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Course Number: Music 250, 450, 750

Title: Applied Trumpet Lessons/ Studio Class

Credit Hours: 2-3
Face-to-face

Time: Appointment

COURSE DESCRIPTION (face to face)

Private instruction in applied music covering a course of study derived primarily but not exclusively from the traditions of Western music. Activities include the study and performance of technical studies and repertoire suitable for solo performance, chamber music, or large ensemble performance. Success in the course corresponds directly to the preparation and work ethic exuded by **THE STUDENT!**

PREREQUISITE

Enrollment in Music 450 requires successful completion of the Junior Examination at the end of the sophomore year.

COURSE PURPOSE

The course is designed to prepare the student to perform a variety of repertoire, styles, and mediums with competence and musicianship necessary for success in music teaching and performance. All Trumpeters will study the basic fundamentals of trumpet including breathing, tone production, technique, musicality, literature, and embouchure.

COURSE OBJECTIVES

- To develop the student's performance ability systematically through a disciplined approach to practice and lesson participation.
- To develop a knowledge of the fundamentals of performance on the instrument/voice as well as the general fundamentals of music as they relate to performance.
- To develop knowledge of the physical aspects of performance such as breath support, embouchure, articulation, tone production, posture, hand position, projection, and diction, as relevant to the specific instrument/voice being studied.
- To demonstrate musicianship and musical understanding through performance.
- To develop a knowledge of the standard repertoire of the instrument/voice from the past and present, and to study and perform representative works from this repertoire.
- To acquire knowledge of the history and major performers of the instrument/voice.
- To develop the technical foundation and musical understanding to perform representative solo works, chamber works, and large ensemble works, and to succeed in graduate study and/or the professional world of performing or teaching. All students will perform in chamber music settings for at least two semesters.
- To develop the student's awareness of health and safety issues, hazards, and procedures inherent in practice and performance on trumpet.

Academic Honesty Policy: <http://www.pittstate.edu/audiences/current-students/policies/rights-and-responsibilities/academic-misconduct.dot>

Syllabus Supplement

INSTRUCTIONAL MATERIALS

Because of the sequential multi-term nature of applied music, instructional materials are determined as appropriate to the instrument/voice. Each student will be responsible for obtaining the necessary books and recordings required by the instructor. This will vary from student to student. Please refer to the recordings section of this handout.

INSTRUCTIONAL STRATEGIES

To achieve instructional objectives faculty employ a combination of instructional methods which may include, but are not limited to the following:

- Individual tutoring and coaching
- Student notebooks
- Practice schedules and records
- List of goals for the semester
- Public performances: studio classes, recital hour, other recitals or concerts
- Completion of required jury performance at the end of the semester

ATTENDANCE

A regular lesson time will be arranged at the convenience of the instructor and the student. Lesson times will be scheduled at the end of the previous semester or the beginning of the new semester (freshman). If a student misses a lesson for an excused function or illness, it is the student's responsibility to notify the instructor in advance or as soon as possible in case of an emergency. Lessons may be made up at the discretion of the instructor. Unexcused absences do not have to be made up and will result in a 0 for that lesson under ordinary circumstances. Lessons missed by the instructor will be made up, time pending. After three consecutive unexcused absences, the instructor may drop the student from the class.

Attendance is ***REQUIRED at ALL FACULTY and GUEST ARTIST BRASS RECITALS and student brass degree recitals.***

GRADING/EVALUATION

Grades are "Earned." Grading is competency based and includes the following factors:

- Attendance and participation, including attainment of specific practice goals
- Achievement of specific technical, musical, and repertoire goals
- Individual growth and development during the semester
- Presentation of successful performance journal.
- Each lesson will receive a grade and grades will be averaged with the final jury grade, recital hour performance grade, and required recording grade.

Grades will be posted on CANVAS during the lesson time. Please refer to Applied Lesson Sheet for grading scale. We have 15 weeks of lessons, one week will be used for an advisement session. The student's grade will be based upon the **best 10** lesson grades as recorded in CANVAS.

NEW FOR 2020!

Each student must submit a video recording on CANVAS or bring a video recording of a performance or practice session to the weekly lesson in order to qualify for a weekly lesson grade. Failure to provide a recording will result in a grade of 0%. Have fun!

Each student is required to attain experience in small ensembles, including involvement in at least two such groups, prior to student teaching/graduation. The groups are expected to present public performances. The small ensemble experiences may be attained as part of the applied class, in recitals, or in other approved venues. The ensembles must involve coaching by appropriate faculty and a reasonable amount of rehearsal time.

GENERAL GRADING STANDARDS:

These grades will automatically be calculated in the CANVAS grade book and will be based on the outcome of your lesson preparation and other required tasks.

Lesson attendance, preparation and studio class participation	50%
*Required Recital Hour Performance	20%
Jury	20%
Discretionary	10%

*All music majors are required to perform on at least one Tuesday afternoon recital hour program per semester. This does not apply to first semester freshmen.

Extra performances, competitions entered, auditions, extra ensemble playing will all be taken into account when calculating grades.

PRACTICE

Although the grade is primarily based on competence and achievement, regularly scheduled practice time is essential for significant musical advancement. For the Bachelor of Music Education enrollment, (2 hours credit), daily practice of two hours is expected. For the Bachelor of Music enrollment (3 hours credit), daily practice of three hours or more is expected.

JURY (Performance Celebration! ☺)

Unless excused by the instructor for substantial public performances, each student is required to perform a jury at the end of the semester. The jury will be used as a barometer of progress for the semester. Although the influence of the jury grade on the final grade for the semester is up to the individual instructor, it should be viewed as a validation of the semester's work. This grade will comprise 25% of the final lesson grade. **Each student will also be expected to perform a short work from MEMORY!**

TRUMPET REPERTOIRE / STUDIO CLASS

All Music Majors who study trumpet must also attend studio class Thursdays at 1pm. STUDIO CLASS IS NOT OPTIONAL! This class is paired up with private lessons. The function of the studio class will be to further enhance private trumpet study through the use of research assignments, listening, guest lectures, videos, and performances for one another.

Scale Day/Jury Prerequisite:

Each student must perform his/her scales at an acceptable level to advance to the solo performance portion of the jury. The scale examination will take place during the last studio class of the semester (dead week). The scale examination is a pre-requisite to progress to the jury performance. Failure to execute scales will result in a grade of F for the entire jury. Stay on top of your weekly scale requirement even if we do not hear your scale in lessons!

SCALES

One set of scales and arpeggios must be passed each semester. Please refer to *Jury Prerequisite* above.

Minimum Scale Requirements: *BME Brass Majors
ALL SCALES MUST BE PERFORMED FROM MEMORY

METRONOME at Quarter = 108 - Tongued tenuto style

<u>CLASS</u>	<u>1st SEMESTER</u>	<u>2nd SEMESTER</u>
<u>Freshman</u>	Major Scales 2 Octaves sixteenth notes	Major Scales in Thirds 1 Octave eighth notes
	Major Arpeggios 2 Octaves quarter notes	Dominant 7th Chords 1 Octave eighth notes (duplet)
<u>Sophomore</u>	Natural Minor Scales 2 Octaves eighth notes	Chromatic Scales 1 Octave triplet 8th notes
	Minor Arpeggios 2 Octaves quarter notes	Diminished 7th Arpeggios 1 Octave eighth notes (duplet)
<u>Junior</u>	Harmonic and Melodic Minor 2 Octaves eighth notes	Major Scales in 4ths (4#’s & 4b’s) 1 Octave quarter notes
	Minor, Minor 7th Arpeggios	Augmented Arpeggios

2 Octaves
eighth notes

1 Octave
quarter notes

All scales will be played in the tongued tenuto style. You will not be asked to play all scales on scale day, but all will be fair game for the particular semester.

*BM Majors will add the whole tone scales to their curriculum in the senior year of study.

Each student should have the following equipment:

- A. Valve oil and slide grease
 - B. Valve cleaning rod, flexible cleaner, and mouthpiece brush
 - C. Necessary mutes: straight, cup, harmon
 - D. Metronome
 - E. Tuner
 - F. Recorder
- (Mobile Phones Cover a Lot of These)

DAILY PRACTICE PROCEDURE FOR SERIOUS STUDENTS

1. THE WARM-UP OR ROUTINE
 - a. Long Tones
 - b. Flexibility's
 - c. Technique (including scales)

This is the most important time of the playing day. The warm-up should be used to get in gear both physically and mentally for the playing challenges and work that lay ahead. *This part of your day could take from ten minutes to forty-five minutes BUT NO LONGER THAN THAT!!!*

2. LESSON ASSIGNMENT (see allotted time in beginning of handout)
 - a. Etudes
 - b. Solos
 - c. Excerpts
 - d. Special problems
 - e. Ensemble music
 - f. Listening, when tired (use portable cassette)
 - g. Evaluation session
3. RESEARCH ONLINE, LIBRARY OR IN MY OFFICE
 - a. Books
 - b. ITG Journal
 - c. Periodicals

4. LISTENING-1 HOUR PER DAY

DAILY ROUTINE

The morning “Daily Routine” is perhaps the most important part of the trumpeter’s day. The routine should be used to get us physically and mentally ready for the playing challenges that lie ahead and to observe those areas of performance which need more attention. Throughout my course of study, I have found that most great players have a regimented routine that they adhere to consistently. As one teacher put it, “In order to be consistent, you must be consistent.” I have included a warm up that is a combination of several routines passed down to me by Dave Kuehn, Vince DiMartino, and Raymond Crisara. It is one of many that work. The most important aspect is to make sure you modify the routine to challenge YOUR weaknesses. Feel free to create your own routine, just remember that a good routine should prepare you to play any note, at any dynamic, and at any tempo. If it accomplishes these criteria, it is a good routine. There is no right or wrong, just effective or not.

Two of the most important aspects to keep in mind while warming up are to know what you want to sound like, and having an effortless and free respiration exactly on the downbeat with no hesitation whatsoever. Listen to great artists daily and keep uber positive in your self-talk. The sky is the limit!

Good Luck,

Todd Hastings