-esteem issues arising from such unsatisfactory trials. The *Junior Qualifying Exam as described here will help to ensure that our brass majors are performing at the satisfactory level of musical artistry and technical competence relatively unimpeded learning curve to the recital itself. The policy will help all brass students to fulfill their potential, satisfy our expectations for their progress, and assist those students whose performance abilities have been demonstrably borderline. By placing the hearing at the midway point in the curriculum, students who are unable to demonstrate to the faculty that they have the ability ultimately to present a satisfactory, musically competent recital will be in a position comfortably to shift their degree programs to another major area of focus. To that end, this policy instituting the Junior Qualifying Exam for all brass majors in the Department of Music at JSU will take effect as of the Spring semester, 2011.

Policy: Affecting all JSU brass majors who, as of the Spring semester 2011, are registered for Applied, a comprehensive, Junior Qualifying Exam (MU200) will be required in the fourth

(MU235) semester of study. You will be required to be registered for an additional course, MU200 (0 credit course), to be taken simultaneously with MU235. The Junior Qualifying Exam (MU200) will be administered during the regular end-of-term brass juries for students who are registered for MU235. To be allowed to proceed in the degree curriculum, a student must perform at an appropriate level of musical artistry, as determined by the brass faculty; guidelines for this expected level of musical performance include the following:

1. Appropriate musical artistry (encompassing technical competence and musical sensitivity), as determined by the brass faculty.
2. The performance of at least one Multi-movement work, plus one etude or solo of contrasting style (era and/or style), as required by the student's applied instructor.
3. Sight-reading. You will be given a piece of music for sight-reading purposes.
4. Presentation of a Comprehensive listing of all materials studied during the preceding four semesters of applied music, with all public performances appropriately highlighted.
5. Must have accompaniment and accompanist with Solo(s) (No Smart Music).

Following an initial unsuccessful Junior Qualifying Exam, the student will be limited to one additional attempt the following semester. A third attempt cannot be taken, but a student can petition the faculty in writing to be allowed one additional time. An unsatisfactory Junior Qualifying Exam will result in the student being placed on probationary status. While on probationary status, the student will be required to register for a continuous and consecutive semester of study under secondary applied music. After a second unsuccessful hearing, the student will not be allowed to continue in the music degree program. If, following an initial unsuccessful Junior Qualifying Exam and the subsequent Junior Qualifying Exam is successful, a student's probationary status will be removed, and he/she may continue in the progress toward the degree recital with registration in Applied Music MU334. Responsibility for notifying the student of the results of the Junior Qualifying Exam rests with the applied instructor.

*NOTE: You will not be allowed to take 300-400 level courses in music until MU200 (Junior Qualifying Exam) has been passed successfully.

ELECTRONIC FILES

The Student hereby agrees that the use of PDF, MP3, and other electronic files are intended solely for instructional purposes within this course, and the student agrees not to copy, transmit, or otherwise use these files without the explicit permission of the instructor.

HEARING LOSS can become a problem for performers and audiences alike.

The Occupational Safety and Health Administration (OSHA) has published guidelines outlining limits to exposure to loud noises in the workplace. For musicians, these limits may be reached or exceeded even in what we might think are routine musical experiences, such as practicing or performing, whether alone in a practice room or in an ensemble--or even when listening to live or recorded music. The most commonly experienced symptom of hearing damage among musicians is *tinnitus*, a condition commonly described as "ringing in the ears." It is often caused by continued exposure to loud sounds, but can be experienced as the result of a brief exposure to a very loud sound. Loss of hearing acuity, especially in the higher frequencies, is also commonly experienced among musicians. Some types of hearing damage are irreparable, so if you want to have a long career, it is important to take dangers to your hearing seriously. Limiting your exposure to loud sounds and the use of earplugs while practicing in loud environments can reduce your level of risk.

American Tinnitus Association

www.ata.org

Hearing Education and Awareness for Rockers

www.hearnet.com

OSHA: Hearing Conservation

<http://www.osha.gov/Publications/osh3074.pdf>

Sensaphonics Hearing Conservation, Inc.

www.sensaphonics.com

REPETITIVE STRESS INJURIES, are often experienced by musicians as a result of intensive practice or performance situations. Several of the most common types of injury include *tendonitis* (inflammation of the tendons in the wrist, elbow, or shoulder) and *carpal tunnel syndrome* (inflammation of the median nerve in the wrist). *Tendonitis* is characterized by pain, stiffness, or swelling near a joint, while *carpal tunnel syndrome* is usually associated with tingling in the thumb and first three fingers (but not in the little finger, which is served by a different nerve).

American Physical Therapy Association

<http://www.apta.org/>

Move Well and Avoid Injury

Movewellavoidinjury.com

OSHA: Repetitive Stress Injuries

[http://www.osha.gov/pls/oshaweb/owadisp.show_document?
p_table=SPEECHES&p_id=206](http://www.osha.gov/pls/oshaweb/owadisp.show_document?p_table=SPEECHES&p_id=206)

PERFORMANCE ANXIETY AND DISTONIA So many musicians have experienced performance anxiety that personal remedies and folklore abound. Be careful when evaluating treatment claims, and never take a medicine on the recommendation of anyone who is not a physician. Even over-the-counter remedies can interact in harmful ways with other medications you may be taking. Check with your doctor first! While performance anxiety is very common, *focal dystonia* is a relatively rare condition. The foundation listed below is a good source for information about this problem.

Dystonia Medical Research Foundation

www.dystonia-foundation.org

Performance Anxiety Musicians' Wellness Inc.
www.performancewellness.org

Specific Training Techniques for Avoiding Injury. The websites below present some of the many varieties of training techniques that have been developed specifically with musicians in mind. Some of these are relatively simple and free, while others require professional training. It would be good to research their claims and techniques carefully before paying for any specific regimen or series of trainings.

Alexander Technique
<http://www.alexandertechnique.com/>

Andover Educators: What Every Musician Should Know
www.bodymap.org

Feldenkrais Method
<http://www.feldenkrais.com/>

Musicians Survival Manual
http://musiciansurvivalmanual.com/Exercise_for_Musicians.html

Playing Less Hurt (Janet Horvath)
<http://www.playinglesshurt.com/links/>

Vocal Health. Singers, teachers, and others who use their voices for a living can be susceptible to specific voice-related injuries. Some of these can result in permanent damage that may affect a career. Specialized training is required to diagnose and treat these problems. The links below provide more information.

The Voice Doctor
<http://voicedoctor.net/>

Singing for a Living

<http://www.singingforaliving.com/articles/vocal-health-tips/>

Websites Related to Specific Instruments

A brass players' resource for dental and facial problems

www.embouchures.com

General Musicians' Health Websites

American Federation of Musicians (AFM)

<http://www.afm.org/resources/health-and-therapy>

Eastman School of Music Learning Center

www.polyphonic.org

Healthy Musicians Workshop

<http://www.healthymusicianworkshop.com/>

The Performing Arts Medical Association (PAMA)

www.artsmed.org