

## Trumpet Studio Syllabus

Department of Music – Texas A&M University-Kingsville

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### Course Description

The courses in applied music are designed to meet the requirements and desires of the students who wish to major in performance, to major in music with teacher certification or take applied music as an elective or minor, or to begin study in applied music to use as a teaching tool or as an area of enrichment where public performance is not the goal.

### Course Objectives

Through applied study, students will be guided to improve their musical skills, including musicianship, music education, and performance ability on their chosen instrument. Success as a music educator or performer is directly related to the successful development of these skills. In order to achieve the greatest musical success possible in your career, it is crucial to have the experience of performing in quality musical ensembles and performing significant solo and chamber works. The development of your performance skills is central to your success in these endeavors.

### Attendance

Attendance is required at all private lessons, trumpet masterclasses, brass faculty recitals, brass guest artist recitals, and trumpet degree recitals. Each student will receive a minimum of twelve lessons per semester.

Lessons may be made up if the student is ill or an emergency arises and the student calls or e-mails the trumpet studio **BEFORE** the lesson. Emergencies will be considered on a case-by-case basis.

No-shows will be treated as unexcused absences and will receive a grade of “F” for the lesson. A student is considered absent from the lesson if they have not arrived after the first 10 minutes of the scheduled lesson time.

Three unexcused absences during the semester will result in a failing grade for the student. Exceptions will be granted on a case-by-case basis. "I have to work" is not an acceptable excuse. I reserve the right to terminate any lesson if the student does not demonstrate acceptable progress and preparation. This is result in an “F” for the lesson grade.

If I am unable to attend a lesson, it will be made up without any penalty to the student. I will give as much advanced notice as possible. Lessons will not be made up if the lesson falls during a scheduled holiday, or if I am away on official university business.

As a music major, it is crucial that students seek out every opportunity to attend live concerts and recitals. As a student, it is just as important that you support your colleagues by attending their concerts and recitals.

## **Grading**

The semester grade is determined by the instructor based on the following formula:

- Weekly Lesson - 60%
  - Lesson grade will be scored each week out of 100 points and will be based on the student's preparation of assigned materials. 90-100: Mastery of the technical elements and able to express musical ideas clearly; 80-89: Some facility with technical elements and rudimentary musical expression; 70-79: Many errors and insufficient musical and technical development; 60-69: Poor preparation and a clear lack of focused practice during the week; 0-59: Student is essentially sight-reading lesson materials.
  - For students enrolled in 1000-level lessons, attendance at the technique masterclass is also required. Failure to attend without a prior excuse will result in a failing grade for that week's lesson. If I am unable to attend the class and no substitute instructor is available, the class will not meet and there will be no penalty to the student.
- Trumpet Ensemble/Masterclass Participation - 10%
  - Trumpet Ensemble grade will be based upon attendance at rehearsals and performances and preparation for rehearsals.
- Jury Examination - 20%
  - Score averaged from panel of the brass faculty.
- Technique Exam/Written Exam - 10%

Each required event missed where the absence is considered unexcused will result in a 2% point deduction from the final grade. Attendance penalties for missing required concerts/recitals will be deducted from the final grade.

## **Recital Seminar**

All students enrolled in 3000 or 4000-level lesson are encouraged to perform on one Recital Seminar per year unless performing a degree recital. All students performing a degree recital must perform on a Recital Seminar prior to the recital. This requirement is designed to better prepare students for their degree recitals. Repertoire will be chosen by the student and instructor. It is expected that you will perform with accompaniment unless performing an unaccompanied work. Duets will be permitted. Failure to perform will result in the student's grade being lowered by one letter.

## **Jury Examinations**

Each student not performing a degree recital is required to perform a jury examination at the end of each semester. Near the end of the semester, sign-up sheets will be posted outside the music office. It is the student's responsibility to sign-up for a time. The material for this will come from the repertoire learned by the student during the semester.

The student will perform an accompanied solo and must provide their own accompanist for the jury. Other components of the jury, i.e., etudes, excerpts, unaccompanied works, will be worked out between the instructor and the student. The jury may also include scales, sight-reading, and/or transposition.

### **Ensemble Participation**

Students should make every attempt to participate in at least two ensembles every semester. Auditions for the large ensembles will be held before the fall semester (spring auditions are at the ensemble director's discretion) and placement will be based upon the student's ability and the university's need. Through participation in ensembles, students are given the opportunity to interact and grow with fellow musicians and put techniques learned in applied lessons into practical application. Ensembles are an excellent opportunity to put into practice your coaching received in your applied lessons.

### **Recitals**

All students are strongly encouraged to perform frequently. For students interested in and/or required to perform a semester recital, or on a Thursday student recital, the date/time and repertoire of the recital must be approved by me. See the Department of Music policies for the details of scheduling a recital.

### **Materials/Equipment**

Students must own their own high-quality instrument, mouthpiece, mutes, metronome, and maintenance/cleaning supplies. Owning a tuner is also strongly recommended. It is expected students will purchase their music/ equipment within **two weeks** of it being assigned in their lesson. It is illegal to possess and perform from photocopies when the original work is not owned. Copies will NOT be allowed for juries and recitals. Many assigned method/etude books and solos may be checked out from the Jernigan Library while waiting for orders to arrive.

Below are recommendations for vendors of published music:

- Pender's Music, 314 S Elm St, Denton, TX 76201 800-772-5918 penders.com
- Robert King Music, rkingmusic.com
- Sheet Music Plus, sheetmusicplus.com
- Senseney Music, 2300 E Lincoln St, Wichita, KS 67211 800-362-1060  
senseneymusiconline.com
- South Texas Music Mart, 5253 S Staples St, Corpus Christi, TX 78411 361-993-7866

### **Practice**

It is the responsibility of the student to maintain an effective and healthy practice schedule. A good rule of thumb is students enrolled in two credit hours of lessons should practice a minimum of two hours per day. Students in four credit hours of lessons should practice a minimum of four hours per day.

#### **Tips for effective practice**

- Break up your practice throughout the day
- Limit your practice sessions to one hour at a time
- Listening to, singing, and playing your piece on your mouthpiece is essential practice

- Have concise, achievable goals for each practice session
- Record your practice sessions - listen to the in a positive state of mind a minimum of three days later
- Practice with a colleague when appropriate - music is not a solitary endeavor

### **Technology**

Students will periodically be recorded in their lessons. Lessons will use SmartMusic and other music-related programs such as Anytune Pro and iReal Pro to help facilitate musical learning.

### **Improvisation**

Students will be encouraged to seek opportunities for improvisation in music. Lessons will include playing by ear on the mouthpiece and translating the tune to the trumpet. Jazz lessons will utilize the iReal Pro app, as well as study, transcription, and application of jazz fundamentals in improvisation.

### **Composition**

Students will practice composition in their applied lessons through learning the practice of Baroque ornamentation. They will also be expected to compose unique cadenzas appropriate to concerto literature being studied when an existing cadenza is not already part of the original composition.

### **World Music**

Students will be exposed to world music in their applied lessons through the study of repertoire, methods, etudes, and recordings from the following (but not limited to) nationalities: American, English, French, German, Italian, Russian, and Spanish. Through this, they will learn the characteristic differences of each nationalistic style and be able to demonstrate the differences through performance.

### **Music Literacy**

Students will be taught from a combination of method and etude books, solos, orchestral/band repertoire, and jazz studies. The trumpet is a versatile instrument and all those seeking to master it need to become fluent in all potential performance opportunities through their studies. A course of study for the trumpet studio outlining suggested literature for mastery at progressive levels is available at: <http://www.tamuktrumpets.com/resources/documents/trumpetcos.pdf>

### **Music Pedagogy**

Students will learn pedagogy through the reading and study of a selected pedagogical text each year. Students will also be challenged each week in their lessons to explore pedagogical solutions to improve their practice habits and how those habits can be applied to teaching others. An extended reading list is available at: <http://www.tamuktrumpets.com/resources/documents/readinglist.pdf>

### **E-mail Access**

E-mail is considered the official form of communication of TAMU-Kingsville. It is expected that all students will have e-mail access. All important announcements, reminders, and updates will be sent via e-mail. Some updates will be sent via the studio's Facebook or Twitter pages - [facebook.com/tamuktrumpets](https://www.facebook.com/tamuktrumpets) and [@tamuktrumpets](https://twitter.com/tamuktrumpets).

## **Graduate Rigor**

Graduate students should consult the graduate rigor statement document for what additional is required of them at the graduate level. This document is available here: [https://www.tamuk.edu/grad/images/pdfforms/TAMUK\\_Rigor\\_MastersDoctoralCourses.pdf](https://www.tamuk.edu/grad/images/pdfforms/TAMUK_Rigor_MastersDoctoralCourses.pdf)

## **University Policies**

Students are responsible for familiarizing themselves with the policy statements in the University's Student Handbook, *Student a code of Conduct* section: [www.tamuk.edu/dean/dean\\_files/studenthandbook.pdf](http://www.tamuk.edu/dean/dean_files/studenthandbook.pdf) and the Department of Music Student Handbook: [www.tamuk.edu/artsci/music/Music\\_Student\\_Handbook/](http://www.tamuk.edu/artsci/music/Music_Student_Handbook/)

## **Other Miscellaneous Information for My Students**

- Inform me well in advance of any auditions or performances outside the Department of Music.
- I recommend that you join the International Trumpet Guild, TMEA, and/or NAFME and maintain your membership throughout your college career. A special student membership rate is available.
- Plan to have an accompanist available for your lessons toward the last month of the semester. It is at that time we will schedule coaching for the upcoming juries.
- Take responsibility for your life. Keep a calendar with you at all times to avoid scheduling hassles.
- Present yourself appropriately and observe proper decorum in all musical and academic settings. Show respect for yourself and for others by observing these simple courtesies.
- Be early and well-prepared for all rehearsals and lessons.

## **Suggestions for Successful Progress**

- Always be positive and enthusiastic about your love for music and the trumpet, and demonstrate this in your playing and your cooperation with faculty and other musicians.
- Maintain a regular, daily practice schedule of at least two hours each day.
- Be faithful about addressing the Daily Warm-Up as prescribed in your lesson.
- Plan practice sessions so that they are purposeful and directed at accomplishing specific results. Write your goals for each session in a notebook. Establish both short-term and long-term goals for yourself.
- Always be well prepared! Be early to lessons with all your materials ready, and with plans about what you will do in the lesson. Have any questions written out so that you ask them at the beginning of the lesson.
- Understand that developing performance skills may at times be a slow and demanding process.
- Patience and persistence are important traits for success in music.
- Take advantage of opportunities to attend live musical performances of all kinds.
- Seek opportunities to perform in public. After learning a work, perform it several times.
- Collect and listen to recordings of quality music daily. These should both include your instrument and other genres. Listen to a wide range of styles. It is only through focused listening that musical style can be developed.
- Own the necessary equipment to be successful in your profession. This includes quality instruments, mutes, metronome, tuner, literature (including methods, etudes, solos, and orchestral excerpts) and accessories.
- Record your practice sessions frequently, and evaluate them objectively.

## **Common Pitfalls for the Student**

(compiled from professor interviews)

- Apathy
- Poor planning
- Listening the wrong way, or to the wrong people or performances
- Taking advice from the wrong people
- Lack of effective practice
- Being late or un-prepared
- Not asking questions
- Asking the wrong questions
- Lack of resourcefulness or imagination
- Being dogmatic about the wrong things
- Not listening
- Just "getting by"

## University Policies

### Six Drop Policy

The following provision does not apply to students with Texas public college or university credits prior to Fall 2007. The Texas Senate Bill 1231 specifies the number of course drops allowed to a student without penalty. After a student has dropped six courses, a grade of QF will normally be recorded for each subsequent drop. Additional information on Senate Bill 1231 is available at the Registrar's Office at (361) 593-2811 and at [http://www.tamuk.edu/registrar/drop\\_policy.html](http://www.tamuk.edu/registrar/drop_policy.html).

### Students with Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disability. If you believe you have a disability requiring an accommodation please contact the Disability Resource Center (DRC) as early as possible in the term at (361) 593-2904. DRC is located in the Life Service and Wellness building at 1210 Retama Drive.

### Classroom Conduct Expectations

Students are referred to the Student Code of Conduct section of the Student Handbook ([http://www.tamuk.edu/dean/dean\\_files/studenthandbook.pdf](http://www.tamuk.edu/dean/dean_files/studenthandbook.pdf)).

Students are expected to assume individual responsibility for maintaining a productive learning environment and conduct themselves with the highest regard for respect and consideration of others. Ongoing or single behaviors considered distracting will be addressed by the faculty member initially, but if the behavior becomes excessive and the student refuses to respond to the faculty member's efforts, the issue will be referred to the Dean of Students. In the case of serious disruptive behavior in a classroom, the instructor will first request compliance from the student and if the student fails to comply, the instructor has the authority to ask the student to leave the classroom. The student is expected to comply with the instructor's request and may subsequently contest this action using procedures established by the department. If the student fails to leave after being directed to do so, assistance may be obtained from other university personnel, including the University Police Department. The incident shall be handled as an academic misconduct matter using established departmental procedures for academic misconduct to determine if the student should be allowed to return to the classroom.

### Academic Misconduct

Students are expected to adhere to the highest academic standards of behavior and personal conduct in this course and all other courses. Students who engage in academic misconduct are subject to University disciplinary procedures. Students are expected to be familiar with the current Student Handbook, especially the section on academic misconduct, which discusses conduct expectations and academic dishonesty rules. Academic dishonesty includes but is not limited to:

1. Cheating: deception in which the student misrepresents that he/she has mastered information on an academic exercise that he/she has not mastered; giving or receiving aid unauthorized by the professor on assignments or examinations.
2. Aid of academic dishonesty: Intentionally facilitating any act of academic dishonesty. Tampering with grades or taking part in obtaining or distributing any part of a scheduled test.
3. Fabrication: use of invented information or falsified research.
4. Plagiarism: unacknowledged quotation, and/or paraphrase of someone else's work, ideas, or data as one's own in work submitted for credit. Failure to identify information or essays from the internet and submitting them as one's own work also constitutes plagiarism. Please be aware that the University subscribes to the Turnitin plagiarism detection service. Your paper may be submitted to this service at the discretion of the instructor.
5. Lying: deliberate falsification with the intent to deceive in written or verbal form as it applies to an academic submission.
6. Bribery: providing, offering or taking rewards in exchange for a grade, an assignment, or the aid of academic dishonesty.
7. Threat: an attempt to intimidate a student, staff or faculty member for the purpose of receiving an unearned grade or in an effort to prevent reporting of an Honor Code violation.

Other forms of academic misconduct include but are not limited to:

1. Failure to follow published departmental guidelines, professor's syllabi, and other posted academic policies in place for the orderly and efficient instruction of classes, including laboratories, and use of academic resources or equipment.
2. Unauthorized possession of examinations, reserved library materials, laboratory materials or other course related materials.
3. Failure to follow the instructor or proctor's test-taking instructions, including but not limited to not setting aside notes, books or study guides while the test is in progress, failing to sit in designated locations and/or leaving the classroom/ test site without permission during a test.
4. Prevention of the convening, continuation or orderly conduct of any class, lab or class activity. Engaging in conduct that interferes with or disrupts university teaching, research or class activities such as making loud and distracting noises, repeatedly answering cell phones/text messaging or allowing pagers to beep, exhibiting erratic or irrational behavior, persisting in speaking without being recognized, repeatedly leaving and entering the classroom or test site without authorization, and making physical threats or verbal insults to the faculty member, or other students and staff.
5. Falsification of student transcript or other academic records; or unauthorized access to academic computer records.
6. Nondisclosure or misrepresentation in filling out applications or other university records.
7. Any action which may be deemed as unprofessional or inappropriate in the professional community of the discipline being studied.

### Harassment/Discrimination

Texas A&M University-Kingsville does not tolerate discrimination on the basis of race, color, religion, national origin, age, disability, genetic information, gender, gender identity or sexual orientation (or any other illegal basis) and will investigate all complaints that indicate sexual harassment, harassment, or discrimination may have occurred. Sexual harassment and sexual assault are types of sex discrimination. Such sexual misconduct is unacceptable and will not be tolerated. Any member of the university community violating this policy will be subject to disciplinary action. A person who believes he/she has been the victim of sexual harassment or unlawful discrimination may pursue either the informal or the formal complaint resolution procedure. A complaint may be initially made to the Office of Compliance at (361) 593-4758, complainant's immediate supervisor, a department head, a supervisory employee, or the Dean of Students at (361)-593-3606 or the Office of Compliance at (361) 593- 4758. Regardless of who the complaint is filed with, the Compliance Office will be notified of the complaint so it can be investigated.

Any pregnant students, or students planning to become pregnant, should consult their health care provider to determine what, if any, additional precautions are needed, based on their individual situation. It is the responsibility of the student to communicate their needs to the faculty member or Office of Compliance as soon as possible in order for risk-reduction to begin when it can be most effective, and to determine if additional modifications are necessary. While the university cannot mandate that the student notify it that she is pregnant or is planning to become pregnant, the university strongly recommends that students do provide notification, so appropriate steps can be taken to ensure the health of both parent and child. To communicate health circumstances or to request additional information, please contact Karen Royal, Director of Compliance at [karen.royal@tamuk.edu](mailto:karen.royal@tamuk.edu) or (361) 593-4758.

# COURSE OF STUDY FOR TRUMPET

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## UNDERGRADUATE

### LEVEL I

**GOALS:** Mastery of foundational elements of musical expression and technical proficiency. Etudes and solo repertoire are chosen to emphasize perceived weaknesses of students and strengthen them.

### TECHNIQUE:

Herbert L. Clarke - Technical Studies

Earl Irons - 27 Study Groups

James Stamp - Warm-Ups & Studies

### ETUDE:

Giuseppe Concone ed. Korak - Complete Solfeggi

Phil Snedecor - Lyrical Studies for Trumpet

Allen Vizzutti - Trumpet Method Book 3: Melodic Studies

Roger Voisin - 11 Studies

### TRANSPOSITION:

Marco Bordogni - Melodious Etudes for Trombone, trans. Litchman

### JAZZ:

Dan Haerle - Scales for Jazz Improvisation

### SOLOS:

Guillaume Balay - Prelude et Ballade

Joseph Edward Barat - Fantaisie in Eb

Anthony Donato - Prelude et Allegro

Alexander Goedicke - Concert Etude

Georg Friedric Handel - Aria con Variazione

Flor Peeters - Sonata

### TEXT:

Bruce Adolphe - The Mind's Ear

Keith Johnson - The Art of Trumpet Playing

## UNDERGRADUATE

### LEVEL II

**GOALS:** Further develop ability to make individual musical decisions in assigned repertoire. Etudes and solos are chosen to force student to make independent musical decisions and effectively communicate them to a listener.

### TECHNIQUE:

Bai Lin - Lip Flexibilities

Max Schlossberg - Daily Drills & Technical Studies

### ETUDE:

J.S. Bach - Six Cello Suites

Oskar Böhme - 24 Melodic Studies

N. Bousquet - 36 Celebrated Studies

Vassily Brandt - 34 Studies

Paolo Longinotti - 12 Studies in Classical and Modern Style

### TRANSPOSITION:

Reginaldo Caffarelli - 100 Melodic Studies

Phil Snedecor - Lyrical Studies for Trumpet

Bartold/Voisin - Orchestral Excerpts: Volumes I-X

### JAZZ:

Jim Snidero - Jazz Conception

### SOLOS:

Jean Baptiste Arban - Fantaisie Brillante

James Barnes Chance - Credo

Theo Charlier - Solo de Concours

Thorvald Hanson - Sonata for Trumpet and Piano

Franz Joseph Haydn - Concerto

Kent Kennan - Sonata for Trumpet and Piano

### TEXT:

Howard Snell - The Art of Practice

# Keith Johnson - Brass Performance and Pedagogy

## UNDERGRADUATE

### LEVEL III

**GOALS:** Continue strengthening student's ability to independently make musical choices. Etudes are designed to sufficiently build necessary skills to perform a junior recital (performance) or be ready for a senior recital (education). Solos will further challenge all aspects of playing. Increase fluency in all major transpositions.

### TECHNIQUE:

Scott Belck - Modern Lip Flexibilities for Brass

John Haynie - 12 Study Groups

### ETUDE:

V. Berdiev - 17 Studies

Vladislav Blazhevich - Russian Etudes

Theo Charlier - 36 Transcendental Etudes

Walter Smith - Top Tones

### TRANSPOSITION:

Marco Bordogni - 24 Vocalises

Reginaldo Caffarelli - 100 Melodic Studies

Phil Norris - Top 50 Orchestral Excerpts

### JAZZ:

Sy Platt - 24 Jazz Etudes

### SOLOS:

Eugene Bozza - Rustiques

Vassily Brandt - Concertpiece No. 1

Donald Erb - Sonatina

Jan Křtitel Jiří Neruda - Concerto

Karl Pilss - Sonata for Trumpet and Piano

Henry Purcell - Sonata for Trumpet and Piano

### TEXT:

Howard Snell - The Trumpet

# Timothy Gallwey - The Inner Game of Tennis

## UNDERGRADUATE

### LEVEL IV

**GOALS:** Develop student's abilities to be highlighted in senior recital and prepare them to be successful in a career in music. Student must be able to be able to effectively communicate in words and on the instrument their musical ideas.

### TECHNIQUE:

Claude Gordon - Tongue Level Exercises  
Robert Nagel - Speed Studies

### ETUDE:

Marcel Bitsch - 20 Etudes  
Mel Broiles - Trumpet Studies: Book 1  
Herbert L. Clarke - Characteristic Studies

### TRANSPOSITION:

Ernest Sachse - 100 Studies  
Schott - Orchester-Probespiel

### JAZZ:

Jamey Aebersold - 28 Modern Jazz Trumpet Solos

### SOLOS:

Marcel Bitsch - Quatre Variations sur un Theme de Dominico  
Scarlatti  
Henri Tomasi - Triptyque  
Georges Enesco - Legende  
Edward Gregson Concerto  
Paul Hindemith - Sonata for Trumpet and Piano  
Johann Nepomuk Hummel - Concerto  
Alexandra Pakhmutova - Concerto  
Halsey Stevens - Sonata for Trumpet and Piano

### TEXT:

Brian Frederiksen - Arnold Jacobs: Song and Wind

## Edward H. Tarr - The Trumpet

## GRADUATE

### MASTER

GOALS: Continue to develop what was begun in the undergraduate years. More in depth study of the instrument and its history is required. Ability to quickly adapt to different styles and genres as a performer must be demonstrated.

### TECHNIQUE:

Stanley Friedman - Symmetrical Studies

Thomas Stevens - After Schlossberg

### ETUDE:

Johannes Brahms - 12 Etudes

Charles Chaynes - 15 Etudes

### TRANSPOSITION:

Bartold/Voisin - Orchestral Excerpts: Volumes I-X

William Vacchiano - Moving Transposition

### SOLOS:

Oskar Böhme - Concerto

Charles Chaynes - Concerto

Norman Dello Joio - Sonata for Trumpet and Piano

Johann Fasch - Concerto in D

Stanley Friedman - Sonata for Trumpet and Piano

Arthur Honegger - Intrada

Richard Peaslee - Nightsongs

### TEXT:

Johann Ernst Altenburg - Trumpeters' and Kettledrummers' Art

Cesare Bendinelli - The Entire Art of Trumpet Playing