University of North Texas Trumpet Manual

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Assistant Professor of Trumpet

http://www.solotromba.com/home/unt-studio/
Spring 2020 | v. 5.0
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Procedures

UNT

TRUMPETS
TEXT AND SUPPLEMENTARY 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 12-13 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 August 1.

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:

**Monday:** Prof. Holt’s Studio Class, MU 132, 12-1 pm ; Prof Hudson Studio Class, MU 132 evening TBA

**Wednesday:** Departmental, 12-1 pm

**Friday:** Prof. Samayoa’s Studio Class, MU 132, 12-1 pm

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 (FRIDAY) 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. See attached calendar. 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

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<table>
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<tbody>
<tr>
<td>Jury or Recital Performance</td>
<td>30%</td>
</tr>
<tr>
<td>Weekly Lesson Grades (average)</td>
<td>*50% or 60%</td>
</tr>
<tr>
<td>*Midterms (scales, terms, listening assignments)</td>
<td>10% *</td>
</tr>
<tr>
<td>Studio Class attendance and participation</td>
<td>10%</td>
</tr>
<tr>
<td></td>
<td>*when applicable</td>
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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.

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

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
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<tbody>
<tr>
<td>Superior</td>
<td>All assigned listening or term identifications are identified without any errors.</td>
</tr>
<tr>
<td>Excellent</td>
<td>All assigned listening or term identifications are identified with very little errors.</td>
</tr>
<tr>
<td>Acceptable</td>
<td>All assigned listening or term identifications are identified with a moderate amount of errors.</td>
</tr>
<tr>
<td>Poor</td>
<td>All assigned listening or term identifications are identified with many errors.</td>
</tr>
<tr>
<td>Unacceptable</td>
<td>All assigned listening or term identifications are NOT identified with any accuracy.</td>
</tr>
</tbody>
</table>

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.
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.

Late Assignments or Projects (when applicable)
There are no late assignments or projects. Every assignment is to be prepared and performed in the assigned lesson or studio class.
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 work-out routine covering the basics of the instrument. While any set of work-out 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 workout 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. Students will have the opportunity to work with SmartMusic to increase experience with accompaniment and knowledge of the solo piece as a whole.

A fourth area of emphasis includes a list of trumpet education items, including working with scale patterns, transposition, equipment awareness, historical topics, pedagogical concepts, 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:

1. Research available dates in Roomview, the COM online reservation system.  
   http://calendar.music.unt.edu/roomview.php

2. Your professor (and committee, if applies) must agree with your date choice. Do not have them email me approval until I process your request and ask for it.

3. Make sure no major ensemble events are occurring that could be an audience conflict.  
   Example: Strings do not book against Symphony concerts, etc.

4. Now submit a “request” in Roomview once your booking date begins.  
   https://calendar.music.unt.edu/request.php

   Bookings begin - July for Fall, November for Spring and April for Summer. Only one request per student allowed. Make it count!  
   PDF’s for each recital type and other information are on the Welcome to Roomview page.  
   Use them! Includes recital times, venues to use, checking to tune a piano, adding video & more!

5. Once your request is submitted you will receive an in-process email.

6. Once your request is processed you will receive an instructional email.  
   IMPORTANT – Mark your personal calendar with the deadline dates contained in this email.
   • Requests that are not approved or additional payments not received will be removed from the Roomview system without notice.  
   • When your recital is approved and forms (if applicable) are received then your event will appear on the web calendar.  
   • You are the one who loses if you miss a deadline!

VIEW THE MUSIC CALENDAR - http://calendar.music.unt.edu/  

WHERE TO MAKE A REQUEST - https://calendar.music.unt.edu/request.php

The Welcome Page is where the information and pdf’s you may need are located.

Please note that Roomview is also used to book rehearsals, dress rehearsals, meetings, receptions, exams, etc.

UNT College of Music Student Recital Types

**Degree recitals include** - DMA, Masters, and Senior recitals.
- Undergraduate Senior recitals include performance, jazz studies and composition areas of study
- Undergraduate Junior recitals occur in the following areas: Piano, Strings and Voice. These are required recitals, however the Senior recital is the terminal recital for the degree sought.
  1. Junior voice recitals occur on Tuesdays during voice departmental in VH at 5 PM and are typically joint recitals as they are half-length.
  2. Guitar undergraduate recitals often occur during guitar departmental on Thursdays from 2-3 PM in the RH. This is at the discretion of the guitar faculty.
  3. Junior recitals are not automatically recorded. Students request and pay for this service.

- DMA, MM, and Senior recitals are automatically recorded for degree archival purposes in COM venues. If these recitals are held off-campus a recording must be provided by the student for their degree record.

- **GAC recitals are a recital given for a non-degree program.** These recitals do not follow the restrictions listed below for non-degree recitals and are booked when other degree recitals are as a GAC recital. They do not have to be recorded if held off campus, but are automatically recorded if in a COM venue.

Non-Degree recitals must occur on or prior to:
- October 31 in Fall semesters
- March 31 in Spring semesters
- Recording of these recitals are requested and paid for by the student at the time of booking

**Booking for Fall recitals begins:**
- DMA – July 1
- MM, GAC and Senior – July 8
- Junior – July 15
- Non-Degree – July 22

**Booking for Spring recitals begins:**
- DMA – November 1
Venues available:
- Organ students – Winspear and the Main Auditorium
- Early Music – Organ Recital Hall with permission prior to booking from Dr. Eschbach
- All student recitals in Voertman Hall, Recital Hall, Kenton Hall (jazz studies) and MEIT
- Off-Campus recitals are possible with approval from your major professor and division chair

All recitals are booked in the Roomview reservation system, including those off-campus.

Recital requirements are listed on the student’s degree plan.
Instructional Recital booking pdf’s are available at https://calendar.music.unt.edu/request.php.
After student logs in they are located on the Welcome to Roomview page.

Off-Campus Degree Recitals

Senior Recitals:
- Follow the same guidelines as other degree recitals and choose the location as “off-campus” for their venue.
- Senior recital students opt out of the audio recording service provided for audio recording in on-campus COM venues.
- In the Roomview request enter the complete venue name and address.
- Standard recital times are preferred, but not required.
- Recitals must be scheduled to occur on or before the last day for a degree recital.
- After your request is processed you will receive instructions on how to proceed with approval. Your event will appear on the COM web calendar when final approval is received.

Graduate Recitals – DMA and MM:
- Follow the same guidelines as other graduate degree recitals and choose the location as “off-campus” for their venue.
- Off-Campus recitals must be approved prior to booking in Roomview by the DMA - the Graduate Performance Degree Committee Chair
GAC – the Director of Graduate Studies

- Recordings are required for DMA and MM recitals and the student must provide a quality recording to the Graduate Office for their degree record.
- In the Roomview request enter the complete venue name and address.
- Standard recital times are preferred, but not required.
- Recitals must be scheduled on or before the last day for a degree recital.
- After your request is processed you will receive instructions on how to proceed with approval. Your event will appear on the COM web calendar when final approval is received.

University Policies

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, 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.

LINK: http://vpaa.unt.edu/dcgcover/resources/integrity

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 classroom, labs, discussion groups, field trips, etc.
LINK: Student Code of Conduct - 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.
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 Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation.
LINK: disability.unt.edu, (Phone: (940) 565-4323)

2018-2019 Semester Academic Schedule (with Add/Drop Dates)
http://catalog.unt.edu/content.php?catoid=17&navoid=1737

Academic Calendar at a Glance, 2018-2019
https://www.unt.edu/catalogs/2018-19/calendar

Final Exam Schedule
https://www.unt.edu/catalogs/2018-19/calendar

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 registered hours per term. 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 schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

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.

LINK:  http://financialaid.unt.edu/sap

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 Blackboard 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.

Link:  http://ferpa.unt.edu/

COUNSELING AND TESTING
UNT’s Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center’s website for further information: http://studentaffairs.unt.edu/counseling-and-testing-services. For more information on mental health issues, please visit: https://speakout.unt.edu.

The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu
Trumpet Study

UNT TRUMPETS
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/Voisin 40 Studies for Trumpet International Music
- Voxman Selected Studies Rubank

JUNIOR YEAR METHODS, ETUDES

- Bordogni Vingt-Quatres Vocalises Leduc
- Frink Flexus: Trumpet Calesthetics 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 Calesthetics 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
Bohme – Concerto
*Chaynes – Concerto
Gregson Concerto
Handel Concerto in G minor
Haydn – Concerto in E-flat
Hummel – Concerto in E (E-flat)
*Jolivet – Concertino
Neruda – Concerto in E-flat
Pakmutova - Concerto
*Tomasi – Concerto
Vasilenko – 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
Wolpe – Solo Piece

Piccolo
*Fasch – Concerto in D
*Hertel Concerti (2)
Marcello – Concerto
Purcell - Sonata
Stolzel – Concerto in D
*Telemann – Concerto in D
Telemann - Heroic
Torelli (many)
*Tartini – Concerto in D
Viviani No. 1 and No. 2

Cornet
*Arban – Carnival of Venice
Arban – Fantasie Brillante
Arban – Variations on “Norma”
*Arban – Variations on a Tyrolean Theme
Bellstedt – Variations on “Napoli”
Clarke – The Debutante
Clarke – From the Shores of the Mighty Pacific
Clarke – Stars in a Velvety Sky
Damare – Cleopatra
Carl Hönne - Slavische Fantasie
*Hartmann – Rule Britannia
Levy – Grand Russian Fantasia
Simon – Willow Echoes

Intermediate
Balay – Petite Piece Concertante
Barat – Andante and Allegro
Bohme – Russian Dance
Goediche – Concert Etude
Handel – Aria and Variations
Ropartz – Andante and Allegro
Rougnon – Premier Solo de Concert
Thome - Fantasy for Trumpet
Vivaldi – Allegro

Advanced
Bitsch – Variations on a Theme by Scarlatti
Bozza – Caprice
Bozza – Rustiques
Brandt – Concertpiece no. 1 & 2
Enesco – Legend
Honegger – Intrada
Ibert – Impromptu
Jolivet – Air de Bravoure
Mahler – Songs of a Wayfarer
Persichetti – Hollow Men
Plog – Three Miniatures
Tomasi – Tryptich
Tull – Three Bagatelles
Turrin – Caprice

*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

<table>
<thead>
<tr>
<th>Bach</th>
<th>Moussorgsky/Ravel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christmas Oratorio*,</td>
<td>Pictures at an Exhibition*</td>
</tr>
<tr>
<td>B minor Mass*</td>
<td></td>
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<tr>
<td>Brandenburg Concerto no. 2</td>
<td></td>
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<tr>
<td>Orchestral Suite no. 3*</td>
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<tr>
<td>Bartok</td>
<td>Orff</td>
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<tr>
<td>Concerto for Orchestra*</td>
<td>Carmina Burana</td>
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<tr>
<td>Beethoven</td>
<td>Prokofiev</td>
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<tr>
<td>Symphonies #3, 5, 7, 9</td>
<td>Symphony no. 5</td>
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<tr>
<td>Leonore Overtures # 2*, 3*</td>
<td>Lt. Kije</td>
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<tr>
<td>Berlioz</td>
<td>Ravel</td>
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<tr>
<td>Sinfonie Fantastique</td>
<td>Alborado del Gracioso, Bolero</td>
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<tr>
<td>Bernstein</td>
<td>Piano Concerto in G*, La Valse,</td>
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<tr>
<td>On the Town, Jeremiah Symphony</td>
<td>Rhapsodie Espagnole</td>
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<td>Britten</td>
<td>Respighi</td>
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<tr>
<td>Young Person’s Guide to the Orchestra</td>
<td>Pines of Rome*</td>
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<tr>
<td>Bizet</td>
<td>Rimsky Korsakov</td>
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<tr>
<td>Carmen Prelude*</td>
<td>Cappriccio Espagnole</td>
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<tr>
<td>Brahms</td>
<td>Scheherezade*</td>
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<tr>
<td>Academic Festival Overture*</td>
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<tr>
<td>Symphonies no. 1 – 4</td>
<td>Schumann</td>
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<tr>
<td>Bruckner</td>
<td>Symphony no. 2*</td>
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<tr>
<td>Symphonies no. 4, 7</td>
<td>Shostakovich</td>
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<tr>
<td>Copland</td>
<td>Symphony no. 1, 5*, 8</td>
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<tr>
<td>Appalachian Spring (Full orchestra version)</td>
<td>Piano Concerto no. 1 - Concerto for Piano,</td>
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<tr>
<td>An Outdoor Overture*, Lincoln Portrait</td>
<td>Trumpet and Strings*</td>
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<tr>
<td>Rodeo, Symphony no. 3*</td>
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<tr>
<td>Debussy</td>
<td>Strauss</td>
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<tr>
<td>La Mer</td>
<td>Alpine Symphony</td>
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<tr>
<td>Nocturnes (Nuages et Fetes)*</td>
<td>Also Sprach Zarathustra</td>
</tr>
<tr>
<td>Dvorak</td>
<td>Don Juan*</td>
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<tr>
<td>Cello Concerto</td>
<td>Don Quixote</td>
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<tr>
<td>Symphony no. 8, 9</td>
<td>Ein Heldenleben*</td>
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<tr>
<td>Gershwin</td>
<td>Sinfoinie Domestica</td>
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<tr>
<td>American in Paris*, Concerto in F*, Cuban Overture</td>
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<tr>
<td>Handel</td>
<td>Stravinsky</td>
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<tr>
<td>Messiah*</td>
<td>Firebird</td>
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<tr>
<td>Holst</td>
<td>Rite of Spring</td>
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<tr>
<td>The Planets*</td>
<td>Tchaikovsky</td>
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<tr>
<td>Mahler</td>
<td>1812</td>
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<tr>
<td>Symphony no 1 – 9 (3*, 5*)</td>
<td>Cappriccio Italien</td>
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<td></td>
<td>Romeo and Juliet</td>
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<td>Symphonies no. 4, 5, 6</td>
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<tr>
<td></td>
<td>Verdi</td>
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<td></td>
<td>Requiem*</td>
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<td></td>
<td>Wagner</td>
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<td></td>
<td>Tannhauser</td>
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<tr>
<td></td>
<td>The Flying Dutchman</td>
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<tr>
<td>Modes “Cheat-Sheet”</td>
<td></td>
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<tr>
<td>---------------------</td>
<td></td>
</tr>
<tr>
<td>IONIAN – Fancy name for major</td>
<td></td>
</tr>
<tr>
<td>DORIAN - Nat. minor w/ raised 6\text{th} OR use key signature of the note one whole-step below tonic: C D Eb F G A Bb C</td>
<td></td>
</tr>
<tr>
<td>PHRYGIAN - Nat. minor w/ lowered 2\text{nd} OR use key signature of the note two whole-steps below tonic: C Db Eb F G Ab Bb C</td>
<td></td>
</tr>
<tr>
<td>LYDIAN - Major with a raised 4\text{th} OR use key signature of note P4 below (or P5 above) tonic: C D E F# G A B C</td>
<td></td>
</tr>
<tr>
<td>MIXOLYDIAN - Major with lowered 7\text{th} OR use key signature of note P5 below (or P4 above) tonic: C D E F G A Bb C</td>
<td></td>
</tr>
<tr>
<td>AEOLIAN - Fancy name for natural minor</td>
<td></td>
</tr>
<tr>
<td>LOCRIAN - Minor with lowered 2\text{nd} &amp; 5\text{th} OR use key signature of note one half-step above tonic: C Db Eb F Gb Ab Bb C</td>
<td></td>
</tr>
<tr>
<td>WHOLE-TONE - Scale built entirely of whole-steps: C D E F# G# A# C</td>
<td></td>
</tr>
<tr>
<td>JAZZ MINOR - Major with lowered 3 OR ascending form of melodic minor: C D Eb F G A B C</td>
<td></td>
</tr>
<tr>
<td>BLUES - Natural minor with added raised 4\text{th} (blue note) and omitting the 2\text{nd} and 6\text{th}: C Eb F F# G Bb C</td>
<td></td>
</tr>
<tr>
<td>LYDIAN DOMINANT - Lydian scale with lowered 7\text{th} OR combine Lydian and Mixolydian: C D E F# G A Bb C</td>
<td></td>
</tr>
<tr>
<td>LYDIAN AUGMENTED - Lydian scale with raised 5\text{th}: C D E F# G# A B C</td>
<td></td>
</tr>
</tbody>
</table>
Trumpet Work-Out Exercises
Transposition Chart

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

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.

Keith Johnson is Regents Professor of Trumpet in the College of Music at the University of North Texas.
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
    o Brass players sing from their lips
  • The instrument is amplification
  • Eliminates instrument
    o No resistance means that air depletes faster.
    o Thus, full breaths are a must
    o Frees performer from inborn pitch tendencies of instrument
    o Allows focus on sound
    o 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)
    o B.E.R.P. (Buzz extension resistance piece)
    o Buzz aid
    o Buzz clip
    o 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 Competition (Every 4 years)
• Maurice Andre 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:


Free Sheet Music:

http://uhaweb.hartford.edu/lichtmann/welcome.html
http://la.trompette.free.fr/parts.php
http://www.erikveldkamp.nl/welcome.html
http://imslp.org/