University of North Texas Trumpet Manual

Dr. Raquel Samayoa
Professor of Trumpet



https://solotromba.com/studio21/
Fall/Spring 2026-27 | v. 6.1

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Procedures



Applied Trumpet Syllabus

Instructor: Dr. Raquel Samayoa
Office Hours: MU 109/Zoom by appointment

TEXT AND SUPPLIMENTARY MATERIALS

A selected, graded repertoire list is included in the manual. This list is by no means exhaustive, and can change depending on student needs, current trends, recital requirements, and technical issues. A personal list will be highlighted based on each category (solos, etudes, orchestral excerpts, scales, methods, and other material).

General Description

Applied lessons are designed to build technical proficiency, repertoire, and awareness of various problems and how to solve them. The purpose of this course is to expose the student to the major aspects of brass performance and to develop an appropriate fundamental approach to the instrument. On a weekly basis, students will be required to address the following areas: technique, time, tone, articulation, and intonation. Other areas to be addressed include breathing, transposition, jazz and orchestral excerpts, and sight-reading. To ensure that specific individual goals are met, each student will participate in devising a semester plan of study.

Course Description

Applied trumpet lessons are designed to help you become proficient in the many necessary aspects of trumpet performance. During the semester, you will develop a personalized, goal-based course of study with your instructor. This plan will assist you in developing and maintaining advanced performance and pedagogical skills.
Lesson content and format will vary with each student, and will be determined by the instructor based upon the goals set at the beginning of the semester and the requirements of the department and/or College of Music. All students are expected to make satisfactory progress through hard work, diligent preparation, and successful musical performances. It is expected that each student will completely prepare for each lesson. This is essential for your success as a trumpet artist.

Course Overview

Students will receive 13 (12 minimum) – 50-minute applied lessons over the course of the semester. During each lesson students will be given specific assignments that are to be performed the subsequent week. It is expected that the student will come fully prepared for each lesson. This is not only necessary to receive a satisfactory grade in the course, but to also prepare you for the real world upon graduation. Whether one will be a performer and/or an educator, preparation is an essential ingredient to your success. We have high standards in the University of North Texas Trumpet Studio and expect every member to uphold that standard and tradition.

Ensemble Auditions and Ensemble Participation

All applied trumpet students (MUAM and MUAC) are required to audition for classical ensembles every fall semester. The Wind Studies division organizes these auditions and posts audition music and procedures on their website by early August.

Additionally, it is also expected that every student (MUAM and MUAC) who participates in marching band will also participate in a concert ensemble. **Should there be any other exception made, it must be done in consultation with the trumpet faculty**. Any exception will be rare and must be justified by a sincere hardship. Work, practice, or other pursuits are not valid reasons for not participating in ensembles. Failure to consult with faculty (and not participate in auditions/ensembles) will jeopardize standing in your applied lesson study. Jazz majors have the option to audition for classical ensembles, but this is not a requirement. Placement in classical ensembles will not conflict with placement in Lab Bands. Secondary trumpet students have the option to audition for ensemble placement, but this is not a requirement.

Studio class

Here is the schedule for studio classes and trumpet departmental:
Wednesday: Departmental, 12:20-1:10 pm (keep this hour open)
Tuesday: Prof. Samayoa's Studio Class, MU 116, 12:20-1:10 pm – MANDATORY!
*****You are highly recommended to attend Dr. Walker and Dr. Oliverio's respective trumpet studio classes:**
Walker: Monday 12:20 PM (MU132)
Oliverio: Tuesday 10:10 AM (MU132)
***

Students studying with a major Professor are required to attend their respective studio classes. Attendance at the other studio classes is strongly encouraged. Those studying with a teaching fellow are required to attend one of the two studio classes. Doing so will increase your opportunities for growth on the trumpet, as well as your ability to join those studios in the future.

ATTENDANCE AT TRUMPET STUDIO CLASS (Tuesday) IS REQUIRED FOR ALL TRUMPET STUDENTS TAKING APPLIED LESSONS WITH DR SAMAYOA.

Attendance in studio classes will be monitored. Students are allowed one excused absence per semester in departmental. The excuse must be sought in writing to a faculty member. Any additional absences will result in a zero in the attendance average of your semester lesson grade.
*Every student should plan to perform at least one solo piece on at least one trumpet studio departmental each semester unless officially excused. The piece may be unaccompanied, but if it was composed with accompaniment, it must be performed with accompaniment. Each studio will be assigned specific weeks in departmental. Plan your performances in departmental during the week your studio is assigned. You are encouraged to procure an

accompanist as early as possible. Accompanists tend to charge more as the semester progresses and can eventually become impossible to find.

Required Materials

All necessary materials must be brought to every lesson, including solos, etudes, excerpts, ensemble parts, and equipment. Solos, etude and excerpt books you don't already own can be checked out from the music library, or ordered from vendors such as Pender's Music Company, Hickeys Music Center, or Robert King Music Sales, etc. You may be asked to purchase certain materials deemed necessary for your musical growth and development. Materials owned by your teacher may be checked out with the understanding that 1) a request for the immediate return of the materials can occur when necessary, 2) it is your responsibility to replace any property that is lost or damaged, 3) you must return the materials in the same condition as they were received, and 4) the teacher reserves the right to issue an incomplete or a failing grade if materials are not returned by the end of the school year in an acceptable condition. Your teacher also reserves the right not to check out their personal materials.

Instruments

All trumpet majors are required to own professional level instruments.
Anticipate the need to purchase a C trumpet, piccolo, E-flat trumpet, and/or flugelhorn during your time in school. Jazz majors should anticipate purchasing a flugelhorn.

UNT students can check out instruments through our repair shop in the Music Annex Building. You can also take your horn for repairs and cleaning. For more info: https://repairshop.music.unt.edu/terms-and-conditions

Preparation

Arrive at your lesson completely prepared on the assigned material from the previous lesson. The lesson is not the time to practice or make excuses for lack of preparation. It is the time to perform and demonstrate the progress you have made.

Complete preparation includes:

Knowing all the correct notes
Knowing all the correct rhythms
Knowing all the musical terms on the page, even those in a foreign language
Making a musical statement with everything you perform

Your weekly and semester lesson grade is directly affected by your preparation!

If you encounter any potential problems in your preparation, please speak with your professor. It is easy to work out a solution if there is an open dialogue. However, if there is no dialogue, we will assume that your preparation is a sign of your commitment, and you will be graded accordingly.

Course Grading

Jury or Recital Performance	30%
Weekly Lesson Grades (average)	*50% or 60%
*Midterms (scales, terms, listening assignments)	10% *
Studio Class attendance and participation	10%

*when applicable

Weekly Lesson
Students will receive a specific numeric grade for each lesson. This grade is based on the student's successful performance and preparation of your various assignments.
The better prepared one is, the better the grade, and vice versa. Students can request to see their weekly lesson grade at any time.

Grading Rubric

100-95: Completely mastered with no mistakes or problems
95-90: Nearly mastered with a few minor mistakes or glitches
85-90: Above average with several mistakes
85-80: Average with multiple mistakes, but not passable. It will be reassigned.
80-75: Below average with too many passages and concepts that are unprepared. It will be reassigned and is not acceptable. This level of preparation and anything below this is unacceptable for a trumpet player at the University of North Texas - our standard is much higher. A new plan needs to be made.
75-70: Not sufficiently prepared with too many mistakes and not performable.
70-60: No effort. Will fail lesson and in jeopardy of failing the semester.

Final Examination Jury
The Final Examination Jury is performed for the brass faculty, or applied professor and teaching fellow(s), at the end of each semester of private study and will constitute one-half (50%) of your semester lesson grade. Every undergraduate student taking applied lessons is required to perform a jury each semester until they pass their UDE. After successfully passing the UDE, students will then perform a recital or jury every year after that at the determination of the instructor.

Graduate students perform a jury in their first semester of study, and then a jury or recital each year after that. A recital can fulfill the jury requirement with professor approval. A jury can also be required any semester at the request of the faculty. The jury consists of a prepared solo with accompaniment.

Jury Requirements
Every concentration and performance student must perform a jury during the first two semesters of study. However, after the first two semesters the jury requirements differ depending on major, classification and length of study. The following table lists jury requirements based on the aforementioned parameters.

	BM Concentration	BM Performance	MM Performance	DMA Performance
Semester 1	Jury	Jury	Jury	Jury
Semester 2	Jury	Jury	Jury	Jury
Semester 3	Jury	Jury	One Jury or Adjudicated Recital per year	One Jury or Adjudicated Recital per year
Semester 4	Jury—UDE	Jury—UDE		
Semester 5	No Jury	One Jury or Adjudicated Recital per year	One Jury or Adjudicated Recital per year	One Jury or Adjudicated Recital per year
Semester 6	Concentration Proficiency Exam			
Semester 7	Elective—No Jury	One Jury or Adjudicated Recital per year		One Jury or Adjudicated Recital per year
Semester 8	Elective—No Jury			

Additional Information
All jury repertoire requirements are to be approved by the applied teacher. Substitutions from the repertoire listed above are possible, but only with approval from an applied faculty member. With the teacher's approval, a student may choose to perform an excerpt jury in any semester. Excerpts may also be included to supplement a jury in which the length of the solo repertoire is under 10 minutes. In semesters in which a student does not perform a jury or recital, the student may be required to perform an adjudicated departmental performance and/or complete a special recording project.

SCALES

All undergraduate students will be expected to learn and play scales/arpeggios by the end of their first year of study. A scale sheet will be provided and students will play scales according to the required format.

Scales in their various forms are the foundation of which all musicians build their skills and musicianship. Throughout the course of undergraduate study, scales will be learned in a systematic sequence.

Mid-Term Exams: Listening and Terms (when applicable)

Superior	All assigned listening or term identifications are identified without any errors.
Excellent	All assigned listening or term identifications are identified with very little errors.
Acceptable	All assigned listening or term identifications are identified with a moderate amount of errors.
Poor	All assigned listening or term identifications are identified with many errors.
Unacceptable	All assigned listening or term identifications are NOT identified with any accuracy.

Event Attendance
Students are expected to attend all required performances and trumpet recitals (student, faculty, guest artist, etc.) unless excused no later than prior to the day of the performance. If one must miss something, they may "substitute" the recital (in consultation with their teacher) by attending the dress rehearsal. Please obtain permission from the performer first.
We should attend these events to support our colleagues and guests, in addition to increasing our own educational experience. Attending concerts is vital to your growth as a musician. Teaching non-UNT private lessons, or another outside commitment is not a valid excuse for missing required studio events.

Lesson Attendance Policy

Attendance at your weekly lesson is mandatory. You are expected to arrive fully prepared – all your notes and rhythms learned. You should be ready for your lesson (warmed-up, all music/books/mutes/trumpets, and materials) at least 5 minutes prior to your lesson. Lessons are 50 minutes in length and will begin promptly on time.

Missing a Lesson
Each student will receive one regularly scheduled lesson per week (50 minutes) unless other arrangements have been made. Except for an emergency or sudden illness, you must provide your teacher with no less than a 24-hour notice if you must miss a lesson. Absences due to illness, emergency, certain College of Music functions, or other unavoidable difficulties which seem reasonable will be excused and rescheduled as long as the instructor is notified well in advance.
An unexcused absence will not be rescheduled and may result in the letter grade being lowered one letter. Each additional unexcused absence may result in a one-letter grade reduction (refer to UNT Brass Area Handbook). If your teacher is absent, the lesson will be rescheduled according to the student's availability. If school is canceled due to inclement weather, the teacher will TRY to make up the lesson if possible. However, if multiple days occur because of weather, there will NOT be any make-ups.
Ultimately, it is your responsibility to make sure you complete any make-up lessons, whether you, or the professor reschedule them. Instructors will make every honest effort to be available and have open time; however, if you do not seek out make- up lessons, you will forfeit any make-up lessons you need.

General Procedure for Applied Trumpet Study

Five categories of study characterize applied trumpet study in the UNT Trumpet Studio. The initial experiences in lessons will deal with the development of a **WARM-UP ROUTINE** covering the basics of the instrument. While any set of warm-up exercises may not be more effective than another, it is expected that the student will become more familiar enough with suggested exercises to determine the true level of result. Many of the exercises suggested in the Studio Book should be mastered for the best use and application. It is the student's responsibility to work with the suggested selection of fundamental exercises to construct an effective routine and to apply that series on a daily basis. In some cases, the developed routine may be an expansion of what is already done and students are encourages to stay with what works.

A **second** important aspect of subsequent lessons will work with **ETUDES** specifically chosen to exercise and apply concepts and techniques developed in the workout routine. The assignment of

etude material assumes daily work as a way of exercising and reinforcing correct actions and techniques. Etudes focusing on lyrical and various styles of articulated playing provide practice situations that apply essential trumpet techniques. In order to reap the benefits of such materials, they must become part of the player's daily business of practice. A few run-throughs of an etude the night before the lesson accomplishes little.

A **third** area provides experience with **SOLO** literature through the process of preparing, rehearsing with accompanist, and performing in public. Solo material is chosen with the developmental needs and challenges appropriate to the individual student. The student is expected to come to the next lesson having worked to achieve change in some aspect of the solo piece.

A **fourth** area of emphasis includes a list of trumpet education items, including working with scale patterns, transposition, equipment awareness, historical topics, pedagogical concepts, chamber music, and listening assignments.

A **fifth** area concerns the idea of the **extension of the studio** as a means to increase awareness and experience. Trumpet and/or Brass Performance classes cover a variety of topics, guest clinicians and recitalists assist in the process, and concerts and recital of brass music are essential experiences in the learning process.

CoM Student Recital Guidelines 101:

Recitals may be booked through Mazevo: https://mymazevo.com/main-home

For additional questions, feel free to send an email to: music.scheduling@unt.edu.

****updated for Fall 2026****

Course Syllabi Information

(Additional resources for faculty are included at the end of this document)

For complete information on course syllabi requirements, please see the university's policy. **(**https://policy.unt.edu/policy/06-049 **)**

DEFIBRILLATORS IN THE COLLEGE OF MUSIC

- Music Building: Across from the west side of the Music Commons, directly across from the elevator
- Music Building: Third floor hallway, across from the staircase that comes up from the Copy Room. Next to Room 322
- Music Building: Across from the Copy Room next to Room 293
- Music Building: Voertman Lobby by the big double set of doors that lead out to the courtyard
- Music Building: Main Office (247) under the student worker's desk
- Music Annex: Next to room MA117, near the triple set of doors on the east side of the building
- Music Practice Building North: First floor on the Avenue C side
- Music Practice Building South: First floor on the Avenue C side
- Bain Hall: First floor by the restrooms
- Murchison Performing Arts Center: Located off the main lobby, beyond the grand staircase, across from the single occupancy restroom (next to the public water fountains)

ACADEMIC INTEGRITY

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

See: Academic Integrity

LINK: https://policy.unt.edu/policy/06-003

STUDENT BEHAVIOR
Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.
See: Student Code of Conduct
Link: https://deanofstudents.unt.edu/conduct

ACCESS TO INFORMATION – EAGLE CONNECT
Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.
See: Eagle Connect
LINK: eagleconnect.unt.edu/

ODA STATEMENT
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.
See: ODA
LINK: disability.unt.edu. (Phone: (940) 565-4323)

Health and Safety Information
Students can access information about health and safety at:
https://music.unt.edu/student-health-and-wellness

Registration Information for Students
See: Fall Academic Calendar Information
Link: https://registrar.unt.edu/registration/fall-academic-calendar.html

Semester Calendar, Fall 2026
See: Fall Semester Calendar
Link: https://registrar.unt.edu/registration/fall-academic-calendar.html

Financial Aid and Satisfactory Academic Progress

Undergraduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total hours registered. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.
See: Financial Aid
LINK: http://financialaid.unt.edu/sap

Graduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.
See: Financial Aid
LINK: http://financialaid.unt.edu/sap

COUNSELING AND TESTING
UNT's Center for Counseling and Testing has an available counselor for students in need. Please visit the Center's website for further information:
See: Counseling and Testing
Link: http://studentaffairs.unt.edu/counseling-and-testing-services.

For more information on mental health resources, please visit:
See: Mental Health Resources

Link: https://disparities.unt.edu/mental-health-resources

ADD/DROP POLICY
Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. See Academic Calendar (listed above) for additional add/drop Information.

Drop Information: https://registrar.unt.edu/registration/fall-academic-calendar.html

STUDENT RESOURCES
The University of North Texas has many resources available to students. For a complete list, go to:
See: Student Resources
Link: https://success.unt.edu/aa-sa-resources

CARE TEAM
The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.
See: Care Team
Link: https://studentaffairs.unt.edu/care-team

Additional Resources for Faculty

USE OF ARTIFICIAL INTELLIGENCE (including sample statement for syllabi)
See: Faculty Guide for the Use of AI
Link: https://guides.library.unt.edu/artificial-intelligence/AIfaculty

RETENTION OF STUDENT RECORDS
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.
See: FERPA
Link: http://ferpa.unt.edu/

Trumpet Study



Selected Study and Repertoire List

FRESHMAN YEAR METHODS, ETUDES

- Arban *Complete Conservatory Method* Carl Fischer
- Clarke *Technical Studies* Carl Fischer
- Concone-Sawyer *Lyrical Studies for Trumpet* Brass Press
- Dufresne *Develop Sight Reading* Charles Colin Publications (1972)
- Gates *Odd Meter Etudes* Fox
- Getchell-Hovey *Practical Studies for the Trumpet/Cornet, Vols. I & II* Carl Fischer
- Goldman *Practical Studies for Trumpet* Carl Fischer
- Irons *27 Groups of Exercises* Southern
- Schlossberg *Daily Drills and Technical Studies* Baron
- Small *27 Melodious and Rhythmical Exercises* Carl Fischer
- Stamp *Warm-ups plus Studies* BIM
- Swisher *Basic Skills for Developing Trumpeters* Charles Colin
- Vizzuti *Trumpet Method Bk 1 Technical Studies* Alfred

SOPHOMORE YEAR METHODS, ETUDES

- Belk *Modern Flexibilities for Brass* Meredith Music Publications
- Bousquet-Goldman *36 Celebrated Studies* Carl Fischer
- Brandt-Vacchiano *Etudes for Trumpet* MCA
- Caffarelli *100 studi melodici* Ricordi
- Colin *Advanced Lip Flexibilities* Colin
- Concone/Korak – *The Complete Solfeggi*, Balquhidder
- Dufresne-Voisin *Developing Sight Reading* Colin
- Haynie Development and Maintenance Colin
- Plog *Method for Trumpet* Books 1-7 Balquhidder Music
- Wurm/Voison *40 Studies for Trumpet* International Music
- Voxman *Selected Studies* Rubank

JUNIOR YEAR METHODS, ETUDES

- Bordogni *Vingt-Quatres Vocalises* Leduc
- Frink *Flexus: Trumpet Calesthentics for the Modern Improvisor*
- Haynie Development and Maintenance Colin
- Longinotti *12 Studies in the Classical and Modern Style* International
- Nagel *Speed Studies for Trumpet* Fox
- Smith *Lip Flexibility* Carl Fischer
- Vannetelbosch *20 Etudes* Leduc
- Vizzutti *Trumpet Method Books I, II, III* Alfred

SENIOR YEAR METHODS, ETUDES

- Bitsch Vingt Etudes Leduc
- Carmine Caruso Musical Calisthenics for Brass
- Charlier 36 Etudes Transcendantes Leduc
- Frink *Flexus: Trumpet Calesthentics for the Modern Improvisor*
- Sachse 100 Etudes for Trumpet International
- Smith Top Tones for Trumpet Carl Fischer
- Tomasi 6 Etudes for Trumpet Leduc

Trumpet Studio Solo Rep. List (partial listing)

Concertos
Arutunian – Concerto
Bernofsky-Concerto
Bohme – Concerto
Brandt- Concertpiece 1&2
*Chaynes – Concerto
Gliere- Concerto for Colorature Soprano
Gregson Concerto
Handel Concerto in G minor
Haydn – Concerto in E-flat
Hummel – Concerto in E (E-flat)
*Jolivet – Concertino
Lovelock- Concerto
Neruda – Concerto in E-flat
Pakmutova – Concerto
Peskin – Concerto 1
Planel - Concerto
Tamberg- Concerto
*Tomasi – Concerto
Vasilenko – Concerto
*Williams, John – Concerto
Williams, Grace-Concerto

Sonatas
Antheil-Sonata (1951)
Ewazen – Sonata (1995)
Dello Joio – Sonata (1980)
Francaix – Sonatina (1952)
Hansen – Sonata (1915)
Hindemith – Sonata (1939)
Holmes – Sonata (1962)
Hubeau – Sonata (1943)
Kennan – Sonata (1956/1986)
Peeters – Sonata (1945)
Pilss – Sonata (1935)
Stevens – Sonata (1956)
Tuthill – Sonata (1951)

Unaccompanied
Arnold – Fantasy
Friedman – Solus
Ketting – Intrada
Persichetti – Parable
Plog – Postcards
Tull – 8 Profiles
Vizzutti – Cascades

Piccolo
Bach after Vivaldi (BWV 972)
*Fasch – Concerto in D
Handel Suite
*Hertel Concerti (2)
Marcello – Concerto
Purcell - Sonata
Stolzel – Concerto in D
*Telemann – Concerto in D
Teleman - Heroic
Torelli (many)
*Tartini – Concerto in D
Viviani No. 1 and No. 2

Cornet
*Arban – Carnival of Venice, Fantasie Brilliante, Variations on “Norma”, Variations on a Tyrolean Theme
Bellstedt – Variations on “Napoli”
Clarke – The Debutante, From the Shores of the Mighty Pacific, Stars in a Velvety Sky, Bride of the Waves
Code - Zelda
Damare – Cleopatra, Pandora
Carl Höhne - Slavische Fantasie
*Hartmann – Rule Britannia, Facilita, Arbucklenian Polka
Levy – Grand Russian Fantasia, Whirlwind Polka
Simon – Willow Echoes

Intermediate
Balay – Petite Piece Concertante
Barat – Andante and Allegro
Bohme – Russian Dance
Clarke – Maid of the Mist
Goedicke – Concert Etude
Handel – Aria con Variazioni
McKee – Centennial Horizon
Ropartz – Andante and Allegro
Thome - Fantasy for Trumpet
Turrin - Caprice

Advanced
Bitsch – Quatre Variations sur un Theme de Scarlatti
Bonneau – Suite pour Cornet
Bozza – Caprice, Rustiques
Brandt – Concertpiece no. 1 & 2
Charlier- Solo de Concours
Day - Enigma
*Desenclos- Incantation, Threne et Danse
Enesco – Legend
Hailstork- Variations for Trumpet
Honegger – Intrada
Ibert – Impromptu
Jolivet – Air de Bravoure
Pennequin- Morceau De Concert
Plog – Three Miniatures
Senee- Concertino
Sutermeister- Gavotte de Concert
Tomasi – Tryptich
Tull – Three Bagatelles
Wavelet- Broceliande

*Advanced

Trumpet Studio Orchestral Listening List

(If given a choice, pick Chicago Symphony or New York Philharmonic in that order)

** - please prioritize these items first*

Bach
Christmas Oratorio*,
B minor Mass*
Brandenburg Concerto no. 2
Orchestral Suite no. 3*

Bartok
Concerto for Orchestra*

Beethoven
Symphonies #3, 5, 7, 9
Leonore Overtures # 2*, 3*

Berlioz
Sinfonie Fantastique

Bernstein
On the Town, Jeremiah Symphony

Britten
Young Person's Guide to the Orchestra

Bizet
Carmen Prelude*

Brahms
Academic Festival Overture*
Symphonies no. 1 – 4

Bruckner
Symphonies no. 4, 7

Copland
Appalachian Spring (Full orchestra version)
An Outdoor Overture*, Lincoln Portrait
Rodeo, Symphony no. 3*

Debussy
La Mer
Nocturnes (Nuages et Fetes)*

Dvorak
Cello Concerto
Symphony no. 8, 9

Gershwin
American in Paris*, Concerto in F*,
Cuban Overture

Handel
Messiah*

Holst
The Planets*

Mahler
Symphony no 1 – 9 (3*, 5*)

Moussorgsky/Ravel
Pictures at an Exhibition*

Orff
Carmina Burana

Prokofiev
Symphony no. 5
Lt. Kije

Ravel
Alborado del Gracioso, Bolero
Piano Concerto in G*,
La Valse,
Rhaposodie Espagnole

Respighi
Pines of Rome*

Rimsky Korsakov
Cappriccio Espagnole
Scheherezade*

Schumann
Symphony no. 2*

Shostakovich
Symphony no. 1, 5*, 8
Piano Concerto no. 1 - Concerto for Piano,
Trumpet and Strings*

Strauss
Alpine Symphony
Also Sprach Zarathustra
Don Juan*
Don Quixote
Ein Heldenleben*
Sinfoinie Domestica

Stravinsky
Firebird
Petrouchka (1947)*
Rite of Spring

Tchaikovsky
1812
Cappriccio Italien
Romeo and Juliet
Symphonies no. 4, 5, 6

Verdi
Requiem*

Wagner
Tannhauser
The Flying Dutchman

MODES "CHEAT-SHEET"

IONIAN – Fancy name for major
DORIAN - Nat. minor w/ raised 6th OR use key signature of the note one whole-step below tonic: C D Eb F G A Bb C
PHRYGIAN - Nat. minor w/ lowered 2nd OR use key signature of the note two whole-steps below tonic: C Db Eb F G Ab Bb C
LYDIAN - Major with a raised 4th OR use key signature of note P4 below (or P5 above) tonic: C D E F# G A B C
MIXOLYDIAN - Major with lowered 7th OR use key signature of note P5 below (or P4 above) tonic: C D E F G A Bb C
AEOLIAN - Fancy name for natural minor
LOCRIAN - Minor with lowered 2nd & 5th OR use key signature of note one half-step above tonic: C Db Eb F Gb Ab Bb C
WHOLE-TONE - Scale built entirely of whole-steps: C D E F# G# A# C
JAZZ MINOR - Major with lowered 3 OR ascending form of melodic minor: C D Eb F G A B C
BLUES - Natural minor with added raised 4th (blue note) and omitting the 2nd and 6th: C Eb F F# G Bb C
LYDIAN DOMINANT - Lydian scale with lowered 7th OR combine Lydian and Mixolydian: C D E F# G A Bb C
LYDIAN AUGMENTED - Lydian scale with raised 5th: C D E F# G# A B C

Trumpet Work-Out Exercises
Transposition Chart

Key of Trumpet in Your Hand	Key of Trumpet Music is for	Direction	Distance	Alteration of Key Signature
Bb	Bb	none	none	none
Bb	B	up	m2	add 7#
Bb	C	up	M2	add 2#
Bb	C#/Db	up	m3	add 3b
Bb	D	up	M3	add 4#
Bb	D#/Eb	up	P4	add 1b
Bb	E	up	A4	add 6#
Bb	F	up	P5	add 1#
Bb	F#/Gb	up	m6	add 4b
Bb	G	up (maybe down)	M6 (m3)	add 3#
Bb	Ab	down	M2	add 2b
Bb	A	down	m2	add 7b
C	C	none	none	none
C	Db/C#	up	m2	add 7#
C	D	up	M2	add 2#
C	Eb	up	m3	add 3b
C	E	up	M3	add 4#
C	F	up	P4	add 1b
C	F#	up	A4	add 6#
C	G	up	P5	add 1b
C	Ab	up (maybe down)	m6	add 4b
C	A	down	m3	add 3#
C	Bb	down	M2	add 2b
C	B	down	m2	add 7b

Highlighted boxes are the most common transpositions

Counting System:

The "1 E & A" counting system is a set of syllabus used to read rhythms. This method can be used to study the rhythms of written music, to accurately transcribe music you hear, to help you sight-sing melodies, and so on. Here are some rules:

1. **A note that begins on the beat is called by the NUMBER of the beat.**
2. **A note that begins halfway between two beats is called "&" (pronounced *and*).**
3. **A note that begins on the 2nd quarter of the beat is called "E" (pronounced ee).**
4. **A note that begins on the 4th quarter of the beat is called "A" (pronounced uh).**
5. **A note that begins on the 2nd third of the beat or a division of the beat is called "la"**
6. **A note that begins on the 3rd third of the beat or a division of the beat is called "li".**
7. **Sextuplets are counted as: 1 ta la ta li ta, 2 ta la ta li ta, etc.**

Pedagogy



Listening: The Primary Musical Skill

By Keith Johnson

After more than forty-five years of playing and teaching trumpet, the most important conclusion I have reached is that the primary skill every musician must develop is the skill of listening. By this, I mean a genuinely purposeful and active approach to listening.

We often think of performance development as focusing on narrow, physical activities (embouchure, articulation, breathing, etc.). Yet in most other creative acts (speaking, walking, painting) we focus on the product rather than on the means of production. Most creative activities develop best (most naturally and efficiently) when we focus on the desired end result rather than on analysis of neuromuscular behavior. Imagine trying to run a race or swing a baseball bat by attempting to think of all the muscles of the arms or legs that are involved in running or batting.

Playing a musical instrument, while requiring some limited attention to physical behavior in the very early stages, is most efficiently and accurately developed by thinking of the end product (sound) rather than by attempting to analyze physical feelings.

Perhaps the most natural of all musical acts is singing. When we sing, we exercise amazing physical control of our vocal cords, and yet none of us is ever actually aware of how this control is achieved. In fact, it is achieved by listening FOR the sounds we wish to produce rather than wasting time trying to think HOW the vocal cords feel.

For many years I have used a simple system for teaching trumpet performance by applying an easy, three step method to whatever the student is attempting to play: 1) sing the note or phrase, 2) play the passage on the mouthpiece (Play musically. Don't just buzz.), 3) play the passage on the instrument.

Learning to listen with accuracy and purpose is as important to successful musical performance as learning to visualize a painting is to an artist. Listen for the song aspect of everything one wishes to play.

Music is an aural skill, and the best evidence of a player's ability to listen/hear is demonstrated through singing. Perhaps the most effective change we could make in musical instruction would be to include the vigorous teaching of solfege in every lesson and rehearsal, regardless of the ultimate performance medium. Once the player can demonstrate creative hearing by singing a phrase, the body will respond much more efficiently with the appropriate physical activities necessary to reproduce the musical product on the trumpet.

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The Benefits of Buzzing practice are:

a) as the mouthpiece offers less resistance the player becomes accustomed to using more air, allowing the lips to vibrate more freely, improving the sound quality.
b) when buzzing, the player is able to hear more easily what is happening between the notes, and more easily ensure the airstream is full and constant.
c) the player is taught to rely more on the ear to place pitches.
d) when alternating between buzzing and playing, the player can ensure the pitch being buzzed is the same as the note played, not higher as is often the case with trumpet players.
e) when buzzing, the mechanics of sound production become more apparent, and can be worked on more easily.

More on Buzzing

- Is the foundation of the sound
    - Brass players sing from their lips
- The instrument is amplification
- Eliminates instrument
    - No resistance means that air depletes faster.
    - Thus, full breaths are a must
    - Frees performer from inborn pitch tendencies of instrument
    - Allows focus on sound
    - No fingers and/or slides
- Substitute for instrument practice
- Enhanced by buzzing devices (all retail under $20. Windsong Press Limited carries a wide array for buzzing and breathing devices. www.windsongpress.com)
    - B.E.R.P. (Buzz extension resistance piece)
    - Buzz aid
    - Buzz clip
    - Embouchure visualizer

Mouthpiece Buzzing Tunes

Mary Had a Little Lamb
Twinkle, Twinkle, Little Star
Yankee Doodle
Silent Night
Happy Birthday
Hot Cross Buns
Camptown Races
Amazing Grace
Danny Boy
Aura Lee (Love Me Tender)
O Christmas Tree
God Bless America
My Country 'Tis of Thee
America
Star Spangled Banner
Ode to Joy
Work Song
Joy to the World
I've Been Working on the Railroad
I'm a Little Tea Pot
Somewhere Over the Rainbow
Auld Lang Syne
'Tis a Gift to be Simple
Away in a Manger
Hail to the Chief
Greensleves
Rudolph The Red Nosed Reindeer
Taps
Take Me Out to the Ballgame
London Bridge is Falling Down

Features of Brass Mouthpieces

With the exception of the French Horn (which is slightly different), the mouthpieces of all brass instruments share the following common characteristics:



Rim
The rim is the section of the mouthpiece in direct contact with the player's mouth. Manufacturers will usually use one of the following terms to describe the shape and contour of a mouthpiece rim:

* Wide: Increases endurance and offers a comfortable position
* Narrow: Improves flexibility
* Round: Improves comfort
* Sharp: Increases precision of attack

In addition, manufacturers may also specify the width of the rim in mm.

Cup Depth

Measured in millimetres, cup depth is described in stages starting with the shallowest through to the deepest. Generally speaking, student players will use a medium cup as this ideal for all-round playing.

* Shallow: Brightens tone, and improves projection and response, particularly in the higher register – ideal for soloists
* Medium: Responsive and "free-blowing", with easy playability across all registers – the best option for beginners
* Deep: Produces a richer, darker tone, especially in the lower register

Throat

The throat is the opening at the back of the cup, where the air travels through into the instrument. Most standard size mouthpieces have a medium throat, which will be fine for the vast majority of players. Varying the size of the throat tends to have the following effects:

* Larger: Allows the player to put more air through their instrument- making it feel freer blowing'. This in turn affects volume, tone and sharpens the high register (largest sizes also sharpen low register).
* Smaller: Increases resistance, endurance, brilliance; flattens high register.

Backbore

The backbore is the interior of the long shank – the part of the mouthpiece which fits inside the instrument itself.

In general, manufacturers will select the size and shape of the backbore to complement the cup size and rim diameter of their mouthpieces. The vast majority of players will tend to focus on the cup and rim when choosing a new mouthpiece, rather than the backbore. However, for those who would like further information, the Vincent Bach Mouthpiece Manual has an excellent overview of the subject.

List of Music Festivals

https://drive.google.com/open?id=1dL5HD7eT_yUOLrMtG6y6YPeR2a-eCN8g

List of Trumpet Competitions and other interesting links:

Trumpet Organizations

- International trumpet guild (ITG)-have yearly conferences and trumpet solo and orchestral mock audition competitions.
- Ellsworth Smith Solo Competition (Every 4 years)
- Maurice Andre Solo Competition (Every 4 years)- (not sure if still ongoing)
- Carmine Caruso Competition (Jazz)
- National trumpet competition (NTC)- Have yearly trumpet solo and ensemble competitions.
- (NAfME) (formerly MENC) – offers solo competitions to young adults (grade 9-12)
- International Women's Brass Conference (IWBC)- have bi-annual conference that offer solo competitions.
- North American Brass Band Association (NABBA)-yearly conference that offer solo cornet competitions.

Jobs:

Orchestral job listings-
Last Row Music: https://www.lastrowmusic.com/trumpet/auditions/
Musical chairs: http://www.musicalchairs.info/trumpet/jobs/north-america

Free Sheet Music:

http://imslp.org/