Course Description
Private lessons for music majors on the principal instrument. Lessons include studies in technical, stylistic, pedagogical, and aesthetic elements of artistic performance. Repertoire studied is from the standard literature. All courses are repeatable for one or two hours of credit (one 50-minute lesson per week).

Course Objectives
- Improvement/mastery of the appropriate playing techniques
- Ability to perform compositions of progressive difficulty
- Ability to perform publicly
- Knowledge and understanding of the style, composer, and characteristics of each work studied
- An improved pedagogical knowledge and understanding
- To foster a desire to seek out further knowledge to supplement and aid in the teaching of brass instruments throughout your career

Performance Expectations
Each student is required to perform on one recital hour/studio class per semester and for the brass faculty in a jury at the end of the semester. Music will be approved by the instructor. Additional solo and ensemble performing is encouraged. All juries are to be performed with accompaniment unless approved by the instructor. It is your responsibility to find and rehearse with an accompanist. Do not wait until the last minute!

For those who have not yet passed the level change (i.e. those enrolled in MUSC 2600), scales are a required part of the jury. Freshmen will be asked to perform their scales (major/natural minor during the first semester, harmonic/melodic minor during the second semester) one octave, while third semester and beyond are required to play all major and minor scales two-octaves where applicable (covering the range from low f-sharp to c above the staff). Scales performed at the level change are to be performed in eighth notes at $\frac{q}{128}$.

Students who are obviously unprepared for their lesson may be asked to leave to go practice for the remainder of the scheduled lesson. Please arrive prepared and ready to work.
Studio Class
Brass studio class is scheduled as part of MUS 1000 (Mondays from 3:30 – 4:45 p.m.) and is normally held in HUM 331. **Attendance for studio class is required** unless excused by either me or Dr. Self, even if you are not enrolled in MUS 1000.

Attendance
Attendance and participation are mandatory. Three absences of any kind will result in a failing grade for the semester. Please contact me as soon as possible if you know that you will be unable to make a scheduled lesson. (With enough notice, it may be possible to reschedule.)

Required Materials
- **A loud metronome.** The key is being able to hear it while playing. Most metronomes which use a beep are easily drowned out (and therefore ignored), especially with higher-pitched brasses. If you are using your phone, please select an app which is loud enough to hear while playing (or use amplification/in-ear headset). A metronome you can't hear does nothing more than drain your battery.
- We will work extensively out of the following books:
  1) J.B. Arban: *Complete Conservatory Method for Trumpet*
  2) Allen Vizzutti: *Trumpet Method, Book 1*
  3) Herbert L. Clarke: *Technical Studies*
  4) Knopp/Cichowicz: *Trumpet Lyrical & Flow Studies* (provided)
Other solos/etudes/materials will be assigned based on each student’s level, needs, and area of focus. Once additional materials have been assigned, please acquire them as soon as possible. Many of our older materials which are in the public domain may be found at [IMSLP.org](http://imslp.org), while used copies of etude/method books are often available on Amazon, eBay, and other online retailers. Be resourceful.
- **A suitable instrument in working condition.** This often goes overlooked, but your instrument must be in functioning order, with all valves/slides working as they should. This also includes having valve oil, slide grease, and cleaning accessories. At this level, those playing on beginner or poorly made instruments need to look into getting an instrument more suited to serious study. While quality instruments are not cheap, trumpets are generally among the least expensive of the standard orchestral instruments, and excellent used trumpets are abundant if the cost of a new horn is prohibitive. If your instrument needs repair, take care of it as soon as possible. Contact me if you are unsure of how to proceed with something beyond a minor repair.
- While the working professional is expected to have a wide array of mutes for multiple settings, you will generally need to own at least these three mutes: **straight, cup, and wah-wah** (Harmon). There are plenty of great manufacturers out there such as TrumCor, Denis Wick, Jo-Ral, Tom Crown, and many others. All I ask is that your mutes play well (i.e. no H&B Stone-Lined straight mutes, no Harmon straight/triple play mutes, no stuffy or unresponsive mutes, etc.).
Grading
Grades will be issued as follows, based on these criteria:

A (Outstanding)
- Consistently demonstrates excellent preparation/performance
- Displays obvious artistic and pedagogical progress
- Does not show regression from previous lessons
- Is consistently warmed up and prepared to perform in lessons
- Consistently demonstrates excellent fluency and sight-reading ability
- Arrives to lessons with all necessary materials
- Is enthusiastic, engaged, and willing to learn

B (Good)
- Prepares material as assigned
- Continues to progress artistically and pedagogically
- Is usually warmed up and ready to perform
- Displays familiarity with most keys
- Generally arrives with all materials
- Remains engaged during lessons

C (Needs Work)
- Often displays mediocre/inadequate preparation
- Frequently arrives without warming up prior to lesson
- Shows minimal progress
- Deficiency in multiple keys/difficulty sight-reading
- Prone to forgetting required materials
- Is often disengaged during lessons

D (Below Average)
- Is unprepared for lessons
- Is not progressing/retains only fragments of general principles
- Consistently tardy
- Fails to warm up for lessons
- Significant deficiencies in scales and sight-reading
- Does not procure required materials
- Difficult to work with/often makes excuses

F (Failing)
- Is absent for lessons or often egregiously late
- Shows regression/lack of progress due to obvious neglect or apathy
- Does not warm up or procure required materials
– Unable to sight-read basic material
– Lacks rudimentary scale proficiency
– Disruptive/aggressively destructive behavior
– Lacks the basic skills to continue in the major

Other Resources
UWG Department of Music’s Undergraduate Guidebook, as well as other helpful UWG information/policies/forms/recording requests/etc.: www.westga.edu/academics/coah/music/student-resources.php.

UWG Non-Discrimination Policy (Title IX): https://www.westga.edu/hr/title-nine.php