



MUJS-3536 And MUJS 5536

University of North Texas
Jazz Trumpet Studio Syllabus
Spring 2026

Class Time – TBD

Professor Rob Parton

Office 353

Robert.Parton@unt.edu

Robpartontpt@gmail.com

COURSE GOALS AND OBJECTIVES:

The skills of a great lead trumpet player include the following: lead AND section playing, excellent sight-reading skills, improvisation, empathy, well-roundedness and collaborative problem solving within the ensemble regardless of the size and genre. A degree in jazz trumpet as a lead specialist must prepare students to become the musician he/she aims to be whether that of a trumpet player in a symphony POPS orchestra, a lifetime career in one of the service bands, Broadway shows in New York or that of a soloist or leader in a traveling group that performs and records on a regular basis. Significant knowledge of styles from the 1930s to that of today is required and expected.

JAZZ TRUMPET (LEAD AND JAZZ) STUDIO PHILOSOPHY

I have always tried to recognize and respect each unique student's different view and desire for playing the trumpet regardless of style or specialty. I encourage each student to find his/her own voice and philosophy in the trumpet world. While encouraging this, I feel that it is my duty to introduce areas that the students may not have discovered or even thought about. One thing I know for sure is how to make a living as a trumpet player in today's world. It is my responsibility to help them attain the knowledge and develop the tools necessary to make the living they are aiming for as a Lead, Classical or Jazz Trumpet artist.

In my studio, the students study traditional trumpet methods in addition to Lip Flexibility, Daily Routine, Finger Technique, Range, Sound, and Scales. As lead trumpet players have to do (or really all trumpet players), the students will find it necessary to continuously assess and evaluate chop strength, sound over entire horn while building endurance without breaking down muscles. Being a lead trumpet player also requires a definitive historical knowledge of many styles from that of the Swing era, Frank Sinatra early eras to the later eras, those of the Road bands of the 60's, 70's and 80's and that of the West Coast, Chicago style, to that of the New York style of lead trumpet playing. It is also very important to know what is currently the "norm" for lead trumpet players in the service bands, radio orchestra's and of course what is happening in NY and LA as far as recording. Listening and transcribing lead trumpet parts are essential in attaining this knowledge. Musical phrasing is especially important as the lead trumpet often defines the sound of the band. Transcribing is not only for "right notes and rhythms" but for every nuance, phrasing and inflection that particular lead player is doing on this specific recording.

Jazz trumpet study (for lead players) will deal primarily with solo continuity, melodic retention, ear development, use of dynamics, musical phrasing and rhythmic development. In Jazz playing, a good understanding of the modes of major and minor scales as well as the pentatonic, harmonic minor, melodic minor (jazz), diminished and augmented scales will also be reinforced. Harmonically my emphasis is more guide tone oriented, with the prime emphasis on “getting over the bar line” or controlling the harmonic resolution through clarity in your lines. Focusing on building solos with patient development of ideas and discussion of how new ideas can grow from these ideas is an important lesson. Devices such as phrase linking, sequencing, rhythmic displacement and development of rhythmic motives can assist in tying the solo together and telling a story, but the most important advice can be the use of space and dynamics.

An important emphasis in the jazz trumpet lesson is also on repertoire. In addition to the fundamental trumpet study daily, students (Lead and Jazz Trumpet) are expected to learn the melody and changes to a minimum of ten tunes per semester. This is required to develop a battery of tunes that they will feel comfortable, sound good playing, and to indoctrinate them into the harmonic and melodic patterns present in many of the standard jazz tunes. Lead players will also transcribe and/or learn 5-10 important lead parts each semester as well as two transcribed jazz solos from the Jazz repertoire. Jazz players will also transcribe 4 major solos and also play/transcribe various lead trumpet parts.

I also believe that studies in other areas of trumpet playing are essential in providing the tools it will take to play Broadway Shows. These areas include Piccolo trumpet playing, C trumpet playing, and transposition study. Not always popular with Jazz majors but essential these days.

LEARNING GOALS

Trumpet (Lead emphasis)

1. Critical thinking

Students will demonstrate the advanced application and transfer of music cognition in the areas of daily practice, study, and listening.

2. Logical reasoning

Students will demonstrate the application and transfer of advanced information concerning difficult performance expectations and stylistic requirements from Improvisation to classical performance.

3. Students develop skills in communicating clearly

The student demonstrates the verbal and written communication skills necessary to effectively articulate their work while working with others within the studio class.

4. Students develop their leadership and service potentials

Students will demonstrate the knowledge and skills sufficient to work as a musically literate citizen in the role of a leader and/or in collaboration with others of all diverse cultures.

5. Students become independent, lifelong learners

Students will also demonstrate advanced skills in independent professional growth.

6. Students develop a sense of values that guide personal decision making
Students will demonstrate a sense of value in daily practice in all areas of trumpet performance including, sound, range, flexibility, improvisation and classical trumpet playing that validate devotion and philosophy within the jazz education and trumpet performance arena.
7. Students develop intercultural competencies and the ability to work in diverse groups

Trumpet fundamentals goals and objectives

Sight-reading, classical etudes, jazz tunes and various brass playing principles are to be studied. Developing a strong foundation in brass playing will allow the student to choose the type of playing that he/she prefers. Whether a symphonic, commercial or jazz trumpet player, the trumpet demands the majority of your time in the formative years, devoted to warming up, developing a daily routine, scales, arpeggios, transposition, phrasing, and musicianship. Strong knowledge of the instrument will allow the jazz or classical player to concentrate on the details demanded of any specific performing situation.

Content

We will study and play a regular routine/warm-up consisting mostly of flow studies. I plan to spend approximately fifteen minutes on this area of trumpet playing every week, which allows the student to evaluate and research sound and general maintenance issues.

Trumpet fundamentals might include study in the following etude books as well as others:

Arban
Clarke Technical Studies
Ernst Sachse
Odd Meter Etudes-Gates
Herbert Mitchell Book II-III
Sigmund Hering
Charlier 36 Plus

STUDENT ASSESSMENT

Both the Technical Jury and Final Jury will be weighed heavily in the grading process. Students are expected to pass the Technical "Scale" Jury and will be given ample opportunity to do so. There is no excuse except for poor preparation, that any student would fail this portion of the Jury process. See Jury hand out for further explanation.

GRADES

Grades are awarded according to the Conservatory grading scale:

A = 96–100	B+ = 88–91	C+ = 76–79	D+ = 64–67
A– = 92–95	B = 84–87	C = 72–75	D = 60–63
	B– = 80–83	C– = 68–71	F = 0–59

GRADING

Students will be evaluated based on progress and performance of assigned exercises transcriptions, studio performances, overall preparedness, and attendance.

Lesson Preparation 75%

Attendance 25%

Attendance Policy

Attendance is required at all lessons. In case of illness, it is your responsibility to notify the instructor at least 24 hours in advance, via phone message 312-446-0062.

Senior Year

Preparation for Senior Recital, advanced transcription, orchestral excerpts, graduate school advising trumpet playing in all styles and genres will be reviewed. Tunes to be chosen by student and instructor.

Materials: Metronome (iPhone App), Digital recorder, iPad

POLICIES:

ATTENDANCE POLICY:

Attendance is required at all class meetings. In case of illness, it is your responsibility to notify the instructor in advance and find an appropriate sub for your chair. You are expected to see that your sub has all music and doubles. **Any four absences will result in the reduction of one letter grade.** The instructor reserves the right to make adjustments to personnel as well as the following percentages and assignments. Any changes will be made clear in class.

Daily rehearsals	35%
Performances	35%
Progress	<u>30%</u>
Grade Sub-Total	100%

OFFICE HOURS: For assistance outside of regular class time, I recommend you contact me via email listing your name, phone number, the topic of discussion, and available hours over a period of several days. I will respond with a time that we can meet or visit my office to make an appointment.

EMAIL: Email is a very efficient means for communicating information to all of you at once. Please be sure your Eagle Net email address is working.

COVID-19 impact on attendance

While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me prior to being absent as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class. If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19

(<https://www.cdc.gov/coronavirus/2019-ncov/symptomstesting/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

ACADEMIC INTEGRITY

See: [Academic Integrity](#)

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

STUDENT BEHAVIOR

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

See: [ODA](#)

LINK: disability.unt.edu. (Phone: (940) 565-4323)

DIVERSITY AND BELONGING

See: [Diversity and Inclusion](#)

Link: <https://idea.unt.edu/diversity-inclusion>

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: [Registration Information](#)

Link: <https://registrar.unt.edu/students>

Academic Calendar, Fall 2023

See: [Fall 2023 Academic Calendar](#)

Link: <https://registrar.unt.edu/registration/fall-registration-guide>

Final Exam Schedule, Fall 2023

See above

Financial Aid and Satisfactory Academic Progress

Undergraduates

See: [Financial Aid](#)

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

Graduates

See: [Financial Aid](#)

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

RETENTION OF STUDENT RECORDS

See: [FERPA](#)

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

COUNSELING AND TESTING

See: [Counseling and Testing](#)

Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health issues, please visit:

See: [Mental Health Issues](#)

Link: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

Myriam.reynolds@unt.edu

ADD/DROP POLICY

Drop Information: <https://registrar.unt.edu/registration/fall-registration-guide>

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>

(Note: A printer-friendly PDF version is available by clicking the green button on the home page)

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>

