


Applied Music Trumpet Syllabus MU202/302 – 2024

Instructor: Dr. Dean A. Olah Office: 208M, School of Education Office Phone: 735-2401 Cell & Text:  E-mail: olahd@triton.uog.edu	Office Hours: <ul style="list-style-type: none">• Monday: 8:30am -9:30am• Tuesday: 8:30am – 9:30am, 1-2• Wednesday: 8:30am -9:30am• Thursday: 8:30am – 9:30am, 1-2• Friday: by appointment
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Prerequisite

Audition/Permission of Instructor

Course Objectives

Students enrolled in Applied Music Trumpet are expected to strive for the highest standards of excellence. All students are expected to improve their playing skills and musicality and learn solo and etude repertoire appropriate to their playing level. Music majors will additionally develop transposition skills, learn to play trumpets pitched in keys other than B-flat, and understand the basics of ornamentation and writing their own cadenzas. At the conclusion of the complete course of study, students will have a mastery of all basic playing techniques and a fundamental understanding of how to teach students. They will be qualified to teach the trumpet, perform in a professional setting, or successfully audition for graduate school.

Credit Hours

Non-music majors normally take one credit, music education majors take two credits, and performance majors take three credits. A student registered for one hour of credit receives a 25-minute lesson weekly; a student registered for two hours of credit receives a 50-minute lesson weekly.

Recording

Either students or the faculty member may record lessons. These may not be posted to the internet without written permission of the faculty member and the student.

Attendance/Make-Up Policy

The student should warm up prior to each lesson and be on time. The instructor will wait for the student five minutes after the assigned lesson time. The student is expected to wait for the instructor ten minutes after the assigned lesson time.

Whenever possible, the student is expected to give 24-hour notice when it is necessary to miss a lesson. **Without *prior* notice (in-person, telephone, or e-mail) the student will receive an "F" for the lesson; missed lessons are made up at the instructor's discretion.** (Exceptions will be made for serious illness or a death in the family.) Lessons falling on University holidays or missed due to University ensemble tours are not made up. Lessons missed due to the instructor's absence will be rescheduled in advance whenever possible; University-related absences are not made up.

Students should be aware that it is often impossible to reschedule missed lessons. Therefore, students must make every effort to be at each lesson. (It is often possible to trade times with someone else – IF you plan ahead!)

A student can be dropped for excessive unexcused absences (three total in a semester). An excused absence is any absence due to illness (doctor's or nurse's note required), death in the immediate family, or University-associated field trip. Please check with the instructor in advance whenever possible to be certain the absence will be excused.

Instructional Procedures

Minimum Standards are maintained for each semester of study. When necessary, because of embouchure problems, etc., lesson content and requirements may be adjusted on an individual basis. (See below for repertoire guidelines by semester.)

Practice

Extensive ***individual*** practice is required at a rate of one hour per day per credit hour, ***including weekends and vacation periods.***

A statistic to remember: Practicing for one hour a day is barely more than a warm-up. If you practice for two hours a day, you will maintain your current level of playing. **You will only make significant improvement if you practice for three or more hours a day.**

Practice Log

For each student it is suggested that you maintain a practice log to include how much time was practiced each day and what material was practiced. (Do not include rehearsal time.) This is due at the beginning of each lesson.

Preparation: **The lesson is not the time to practice! Students are not allowed to practice during their lessons!** In the event the teacher feels the student has not prepared adequately, the student may be dismissed for the remainder of the lesson.

Solo Performance: Music majors are required to perform at least once per semester in recitals, convocation, and juries. First-semester students may be excused from this requirement. Non-majors may perform in Performance Laboratory with the instructor's permission.

Juries/Convocation/Recital

Music majors are required to play a jury each semester. (Students performing full or half recitals may be excused at the instructor's discretion.)

Students must provide copies of their music for each jury member.

The instructors will complete the repertoire sheet.

A jury sign-up sheet will be posted near the end of each semester.

Failure to perform at a jury will result in a grade of "F" from the jury unless the student is seriously ill or there is a death in the immediate family. In these situations, the student will receive an incomplete. The student is expected to contact the instructor as soon as possible to arrange the incomplete, which must be removed during the first four weeks of the following semester.

Sophomore Performance Assessment Jury

The Sophomore Performance Assessment, played at the end of the fourth semester of applied study, is fifteen minutes in length. It consists of three pieces with a level of difficulty equal to or greater than Semesters III and IV (see below):

- 1) Solo piece with piano
- 2) Solo piece without piano (even if there is an accompaniment)
- 3) Self-prepared piece (without accompaniment)

A passing grade is required to register for applied music courses, *Junior Recital*, or *Senior Recital*.

Recitals

Junior recitals for performance majors are normally presented during the second semester. Senior recitals for all music majors are normally presented during the final semester in residence. **Recitals need to be scheduled as early in the semester as possible to ensure a good audience.**

Non-degree junior recitals are usually presented during the sixth or seventh semester of applied study and require the approval of the instructor and the music faculty as well the availability of the Recital Hall and a qualified accompanist.

All trumpet recitals must be scheduled prior to the last two weeks of the semester. See the *Henderson Music Department Student Handbook* for additional guidelines.

Students MUST pass a pre-recital hearing before they will be allowed to perform their recital.

Other

Brass Ensemble: Participation in Brass Ensemble if available each semester is strongly encouraged. This provides tremendous learning and performance opportunities and responsibilities.

Professional Membership: Students should be active members of the International Trumpet Guild. (<http://www.trumpetguild.org/>)

Grading Procedures

Lessons will alternate weekly between solo repertoire and technical studies/etudes. Solo repertoire is usually not studied during the first semester to focus on playing fundamentals.

Final Grades will be determined as follows:		Final Grading Scale	
Weekly Lesson Average	70%	A	3.50-4.00
Quantity/Difficulty of Material Covered	20%	B	2.70-3.49
Average Jury Grade	10%	C	1.70-2.69
Total	100%	D	1.00-1.69
		F	0.00-0.99

Weekly lesson grades will be assigned according to the following guidelines:

A = nailed assignment almost perfectly at tempo assigned by professor;
very few errors; obvious hard practice took place – regularly and thoroughly and balanced over
the entire week. Difficult passages were "worked up." Inspired student playing.

B = played assignment with minimal errors -- at or near tempo assigned by professor. Difficult
passages needed more attention than were given.

C = managed to get through piece without stopping, but with many errors; not enough practice or
not the right kind of practice or both

D = attended lesson, but sounded a-little better than sight reading; could not get through piece
without stopping

F = did not attend lesson

Special Note: Nerves are a part of performing and usually subtract something from the quality of a
musician's performance. This fact will most likely evidence itself in lessons. The professor will grant
appropriate margins for errors. It is usually clear when a problem is due to nervousness rather than
lack of preparation.

Course Evaluation

Students will be asked to evaluate this course near the end of the semester. These evaluations are very
important to the improvement in the quality of instruction and course materials. All results are
anonymous and shared with the faculty only after the semester is over and grades have been posted.

Equipment

Requirements: Students must provide their own equipment:

Instrument and Mouthpiece	Mutes – metal straight mutes <i>only</i>
Oil and Grease	Metronome and tuner
Music	Music Dictionary

Deadline: Students will be allowed two weeks to purchase assigned music. After that time the student will
receive an "F" for each weekly lesson until the music is purchased.

Trumpet Recommended COURSE OF STUDY

Semesters I and II	
<p>Etude Repertoire</p> <p>Arban/Goldman-Smith <i>Complete Conservatory Method</i> Buckner <i>Trumpet Handbook</i> Clarke <i>Technical Studies</i> Colin <i>Advanced Lip Flexibilities</i> Concone <i>Lyrical Studies</i> Manous <i>53 Studies in Rhythm</i> Roberts How to Make First Chair Voxman <i>Selected Studies</i></p>	<p>Bernstein <i>Rondo for Lifey</i> Bohrnstedt <i>Concerto</i>, 2nd mvt. Fitzgerald <i>Concerto</i>, 2nd mvt. Goedicke <i>Concert Etude</i> Goeyens <i>All 'antica</i> Haydn <i>Concerto</i>, 2nd mvt. Hovhanness <i>Prayer of St. Gregory</i> Llewellyn <i>My Regards</i> Peeters <i>Sonata</i>, 2nd mvt. Ropartz <i>Andante et allegro</i> Weber <i>Carnival of Venice</i></p>
<p>Representative Solo Repertoire</p> <p>Anderson <i>A Trumpeter's Lullaby</i> Balay <i>Petite pièce concertante</i></p>	
Semesters III and IV	
<p>Etude Repertoire</p> <p>Arban/Goldman-Smith <i>Complete Conservatory Method</i> Bousquet <i>36 Celebrated Etudes</i> Brandt <i>Orchestra Etudes</i> Buckner <i>Trumpet Handbook</i> Colin <i>Advanced Lip Flexibilities</i> Lillya <i>Trumpet Technique</i> Manous <i>53 Studies in Rhythm</i></p>	<p>Fitzgerald <i>Concerto in a-flat minor</i>, 1st mvt. Gedalge <i>Contest Piece</i> Handel/Fitzgerald <i>Aria con variazioni</i> Haydn <i>Concerto</i>, 3rd mvt. Hindemith <i>Sonata</i> Hubeau <i>Sonata</i> Hummel <i>Concerto</i> Kennan <i>Sonata</i>, 1st mvt. Martinu <i>Sonatine</i> Mouquet <i>Legende heroique</i> Mozart, L./Lillya <i>Concerto</i> Neruda <i>Concerto</i> Peeters <i>Sonata</i>, 1st mvt. Persichetti <i>The Hollow Men</i> Riisager <i>Concertino</i> Schroetter <i>Fanfarette</i> Stevens <i>Sonata</i>, 2nd mvt. Telemann/Voisin <i>Concerto</i> Wormser <i>Fantasie, thème, et variations</i></p>
<p>Representative Solo Repertoire</p> <p>Bach <i>Sonata</i> Balay <i>Prelude et ballade</i> Barat <i>Andante et scherzo</i> Clarke, H. L. <i>Maid of the Mist</i> Clarke, H. L. <i>Stars in a Velvety Sky</i> Donato <i>Prelude et allegro</i></p>	
Semesters V and VI	
<p>Etude Repertoire</p> <p>Arban/Goldman-Smith <i>Complete Conservatory Method</i> Bordogni/Rochut <i>Melodious Etudes</i>, Book 1 Cafarelli <i>100 Studi Melodici</i> Charlier <i>36 Etudes transcendantes</i> Gates <i>Odd-Meter Etudes</i> Irons <i>27 Groups of Exercises</i> Sachse <i>100 Etudes</i> Zauder <i>Embouchure and Technique Studies</i></p>	<p>Clarke, H. L. <i>The Debutante</i> Clarke, H. L. <i>From the Shores of the Mighty Pacific</i> Clarke, H. L. <i>The Southern Cross</i> Copland <i>Quiet City</i> Fitzgerald <i>Concerto in a-flat minor</i>, 3rd mvt. Handel <i>Suite in D major</i> Haydn <i>Concerto</i>, 1st mvt. Kennan <i>Sonata</i>, 2nd and 3rd mvts. Latham <i>Suite</i></p>

<p style="text-align: center;">Representative Solo Repertoire</p> <p>Anonymous/Gervaise <i>Sept dances</i> Arutunian <i>Concerto</i> Bohrnstedt <i>oncerto</i>, 1st and 3rd mvts. Bozza <i>Caprice</i> Bozza <i>Rustiques</i> Clarke, H. L. <i>Bride of the Waves</i> Clarke, H. L. <i>Carnival of Venice</i></p>	<p>Pahkmutova <i>Concerto</i> Peaslee <i>Night Songs</i> Peeters <i>Sonata</i>, 3rd mvt. Planel <i>Concerto</i>, 2nd mvt. Purcell <i>Sonata</i> in D major Riisager <i>Concertino</i>, 1st and 3rd mvts. Stevens <i>Sonata</i>, 1st and 3rd mvts. Torelli <i>Concertos</i> Viviani <i>Sonata No. 1 and No. 2</i></p>
<p>Semesters VII and VIII</p>	
<p style="text-align: center;">Etude Repertoire</p> <p>Bitsch <i>20 Etudes</i> Bozza <i>16 Etudes</i> Nagel <i>Speed Studies</i> Ridgeon <i>How Brass Players Do It</i> Schlossberg <i>Daily Drills and Technical Studies</i> Smith <i>Top Tones</i> Tomasi <i>6 Etudes</i></p>	<p>Bloch <i>Proclamation</i> Casterede <i>Brèves rencontres</i> Casterede <i>Sonatine</i> Cellier <i>Chevauchée fantastique</i> Enesco <i>Legend</i> Gabaye <i>Feu d'artifice</i> Giannini <i>Concerto</i> Honegger <i>Intrada</i> Mozart, L. <i>Concerto in D major</i> Planel <i>Concerto</i>, 1st and 3^d mvts. Nelhybe <i>Golden Concerto</i> Schönbach <i>Konzert nach Scarlatti</i> Tartini <i>Concerto</i> Telemann <i>Concerto in D major</i></p>
<p style="text-align: center;">Representative Solo Repertoire</p> <p>Arban <i>Carnival of Venice</i> Bellstedt <i>Napoli</i> Bitsch <i>Quatre variations sur un thème de Domenico Scarlatti</i></p>	<p>Nelhybe <i>Golden Concerto</i> Schönbach <i>Konzert nach Scarlatti</i> Tartini <i>Concerto</i> Telemann <i>Concerto in D major</i></p>
<p>Semesters IX and X</p>	
<p style="text-align: center;">Etude Repertoire</p> <p>Bordogni <i>24 Vocalises</i> Chaynes <i>15 Etudes</i> Colin, A. <i>Contemporary Atonal Etudes</i> Colin, A. <i>Contemporary Etudes</i></p>	<p style="text-align: center;">Representative Solo Repertoire</p> <p>Chaynes <i>Concerto</i> Jolivet <i>Concertino</i> Jolivet <i>Concerto No. 2</i> Tomasi <i>Concerto</i></p>

Patience, respect, and cooperation are needed from all of us to persist through these uncomfortable times.

EEO

The University is committed to maintaining the campus community as a place of work and study for faculty, staff and students, free of all forms of discrimination and harassment. If you experience harassment or discrimination, then you should report it immediately to Mr. Larry Gamboa, Acting EEO Director at the EEO/ADA & Title IX Office, Institutional Compliance Officer (671) 735-2244 located in Dorm 1. For immediate assistance in an emergency call 911.

ADA Accommodation Services

If you are a student with a disability who will require an accommodation(s) to participate in this course, please contact the Student Counseling and Advising Service Accommodations office to discuss your specific accommodation needs confidentially. You will need to provide your section instructor with an accommodation letter from the Student Counseling and Advising Service Accommodations counselor. If you

are not registered with the ADA office, you should do so immediately at the Student Center, Rotunda office #4, Ph/TTY.: 735-2460, to coordinate your accommodation request.

Tobacco-Free/Smoke-Free/Vaping-Free Campus

UOG is a tobacco-free/smoke-free, vaping/e-cigarette-free campus. Thank you for not using tobacco products or e-cigarettes on campus, for helping to fight cancer, and for helping to make UOG a healthy learning environment

Honor Code/Academic Dishonesty

By enrolling in this professional level class, you make a commitment to understand, support, and abide by an honor code without compromise or exception. Violations of academic integrity (plagiarism/copying, lying stealing, forgery, cheating dishonesty, and plagiarism) will not be tolerated. This course will be conducted in strict observance of this code.

All work must be cited appropriately. Cited information includes all factual information and or concepts that are not your own. Factual information and concepts that are not cited are considered to be plagiarized.

Please be aware of your sources and cite them appropriately and accurately in any written assignment that you submit. Page 49 of the University of Guam Handbook says, "The term 'plagiarism' includes, but is not limited to the use by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials."

Students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain complete honesty and integrity in the academic experiences both in and out of the classroom. Professionalism is expected in your actions, your language, and your effort. Any student caught cheating on exams, quizzes, or plagiarizing assignments will receive a zero on that test, quiz or assignment and a failing grade for the class. University/Department policy will also apply.

Campus Security 735-2370

ON-Duty G4s Campus Security 888-2456

Safety Administrator 482-8671

Student Support

The following is a list of resources that students can turn to when they need support:

- Problems with the course instructions or other content?

Contact your Instructor for clarification and assistance.

- Technical problems with UOG Moodle system?

Contact the UOG Moodle Help team by email at moodlehelp@triton.uog.edu or by phone at (671) 735-2620.

- Problems with WebAdvisor or GoTritons student email service?

Contact the UOG Office of Information Technology (aka: the Computer Center) by email at helpdesk@uog.edu or by phone at (671) 735-2640.

- UOG Library Resources and Services

Go online to <https://www.uog.edu/student-services/rfk-library/>

- UOG Student Services

Go online to <https://www.uog.edu/student-services/enrollment-management-student-success/> to contact the Admissions and Records office, Financial Aid office, Student Life office, Housing and Residence, Counseling, Student Health, and other services.

Note: The instructor reserves the right to adjust, change, or substitute items to the syllabus, assignments and/or requirements at any time throughout the course to meet the needs of the participants.