

Syllabus for Trumpet Students of Mr. Roger Blackburn at University of Florida 2014-2015

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Office Hours: As posted or by appointment

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MVO 6460

Course Purpose and Design:

This course is intended to develop a maturity in musicianship, improve technical skills and expand knowledge of the repertoire for the trumpet. Etudes and solos will be assigned for use at juries and recitals as recommended to suit the individual's needs and abilities. Ensemble literature will be coached at lessons as needed. A strong focus on orchestral excerpts will be part of the lesson routine as well as transposition studies and etudes. It will be the responsibility of the section leader in the ensembles to work out problematic passages with the sections. I will be available if needed to assist in this process.

Chosen repertoire that is studied should always challenge and advance the student's musical and technical skills without being so inappropriately difficult that a satisfactory performance, both technically and musically, cannot be achieved.

Course Materials:

Some of the etudes I will use are:

- 1 – Clarke – Technical Studies
- 2 – Bousquet – 36 Celebrated Studies
- 3 – Arban – Complete Method for Trumpet
- 4 – Schlossberg – Daily Drills and Technical Studies
- 5 – Caffarelli – 100 Transposition Etudes
- 6 – Sachse – 100 Transposition Etudes
- 7 – Brandt – 34 Etudes
- 8 – W.M. Smith – Top Tones for the Trumpeter
- 9 – Charlier - 36 Transcendental Etudes
- 10 – Bitsch – 20 Etudes
- 11 – Caffarelli – 16 Etudes de Perfectionnement
- 12 – Concone – Lyrical Studies
- 13 – Top 50 Orchestral Audition Excerpts for Trumpet, edited by Phillip Norris

(No need to purchase any of these until assigned)

Partial listing of Solo Repertoire:

- 1 – Haydn – Concerto for Trumpet
- 2 – Hummel – Concerto for Trumpet
- 3 – Arutunian – Concerto for Trumpet

- 4 – Hindemith – Sonata for Trumpet
- 5 – Boehme – Concerto for Trumpet in f
- 6 – Riisager – Concertino for Trumpet
- 7 – Goedicke – Concerto
- 8 – Bozza – Caprice
- 9 – Bozza – Rustiques
- 10 – Kennan – Sonata
- 11 – Neruda – Concerto
- 12 – Pahkmutova - Concerto
- 13 - Stevens – Sonata
- 14 – Torelli – Concertos
- 15 - Vivaldi – Concertos
- 16 – Viviani – Sonatas
- 17 – Honegger – Intrada
- 18 – Enesco – Legend
- 19 – Bloch – Proclamation
- 20 – Bitsch – Scarlatti Variations
- 21 – Jolivet – Concertino
- 22 – Jolivet – Concerto No. 2
- 23 – Tomasi Concerto

Suggested Supplemental Materials:

Membership in the International Trumpet Guild

Downloads from “Play with a Pro”

Supplies:

A Metronome

A Tuner

A Digital Recorder to record lessons, practice and performance

Zoom H4

Smart Music, Garage Band, or Quicktime Pro from your laptop

Objectives:

Knowledge of ALL major and minor scales

A thorough concept of musical phrasing and artistic interpretation

Develop listening skills, including the ability to evaluate performances critically and coherently

A consistent quest for personal and professional improvement

Course Requirements and Grades

Attendance and Participation:

Attendance at lessons is required. If you need to miss a lesson, please do your best to give me 24 hours notice. Please contact me both by phone and by email. I will attempt to make up lessons that were missed for legitimate reasons at a time that is convenient for both of us. Not showing up (unexcused absence) for a lesson will result in an F for that week.

Assignments:

You will be given assignments for each lesson. They should be prepared as if you were performing them publicly at the time of your lesson. To take away some of the ambiguity of how each lesson is graded, consider the following:

A lesson will be given the grade of A if:

It is *obvious* that you have prepared the music for the lesson. You are playing the material technically very well and it is obvious that you have given a good deal of thought into the artistic interpretation of the assignment. You exhibit an understanding of the material and can perform at near-performance level. Repeated material from the prior lesson has been more or less solved.

A lesson will be given the grade of B if:

It is *evident* that you have prepared the music for the lesson. You are playing the material fairly well, but still have a few technical issues that need to be worked out. You show signs of artistic interpretation, but still need to develop the song a bit further. You know that you could play this better. Repeated material from prior lesson shows improvement.

A lesson will be given the grade of C if:

It is *not obvious* that you have prepared adequately for the lesson. You cannot play the material without hesitation. Notes are missed. Your performance is void of artistic expression. You show signs of understanding the material, but cannot execute these ideas through your instrument. Repeated material from the prior lesson show little improvement.

A lesson will be give the grade of D if:

It is *obvious that you have not prepared* the music for the lesson, yet somehow you are struggling through and improving during the course of the lesson. You don't know how things should sound. You have ignored key signatures, missed notes and are embarrassed by your performance. Repeated material from the prior lesson shows no improvement.

A lesson will be given the grade of F if:

You didn't show up, or, it is obvious that you have not prepared for the lesson and no amount of struggling can improve your performance. You have offended me with your lack of self-discipline. You are wasting my time and your time in the studio. You failed to bring in the assigned material.

As a music major, you should spend at least one hour a day practicing your instrument.

Two hours a day would be ideal and if you can do more, even better. The quantity of practice is not nearly as important as the quality of your practice sessions. Go into your practice sessions with goals to achieve and don't give up until it is evident that you have accomplished something. Make every effort not to take days off unless we discuss the need for a physical recovery period.

Each lesson will be graded. Your jury will count as two lesson grades.

Studio/Master Classes:

Studio classes will be held weekly. Those sessions will consist of student performances, master classes and pedagogical and performance-related presentations and discussion. Some topics of study may include: Performances issues (working with an accompanist, chamber music preparation and performance, orchestral playing, and concerto performances), how to practice, trumpet tweaking and repair, instrument maintenance, and recital preparation.

Important Dates for the Brass:

FALL 2014

8/25: Classes begin; UF Orchestra and Bands placement auditions

11/17, 11/24, 12/1, 12/8: Brass Area Recitals (6th period, MUB 101)

12/10: Classes end; Placement auditions for Spring 2015 bands and orchestra

12/15: Brass Jury Exams

SPRING 2015

1/6: Classes begin

3/30, 4/6, 4/13, 4/20: Brass Area Recitals (6th period, MUB 101)

4/22: Classes end

4/27: Brass Jury Exams

Juries:

The student will perform before a panel of three or more faculty members. The student will bring to the exam a list of all materials studied during the semester. The exam will begin with a selection of the student's choice, after which members of the jury may select items from the list. Questions may be asked concerning musical terms, style, or structure of the works played. The exam may last up to 15 minutes.

Let's have a great year!

Accommodations for students with disabilities:

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.