

East Tennessee State University  
MUSC 1811, 2911, 3911(trumpet) • Dr. Brett Long- Instructor  
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### **Course Information**

- Course Name: Applied Winds Level I, II, III (trumpet)
- Prefix and Number: MUSC 1811, 2911, 3911

### **Location/Time**

Lessons will be scheduled according to our mutual availability. Room is Mathes 011. Lessons may be held in large classrooms elsewhere in Mathes Hall.

### **Course Description/Learning Goals**

Private instruction on trumpet. I am here to offer you guidance and advice on the demands of playing trumpet in our profession, and help you explore a variety of techniques that will help you meet those demands. The ultimate goals are to develop as a trumpeter and perform suitable repertoire with appropriate technique and musicality.

### **Required Text(s) and Supplies**

Essential supplies: paper notebook/tablet, metronome, tuner, recording device (MP3 recorder or smartphone are suitable). Method books, etudes, solos, and excerpts as assigned. A USB enabled microphone (examples were emailed).

### **Attendance Policy**

Come to your lessons prepared and on time, and we will be extremely happy. If you choose to attend a lesson unprepared, you will be asked to leave and utilize the lesson time for your own practice. Makeup lessons will be offered for excused absences (significant illness, family emergencies, etc.) ONLY if I receive advance notice. I will make up ONE absence due to illness. Each unexcused absence will lower your final Trumpet grade by 1/2 letter grade.

### **Recital Attendance Policy**

The Brass Department Handbook requires your attendance at ALL brass related events. That means you need to attend studio recitals, guest artist recitals, and faculty recitals for ALL brass instruments (not just trumpet). We will give as much advance notice as possible, but understand there may be occasional conflicts. You should contact me IN ADVANCE with any conflicts. Each unexcused absence will lower your final Trumpet grade by 1/2 letter grade.

### **Trumpet Ensemble Attendance Policy**

If you are enrolled in Trumpet Ensemble, it is essential that all players attend every rehearsal. All parts must be covered in chamber music, and our rehearsals are ineffective if you are absent; *every single part is important!* Each unexcused absence will lower your final Trumpet Ensemble grade by 1/2 letter grade.

Grading Scale: A (93-100), A- (90-92.9), B+ (87-89.9), B (83-86.9), B- (80-82.9), C+ (77-79.9), C (73-76.9), C- (70-72.9), D+ (67-69.9), D (65-66.9), F (below 65).

### **Lesson Preparation, 40%**

- Option #1. Reference the attached “Trumpet Lesson Rubric.” You will be evaluated with the rubric THREE TIMES throughout the semester, one of which will be a self assessment.
- Option #2. Create your OWN rubric! Here are the guidelines: you must include all six Assessment Categories (each worth 10 points), and must include three levels of proficiency for each category. This is an opportunity to construct a self assessment and framework for the majority of your semester grade. **Your completed rubric must be emailed to me BEFORE your THIRD LESSON.**

### **Studio Class Participation, 40%**

- Class performances (100 points): many weeks you will be playing in front of your peers. These are mock *performances*, and you should prepare and treat them as such.
- Scale Test (100 points): you will begin with 100 points, and lose 10 points for each incorrect note and 20 points for incomplete scales.

**\*\*All assignments below should be uploaded to D2L BEFORE Thanksgiving\*\***

- CD recording annotated bibliography (100 points).
  - Listen to SIX professional recordings throughout the semester. Type a brief, one-paragraph synopsis including: artist and album title, what you appreciated, any criticisms, and any connections you can make between the performer and other performers’ sound/ interpretation/artistry.
    - Extra Credit: serious development as a musician and trumpeter demands extensive listening, and I STRONGLY suggest listening to at least one recording every week. If you listen to additional recordings, I will offer up to three bonus points for each entry up to 12 points.
- Partner Practice Log (100 points). **FALL SEMESTER PROJECT ONLY**
  - Each week, find 30 minutes of mutual time to practice with your partner. Create at least TWO, 2-3 minute videos of you playing for your partner.
- Choose ONE creative project below (100 points). We will discuss these in studio class and lessons: **SPRING SEMESTER PROJECT ONLY**
  - Compose a short piece for 2-4 trumpets. I want this to be a creative process for YOU, so the guidelines are simple: at least 32 bars long, HAND WRITTEN (no Sibelius, Finale, etc.). If you need further guidelines, talk to me. I can provide as much or as little structure as you need to make this a worthwhile project!
  - Learn one tune and the “changes” from the Developing Musicianship Through Improvisation books that are available. Then, transcribe ONE solo for that song. It should be HAND WRITTEN. Finally, use the accompaniment track and *create a video* of you playing the tune, transcribed solo, then your OWN solo.

### **Final Jury, 20%**

- Based on brass juror evaluations.
- Studio recital (when applicable): Based on timely preparation, including rehearsal with pianist, and performance. Scored out of 100 points.

### **ETSU Diversity Statement**

East Tennessee State University recognizes that the pursuit of knowledge and understanding is enriched by an environment in which people of diverse backgrounds learn together and from each other, and participate in free and genuine exchange of views. It recognizes that all members of the University community benefit from diversity and that the quality of learning, research, scholarship and creative activities is enhanced by a campus climate of inclusion, understanding, and appreciation of differences and the full range of human experience. ETSU must prepare students to function successfully in a diverse society. A university diverse in its people, curricula, scholarship, research, and creative activities expands opportunities for intellectual inquiry and engagement, helps students develop critical thinking skills, and prepares students for social and civic responsibilities. ETSU aspires to be an institution that celebrates diversity by welcoming all students, faculty, administrators and staff as respected and valued participants in the University's educational mission. Therefore, ETSU welcomes people of different races, ethnicities, religions, creeds, national origins, genders, sexual orientations, physical abilities, ages, veteran status, and social, economic, or educational backgrounds. ETSU is particularly committed to welcoming groups that have been traditionally underrepresented or excluded. The University also supports and encourages the promotion of diversity in its curricula, programs, faculty research, scholarship, and creative activities.

**Honor Code:** East Tennessee State University is committed to developing the intellect and ethical behavior of its students. Students found to be in violation of policies on plagiarism, cheating, and/or fabrication will be held accountable for their actions. Any knowledge of academic misconduct should be reported. Students are expected to act with honesty, integrity, and civility in all matters. **Honor Pledge:** By becoming a member of the campus community, students agree to live by the standards of the honor code and, thereby, pledge the following: "I pledge to act with honesty, integrity, and civility in all matters."

### **Syllabus Language for Masks and Face Coverings**

Please wear a mask or other appropriate face covering to class. Wearing a mask that covers your nose and mouth communicates the care and respect you have for yourself, the care and respect you have for those you live with, and the care and respect you have for other members of this classroom community. The best evidence we have, from public health professionals, is that wearing masks is one of the best ways to protect against the spread of COVID-19 and other airborne illnesses. For the safety of your classmates, if you forget your mask I will have a few available each day to distribute. If you choose not to wear a mask, you will not be able to attend class face to face. Students with medical conditions that inhibit their ability to wear masks should register through disability services.

## Agreement of receipt and understanding of the Course Syllabus

I, \_\_\_\_\_ (print name)  
acknowledge that I have received the Course Syllabus, read all applicable sections relating to my major, and had any questions answered that may have arisen. I further acknowledge that I fully understand the grading for this course, including the lesson rubric, scale test, CD review assignment, and partner practice log. I further acknowledge that failure to execute any of the aforementioned policies will result in a reduction in my overall grade. I finally agree that photos and videos of me performing at studio-related events may be used on the studio Facebook page.

*signed* \_\_\_\_\_

*date* \_\_\_\_\_

## NASM

Below is a list of competencies provided by the National Association of Schools of Music (NASM). NASM is our accrediting agency at ETSU that verifies the quality of education that we offer to our students.

Faculty, for each class that you teach, please put a "X" in the left column if this competency is addressed in your class. In the right column, please list the assignment(s) that address this competency. Then, choose 1-3 assignments that best represent the synthesis of knowledge gained from your class and **highlight** those assignments. These assignments should address the highest levels of Bloom's Taxonomy. Use this exercise to think of creative assignments that give your students choices to highlight their creativity.

Students will then upload your final graded highlighted assignment to their online website (or create a link). By graduation, their website should show many assignments that address all of these competencies. My hope is that this website/portfolio represents the outstanding education they are receiving at ETSU and a tool to use for future job interviews and life endeavors.

Capstone assignments/projects/activities will be uploaded/linked to the student's webpage that will show how each of these standards is being addressed. Through the portfolio, it should be evident that students have demonstrated achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

<b>General Competencies</b>		
<b>Addressed in this Class</b>	<b>NASM Standards</b>	<b>How is this standard being addressed? Capstone assignments should be highlighted.</b>
x	The ability to think, speak, and write clearly and effectively.	Students are asked weekly to reflect on their own playing in practice and performance, and also to reflect and comment constructively on the performance of the other students.

x	An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.	<p>Students are expected to understand the background of the composer and pieces they are playing, as well as influential events in history during that time.</p> <p>In class and individual lessons we discuss what is happening in our bodies to produce the best possible sound on the instrument, understanding air flow and the diaphragm, oral cavity shape, and more.</p>
x	A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains. (ex. How are other subjects used in our classrooms—choir studies poetry, perhaps acoustics are studied in your class...)	<p>In class and individual lessons the overtone series and pitch tendencies on brass instruments are discussed.</p> <p>Our main job as performers is to express something to whomever is listening, we discuss how to express emotion and meaning through playing.</p>
	Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.	
	The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.	
<b>Common Body of Knowledge and Skills for all BM Students</b>		
<b>Performance (for all BM students)</b>		

x	<p>Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.</p>	<p>Whether music education or music performance, trumpet players must learn to perform as a soloist, chamber musician, and in larger ensembles. In lessons and masterclass students learn the skills necessary to express themselves artistically through their instrument, especially as soloists. These skills include how to create good tone, intonation, rhythmic integrity, and expansiveness of range.</p>
x	<p>An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.</p>	<p>Students are expected to have a familiarity of the total standard repertoire for their instrument, both works originally written for their instrument and transcriptions/arrangements. Students are required to study and perform a solo from the standard repertoire of their instrument at least once a year in a studio recital, then to a greater degree for their junior and senior recital.</p>
x	<p>The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.</p>	<p>Students execute sightreading exercises at the end of numerous lessons throughout the semester.</p> <p>A sightreading exercise is a required part of all students end of semester jury.</p>
x	<p>Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.</p>	<p>Every year all students are required to participate and perform as a member of an un-conducted chamber group. As a result, every student works on leadership and collaboration skills in rehearsals.</p>

	Keyboard competency.	
x	Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.	Growth in these areas occurs during the required chamber group participation that occurs in our weekly masterclass.
<b>Musicianship Skills and Analysis.</b>		
x	An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.	For at least two years of study students are required to learn and perform their major and minor scales and understand the theory behind them. For all years of study students examine and breakdown key relationships and complex rhythmic patterns, implementing the skills they acquire in theory and aural skills to their instrument.
x	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.	For applied lessons and masterclass, these skills are reflected in their recital performance. They are also reflected in masterclass where students are expected to actively listen and constructively comment on other students' performances.
x	The ability to place music in historical, cultural, and stylistic contexts.	For every solo and chamber piece a student studies, we research and discuss the composer and the piece's historical, cultural, and stylistic context.
<b>Composition/Improvisation</b>		

x	<p>Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.</p>	<p>Students are required to do one composition/arrangement and one transcription/improvisation project each year.</p>
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**History and Repertory**

x	<p>Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.</p>	<p>Applied lessons and masterclass reinforce the concepts learned in music history by discussing how the history of the trumpet fits into the greater picture. In addition the composers and pieces that students are learning are discussed from a historical context.</p>
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**Synthesis**

x	<p>While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.</p>	<p>Synthesis is what the students present in their performances in studio recitals and in their junior and senior recitals, which are the capstone projects. The students combine skills from all of their music classes to give a performance and write appropriate program notes that reflect their technical and emotional skills on their instrument.</p>
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<b>Results</b>		
x	Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.	A guest artist is brought in at least once every semester. Students are required to attend the guest artist's recital and then in the following class discuss what they did or did not like about the performance. Their opinions are expected to be backed up using musical language.
x	Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.	The concept of professionalism is constantly discussed and practiced. Students are expected to be on time, prepared, organized, helpful, and kind. These elements are critical to "making it" in the field and as a result are frequently reviewed.
x	Acquire the skills necessary to assist in the development and advancement of their careers, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.	Through chamber music rehearsals, critique of other students performances, and constant verbal critique of their own performances, students learn how to communicate and lead. While excellence is always the goal, students also learn what it means to fail, and how to move through that failure gracefully while learning from the experience.
<b>Recommended General Competencies for all Professional Studies in Music</b>		
x	Develop teaching skills, particularly as related to their major area of study.	All students are required to give constructive criticism to their fellow students when listening in masterclass.

x	Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.	Students are required to attend all brass related recitals and events.
	Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.	
	Explore multidisciplinary issues that include music.	
x	Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.	In order to succeed on their instrument and in this class students must practice outside of class and lessons. They have to use the practice skills they learn in lessons and class to learn their music independently.
x	Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.	In order to succeed on their instrument and in this class students must practice outside of class and lessons. They have to use the practice skills they learn in lessons and class to learn their music independently.
	For performance majors in voice, the study and use of foreign languages and diction are essential.	
	Students learn about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening. General topics include, but are not limited to, basic information regarding the maintenance of hearing, vocal, and musculoskeletal health and injury prevention.	
<p><b>Specifically for Education Majors</b> (If addressed in performance classes, list as well.)</p>		

x	<p>Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.</p>	<p>In every lesson and class I strive to lead through example by showing my personal commitment to the art of music and teaching music, and how important it is for all members of society. I teach by asking questions, I am constantly aiming to have the students figure out the solution instead of me just telling them.</p>
x	<p>The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.</p>	<p>In addition to the notes and rhythms, we are constantly working on the meaning behind the music, the direction of the musical line, and finding and expressing the musical message.</p>
	<p>The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.</p>	
	<p>The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.</p>	
	<p>The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.</p>	
	<p>The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.</p>	

	<p>The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.</p>	
<p><b>Music Competencies</b></p>		
	<p><b>Conducting and Musical Leadership.</b> The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.</p>	
	<p><b>Arranging.</b> The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.</p>	
	<p><b>Functional Performance.</b> In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.</p>	

	<p><b>Analysis/History/Literature.</b> The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.</p>	
<b>General Music Teaching Skills</b>		
	<p>Musicianship, vocal, and pedagogical skills sufficient to teach general music.</p>	
	<p>Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.</p>	
	<p>Laboratory and field experiences in teaching general music.</p>	
	<p>The ability to lead performance-based instruction.</p>	
<b>Vocal/Choral Music</b>		
	<p>Vocal and pedagogical skill sufficient to teach effective use of the voice.</p>	
	<p>Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.</p>	
	<p>Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.</p>	
	<p>Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.</p>	
<b>Instrumental Music</b>		
	<p>Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.</p>	

	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.	
x	Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.	All students are expected to perform as a soloist and in uncondacted chamber groups of varying sizes on our semesterly studio recitals.
	Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.	
<b>Teaching Competencies</b>		
	Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.	
	An understanding of child growth and development and an understanding of principles of learning as they relate to music.	