

Teaching Philosophy and Grading for Trumpet Performance Studies

The single most important facet of my teaching philosophy is to meet the student at his or her current level and guide them to a point of functionality in the music profession as a trumpet performer and pedagogue. It has been clear to me over the years of teaching at the college level that arbitrary and independent levels of achievement cannot be assessed to every incoming music performance student.

We are very fortunate to attract very accomplished performers at PLNU who have been mentored at a high level throughout their performance training. It is also apparent that students who have little or no specialized performance instruction are entering the School of Music at PLNU. It is my focus to assess the background training and design a music performance curriculum for each student, to maximize their potential as a trumpet player and future pedagogue.

We are basically teaching performance concepts from the 19th century in the 21st century. A broad based viewpoint of musical reference is crucial, while still breathing fresh life in to centuries old traditions and standards. I embrace technology to assist in the preparation of musical performances. My studio stands as a resource for current, future and past students to use in their musical and educational pursuits.

Grading Standards

Every student is expected to attend all lessons with responsibility for making any missed appointments up. I regard 24 hours prior to scheduled lesson time as satisfactory notification. Final grades are based on performances at juries and required recitals and individual grades assessed at each lesson.

Letter grades:

A: A combination of well performed and well prepared.

B: Well performed OR well prepared, not both.

C: Performance at expected level. Some preparation must be evident. Organized well enough for meaningful instruction.

D: No preparation evident, minimal effort extended.

F: Below any expected level, not physically prepared. Specifically no prior warm up or absent without notification.

Trumpet Performance Studies

The Four Year Plan

Requirements for all levels

1. 100% attendance at all scheduled lessons, master classes and required recitals. Missed lessons need to be made up. Advanced notice of 24 hours, if possible needs to be communicated to instructor.
2. All trumpet performance students are required to perform on divisional recitals and end of semester juries. ADEQUATE DAILY PRACTICE is mandatory in all levels of trumpet performance.
3. All students are required to own and maintain in good working order a suitable instrument and other performance accessories.
4. All students need to purchase required music texts. The long term goal over four years of study is to own a basic library of performance, historical and pedagogical texts including sound recordings and periodicals pertaining to the history, art, performance and teaching of the trumpet.
5. All trumpet scholars must develop in to excellent public speakers concerning the study of their instrument, the history and development of the musical art form.

Summary:

The end result of trumpet performance study is ideally a balance between the scholar and the virtuoso. Four years of concentrated work should prepare the student with the necessary skills to function in the professional world or continue on to advanced degrees.

The most valuable skills that trumpet students and professionals need are a disciplined work ethic, excellent verbal communication and a broad range of musical references.

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Year One Trumpet Performance Studies: Music 1070

Goals:

1. Attend lessons and master classes
2. Perform in PLNU instrumental ensembles and required juries
3. Develop a practice routine and disciplined approach to daily practice
4. Review and refine basic trumpet performance skills:
 - a. Major and natural minor scales
 - b. Daily warm up and practice routine
 - c. Transposition
 - d. Multiple tonguing
 - e. Range and flexibility

Required texts:

J.B. Arban, Complete Conservatory Method
A. Vizzutti, Method for Trumpet books I, II, III
W. Bing, The Bing Book
J. Stamp, Method for Trumpet

Solo Repertoire Music 250:

F.J. Haydn, Concerto in E flat (complete)
J.N. Hummel, Concerto in E flat (complete)
P. Hindemith, Sonata for Trumpet

Solo Repertoire Music 251:

G. Ropartz, Andante and Allegro
G. Balay, Andante and Allegretto
H. Busser, Prelude and Ballad
F.J. Haydn, Concerto in E flat movement II

Required Listening/Viewing:

F.J. Haydn, Concerto in E flat performed by Marsalis, Dokschitzer, Andre, Balsom, Hardenberger and Helseth.
Any or all of the repertoire required for this level.

Year Two Trumpet Performance Studies: Music 2070

Goals:

1. Attend lessons and master classes.
2. Perform in PLNU instrumental ensembles and required juries and divisional recitals.
3. Develop a practice routine and disciplined approach to daily practice
4. Review and refine basic trumpet skills with emphasis on natural and melodic minor scales.
5. Prepare successfully for Junior Level Jury at end of 4th semester.
6. Develop mastery of transposition, high register, use of C trumpet and/or Piccolo trumpets, broaden musical vocabulary ie: orchestral excerpts, baroque performance styles.

Required Texts:

J.B. Arban, Complete Conservatory Method
A. Vizzutti, New Concepts for Trumpet
J. Stamp, Method for Trumpet
Bai-Lin, Trumpet Flexibilities
E. Sachse, 100 Transposition Studies for Trumpet

Supplemental Texts:

V. Brandt, Last Studies
V. Brandt, 34 Studies
T. Charlier, 36 Etudes

Solo Repertoire Music 250:

F.J. Haydn, Concerto in E flat (complete)
J.N. Hummel, Concerto in E flat (complete)
J. Neruda, Concerto in E flat (complete)
H. Purcell, Sonata in D
G. Torelli, Concerto in D
P. Hindemith, Sonata for Trumpet (complete)
K. Kennan, Sonata for Trumpet

Solo Repertoire Music 251:

F.J. Haydn, Concerto in E flat
J.N. Hummel, Concerto in E flat
H. Purcell, Sonata in D
G.P. Telemann, Trumpet Air
G.P. Telemann, Heroic Music
P. Hindemith, Sonata for Trumpet

Orchestral Excerpts for Music 250 and 251

Beethoven, Ravel, Stravinsky, Respighi, Gershwin, Bizet, R. Strauss, Bartok et al.

