

Adrian D. Griffin, Trumpet

∞ Private Applied Trumpet Instruction ∞

2007-2008 Syllabus

Office Hours: Office hours will be posted each week on my door. In addition, individual meetings may be scheduled at any time by appointment.

Office phone: updated

COURSE DESCRIPTION:

The purpose of this course is to expose students to major aspects of trumpet performance and pedagogy as well as to develop a strong fundamental approach to the instrument. All students will be required to prepare materials on a weekly basis based on their individual needs and educational interests. In addition to the *standard etude* and *solo literature* appropriate to the individual student's level, areas on concentration will include (but are not limited to) *transposition, orchestral excerpts, different keyed trumpets, sight-reading, range, tone production, endurance, flexibility and articulation.*

Students will have a minimum of 15 private lessons during the semester. The final lesson grade will be determined by a combination of the weekly lesson grade, the end-of-semester jury performed for the brass faculty, and participation in trumpet seminar, as well as a mid-term performance exam and the student's studio notebook. Students who perform and pass a degree recital are exempt from performing a jury exam that semester. Fewer lessons than 12 will result in the lowering of the final grade.

PRACTICE GUIDELINES:

Practice Policy: If a student is receiving four hours credit, it is expected that he/she will practice a minimum of three hours every day outside of rehearsals, for both performance and education majors. For two hours credit, the daily practice requirement is a minimum of one and a half hours. The amount of material covered will vary greatly for each individual, but a basic repertoire guide for all levels can be found at the end of the syllabus. Practice should include the following areas:

- ① Warm-up
- ② Scales, arpeggios, and transposition
- ③ Etudes (both lyric and technical)
- ④ Band/Orchestra Excerpts
- ⑤ Technical studies and articulation
- ⑥ Solo repertoire

GRADING:

Weekly Lesson/Performance Grades – 60%
Performance Juries – 30%
Thursday Seminar, Wind and Percussion - 10%

Grades will be based on the following criteria:

- ① Lesson preparation and subsequent improvement
- ② Scales, arpeggios, and transposition (Mid-term exam)
- ③ Studio class/master classes (attendance and active participation)
- ④ Recital attendance
- ⑤ Juries
- ⑥ Reading/Writing Project
- ⑦ Notebook

- A Exceptional progress; always prepared**
B Very good progress; well prepared
C Some progress made; inconsistent preparation
D Very little to no progress; unprepared
F No progress made; always unprepared

Note: All students are required to purchase and bring to lessons a *notebook*, consisting of a 3-ring binder with the following sections: ① Syllabus, ② Assignment/Grading Form, ③ Warm-up materials, and ④ Handouts.

I will check lesson notebooks periodically. It is important for you to keep it up to date at all times. Neatness will count! Be prepared to present them during mid-term and finals week.

POLICY ON INSTRUCTIONAL MODIFICATIONS

Students with disabilities, who need reasonable modifications to complete assignments successfully and otherwise satisfy course criteria, are encouraged to meet with the instructor as early in the course as possible to identify and plan specific accommodations. Students will be asked to supply a letter from the Disability Resource Center or of the like to assist in planning modifications.

LESSON ATTENDANCE:

Each trumpet student will be given a one-hour lesson per week (minimum of 50 minutes to allow for student travel time between classes, if needed.) At the beginning of the semester, each student will fill out a form listing their weekly schedule, name, and phone number. Lessons will be scheduled on a week-to-week basis, based on both the student's and my schedules, and a weekly schedule will be posted outside my studio door as well as on the internet. A semi-permanent schedule will be followed as much as possible. Each student will receive a minimum of twelve lessons/coachings a semester.

I **MUST** be notified at least 24 hours in advance if rescheduling or cancellation is necessary (emergencies will be considered on a case-by-case basis). No-shows without just cause will be treated as an unexcused absence resulting in an "F" for the lesson grade. Tardiness of more than 15 minutes will result in a minimum of *one* grade letter lower for that lesson. In addition, I retain the prerogative to terminate any lesson for which the student demonstrates inadequate preparation, resulting in an "F" for the lesson grade.

Attendance at studio class is mandatory for all trumpet majors/emphasis. In addition, attendance is required at all faculty brass recitals, brass student degree recitals, and all guest brass recitals/master classes. The private lesson absence policy will apply to the studio class and all required recitals: 24-hour advance notification with just cause or an "F" will be averaged into the semester grade.

Please note:

- ① Lessons unavoidably missed due to illness or emergency will be made up when possible if cancelled in advance. When lessons must be canceled due to illness or emergency, you are required to call the trumpet studio office **BEFORE** the scheduled lesson.
- ② Lessons missed for reasons other than illness or emergency, and lessons missed without advance notice will not be made up, and will result in a failing grade for that week. After the fourth lesson is missed, I can assign a letter grade of an "F" or "IN". This decision is solely up to me and the brass chairman.
- ③ Unexcused absences/tardiness from two lessons during any one semester will result in failure for that term. Master classes, seminars and studio recitals are considered part of the lesson. Seminars, master classes and recitals, of course, cannot be made up.
- ④ Lessons missed due to absence of the teacher will be made up at the mutual convenience of the student and teacher.

JURIES:

All trumpeters are expected to take a jury examination at the end of each semester, to be adjudicated by the brass faculty. Students who have given a degree recital are exempt from this requirement. Teacher-assigned repertoire for the jury exam will include one solo with piano accompaniment. Students who have given optional (non-degree) recitals will be required to take the jury exam.

RECITALS:

There are two types of recitals: degree and non-degree. Students are encouraged but not required to perform a non-degree recital to provide them with valuable performing experience. Students are expected to devote the same amount of detailed attention and artistic commitment to both degree and non-degree recitals. Please consult me before planning your recital to go over music selections as well as filling out the necessary forms.

SCALES:

Scales must be passed off by the end of your sophomore year. Scale types are as follows: Major, pure minor, harmonic and melodic. All scales **MUST** be memorized at pass off. Scale barriers are offered each semester. In addition, scales will be covered and talked through during lessons. Hand-outs will be available.

MUSIC/TEXTS:

- ① Each student will be required to purchase materials based on their particular musical and educational objectives.
- ② Plan on budgeting for music as you would for any other college class.

I would recommend the following vendors for published music and books:

Sheet Music Service of Portland
34 N.W. 8th Avenue
Portland OR 97209-3591
Phone: 800-452-1133
Fax: 503-222-9600

Pender's Music Company
314 S. Elm Street
Denton, Texas 76201
Phone: 800-772-5918

Hicky's Music Center
104 Adams Street
Ithaca, NY 14850
Orders: 1.800.HICKEYS (442.5397)
Phone: 607.272.8262
www.hicky.com

Robert King Music Sales, Inc.
140 Main Street
North Easton, MA 02356
Fax: (508) 238-2571
www.rkingmusic.com

Patelson's Music House
Located right behind
Carnegie Hall!!
Phone: 212-582-5840

Southern Music Company
1248 Austin Highway, Suite 212
San Antonio, Texas 78209
Phone: (210) 226-8167
FAX: (210) 223-4537
www.southernmusic.com

∞ **Brass/Trumpet Related Pedagogy Books** ∞

Baines	<i>Brass Instruments, Their History and Development</i> (Faber)
Dale	<i>Trumpet Technique</i> (Oxford Univ. Press)
Eliason	<i>Instrument Makers</i> (Brass Press)
Farkas	<i>The Art of Brass Playing</i>
Farkas	<i>The Art of Musicianship</i>
Farkas	A Photographic Study of 40 Virtuoso Horn Players' Embouchures
Green	<i>The Inner Game of Music</i> (Double Day)
ITG	Related Trumpet and Brass Articles
Hanson	<i>Brass Playing</i> (Fischer)
Jacobs, Arnold	<i>Song and Wind</i> by Frederiksen, pub. Windsong Press.
Johnson	<i>Art of Trumpet Playing</i> (Iowa Univ. Press)
Mathie	<i>The Trumpet Teacher's Guide</i> (Queen City)
Mendez	<i>Prelude to Brass Playing</i> (Fischer)
Smiley	<i>The Balanced Embouchure</i>
Smithers	<i>The Music and History of the Baroque Trumpet before 1721</i>
Weast	<i>Keys to Natural Performance</i> (Brass World)

∞ **History of the Trumpet** ∞

Altenburg	<i>The Trumpeters' and Kettledrummers' Art.</i> The Brass Press
Bendinelli	<i>Tutta l'arte della Trombetta.</i> English trans. by Tarr. The Brass Press
Dalquist	<i>The Keyed Bugle and Its Greatest Virtuoso, Anton Weidinger</i> (Brass Press)
Fantini	<i>Modo imperare a sonare di tromba.</i> English trans. by Tarr. The Brass Press
Smithers	<i>The Music and History of the Baroque Trumpet Before 1721.</i> Syracuse University Press.
Tarr	"Trumpet." <i>Groves Dictionary of Music and Musicians</i>
Tarr	<i>The Trumpet.</i> Amadeus Press

Corresponding Undergraduate and Graduate Studies Material

Suggested etudes and solos from which lesson material will be taught from include (but are not limited to):

FRESHMAN YEAR

TECHNICAL STUDIES

Arban	<i>Complete Conservatory Method</i>
Clarke	<i>Technical Studies</i>
Colin	<i>Advanced Lip Flexibilities (complete)</i>
Irons	<i>27 Groups of Exercises</i>
Schlossberg	<i>Daily Drills and Technical Studies</i>
St. Jacomme	<i>Grand Conservatory Method</i>
Stamp	<i>Warm-up plus Studies</i>
Vizzutti	<i>Trumpet Method (Book 1—Technical Studies)</i>

This material will also be used to address particular problems or areas of deficit as determined by myself and the student.

ETUDES

Bai Lin	<i>Lip flexibilities for all brass instruments</i>
Bousquet-Goldman	<i>36 Celebrated Studies</i>
Concone	<i>Lyrical Studies (also for transposition)</i>
Hering	<i>28 Etudes -or- 32 Etudes</i>
Hering	<i>Etudes in all the Major and Minor Keys</i>
Gates	<i>Odd Meter Etudes</i>
Getchell	<i>Practical Studies for the Trumpet/Cornet Books 1 and 2</i>
Goldman	<i>Practical Studies for Trumpet</i>
Kopprasch	<i>60 Selected Studies (book 1)</i>
Wurm	<i>40 Studies</i>
Bartold, ed.	<i>Classical and Modern Works, Vol. 1</i>

TRANSPOSITION STUDIES

Caffarelli	<i>100 Melodic Studies</i>
Bartold/Voisin	<i>Orchestral Excerpts (Books 1-10)</i>

SOLO LITERATURE

A minimum of one solo per semester to be selected from, or of equivalent difficulty to, the sections 1 or 2 solo lists. Two of these works must be performed for a jury or master-class.

MASTER CLASS

New materials (repertoire and pedagogical ideas) will be added and discussed each master class as well as performances from members of the studio and myself. Be prepared! We may also have guest speakers and performers.

UNDERGRADUATE MATERIAL, cont.

SOPHOMORE YEAR

In addition to the materials above:

TECHNICAL STUDIES

Hickman	<i>Speed Reading for Beginners</i>
Hickman	<i>Speed Reading for Melodic Instruments</i>
Nagle	<i>Speed Studies</i>

ETUDES

Boehm	<i>24 Melodic and Technical Studies</i>
Bona	<i>Rhythmical Articulation</i>
Bousquet	<i>36 Celebrated Studies</i>
Brandt	<i>34 Studies and 24 Last Etudes</i>
Caffarelli	<i>100 studi melodici</i>
Charlier	<i>36 Transcendental Etudes</i>
Colin	<i>Advanced Lip Flexibilities</i>
Dufresne-Voisin	<i>Developing Sight Reading</i>
Bartold, ed.	<i>Classical and Modern Works, Vols. II-III</i>
Small 27	<i>Melodious and Rhythmical Exercises</i>
Werner	<i>40 Studies for Trumpet</i>

TRANSPOSITION STUDIES

Bordogni	<i>24 Vocalises for Trumpet</i>
Sachse	<i>100 Etudes</i>

SOLO LITERATURE

The student should select a minimum of two solos per semester from, or of equivalent difficulty to, the sections 1 or 2 solo lists. Two of these works must be performed for a jury or master-class.

MASTER CLASS

New materials (repertoire and pedagogical ideas) will be added and discussed each master class as well as performances from members of the studio and myself. Be prepared! We may also have guest speakers and performers.

UNDERGRADUATE MATERIAL, cont.

JUNIOR YEAR

In addition to the materials above:

TECHNICAL STUDIES

Studies at this level will be determined by the myself and the student.

ETUDES

Allard	<i>Advanced Rhythms</i>
Balasanian	<i>20 Etudes</i>
Balay	<i>15 Etudes Leduc</i>
Bartold, ed.	<i>Classical and Modern Works, Vols. IV – V-VI International</i>
Berdiev	<i>17 Studies for Trumpet</i>
Bitsch	<i>20 Etudes</i>
Bordogni	<i>Vingt-Quatres Vocalise</i>
Collins	<i>In the Singing Style</i>
Gates	<i>Odd-Meter Etudes</i>
Haynie	<i>Development and Maintenance</i>
Hickman	<i>The Piccolo Trumpet</i>
Longinotti	<i>Studies in Classic and Modern Style</i>
Paudert	<i>24 Modern Virtuoso Studies</i>
Smith	<i>Lip Flexibility</i>
Stamp	<i>Warm-ups plus Studies</i>
Vannetelbosch	<i>20 Etudes</i>
Verzari	<i>16 Studi Caratteristici</i>
Verzari	<i>Esercizi Giornalieri</i>
Vizzutti	<i>Trumpet Method Books I, II, III</i>

TRANSPOSITION STUDIES

Hickman, David	<i>Essential Orchestral Excerpts Vol. 1-16</i>
Hickman	<i>The Piccolo Trumpet</i>
McGregor	<i>Audition and Performance Preparation for Trumpet Orchestral Literature (4 books)</i>

SOLO LITERATURE

A minimum of two solos per semester are to be selected from, or of equivalent difficulty to, the section 2 solo lists. Two of these works must be performed for a jury or master class.

JURY EXTRAS

Write brief program notes to accompany your jury solo or etude selection. This exercise will help in preparing you to write your program notes for your senior recital.

MASTER CLASS

New materials (repertoire and pedagogical ideas) will be added and discussed each master class as well as performances from members of the studio and myself. Be prepared! We may also have guest speakers and performers.

UNDERGRADUATE MATERIAL, cont.

SENIOR YEAR

In addition to the materials above:

TECHNICAL STUDIES

Blatter/Zonn	<i>Contemporary Trumpet Studies</i>
Colin, A.	<i>Contemporary Etudes</i>
Johnson, G.	<i>20th Century Orchestra Studies</i>
Longinotti, P.	<i>Studies in Classical and Modern Styles</i>
Plog	<i>16 Contemporary Etudes</i>
Stevens	<i>Changing Meter Studies</i>
Stevens	<i>Contemporary Trumpet Studies</i>
Stevens	<i>Contemporary Interval Studies</i>

ETUDES

André	<i>12 Etudes Caprices Dans le Style Baroque</i>
Bodet	<i>16 Studies for Virtuosity</i>
Bitsch	<i>Vingt Etudes</i>
Charlier	<i>36 Etudes Transcendantes</i>
Chavanne, H.	<i>25 Etudes of Virtuosity</i>
Dubois	<i>Twelve Various Studies</i>
Hickman, David	<i>Essential Orchestral Excerpts Vol. 1-16</i>
Tomasi	<i>6 Etudes for Trumpet</i>

TRANSPOSITION STUDIES

Continued.

SOLO LITERATURE

A minimum of three solos per semester are to be selected from, or of equivalent difficulty to, the section 2 solo lists. Two of these works must be performed for a performance or repertoire class or a recital must be prepared according to degree program.

CAREER BUILDERS

Mock orchestra and band auditions must be prepared. One mock audition per semester will take place. Resume building techniques will also be implemented. Auditioning for graduate school and job application techniques.

RECITAL EXTRAS

Write fully detailed program notes to accompany your senior solo recital.

MASTER CLASS

New materials (repertoire and pedagogical ideas) will be added and discussed each master class as well as performances from members of the studio and myself. Be prepared! We may also have guest speakers and performers.

GRADUATE MATERIAL

GRADUATE STUDENTS:

METHODS, ETUDES, AND EXCERPTS

Charlier	<i>32 etudes de perfectionment</i>
Charlier	<i>36 etudes transcendantes</i>
Chaynes	<i>15 Etudes</i>
Hickman, David	<i>Essential Orchestral Excerpts Vol. 1-16</i>
Johnson, G.	<i>20th Century Orchestra Studies</i>
Laurent	<i>Etudes Practiques, Bks. I, II, III</i>
Reynolds	<i>48 Etudes</i>
Stevens	<i>Changing Meter Studies</i>
Stevens	<i>Contemporary Trumpet Studies</i>
Tomasi	<i>6 Etudes for Trumpet</i>
Vizzutti	<i>Advanced Etudes</i>

SOLO LITERATURE

A minimum of four solos per semester are to be selected by myself and the student. Three of these works must be performed for a recital.

CAREER BUILDERS

Mock orchestra and band auditions will be prepared. One mock audition per semester will take place. Resume building techniques will also be implemented.

RECITAL EXTRAS

Write fully detailed program notes to accompany your graduate solo recital performance.

MASTER CLASS

New materials (repertoire and pedagogical ideas) will be added and discussed each master class as well as performances from members of the studio and myself. Be prepared! Graduate students may be asked to conduct/teach master classes. We may also have guest speakers and performers.

Suggested Jury and Recital Repertoire

∞ Solo List: Section 1 (Partial Listing) Contest Pieces

Arutunian	<i>Andante et Scherzo</i>
Balay	<i>Petite Piece Concertante</i>
Barat	<i>Andante et Scherzo</i>
Bernstein	<i>Rondo for Lifey</i>
Bozza	<i>Badinage</i>
Clarke, H.L.	<i>Bride of the Waves, All</i>
Clarke, H.L.	<i>The Debutante, All</i>
Clerisse	<i>Noce Villageoise</i>
Corelli (Maganini)	<i>Suite in Bb Major</i>
Corelli (Fitzgerald)	<i>Sonata VIII</i>
Donato	<i>Prelude and Allegro</i>
Emanuel	<i>Sonate</i>
Fitzgerald	<i>Modern Suite, English and Italian</i>
Gibbons-Cruft	<i>Suite</i>
Goedicke	<i>Concert Etude</i>
Handel-Fitzgerald	<i>Aria con Variazioni</i>
Hovhaness	<i>Prayer of St. Gregory</i>
Hue	<i>Premier Solo</i>
Jean, Paul Jean	<i>Capriccioso</i>
Kail	<i>Variations in F</i>
Kreutzer	<i>Variations in G</i>
Latham	<i>Suite</i>
Levy	<i>Grand Russian Fantasia</i>
Martinu	<i>Sonatina</i>
Nelhybel	<i>Suite</i>
Peaslee	<i>Nightsongs (Flugelhorn and Trumpet)</i>
Peeters	<i>Sonata</i>
Plog	<i>Animal Ditties I or II</i>
Robbins	<i>Mont St-Michel</i>
Ropartz	<i>Andante and Allegro</i>
Rossini	<i>Una Voce M'Ha Colpito</i>
White, David Ashley	<i>Sonatina</i>
Whitney	<i>Concertino</i>
Willis, Richard	<i>Sonatina</i>
Wormser	<i>Fantasie Theme & Variations</i>

☞ Solo List: Section 2 (Partial Listing) Advanced

Addison	<i>Concerto</i>
Antheil	<i>Sonata</i>
Arban	<i>Carnival of Venice</i>
Arutunian	<i>Concerto</i>
Bennett	<i>Rose Variations</i>
Bitsch	<i>Quatre Variations sur un Theme de D. Scarlatti</i>
Bloch	<i>Proclamation</i>
Böhme	<i>Concerto in F-minor</i>
Bohrnstedt	<i>Concerto</i>
Bozza	<i>Caprice</i>
Bozza	<i>Rustiques</i>
Brandt	<i>Concertpiece No. 1, Concertpiece No. 2</i>
Casterede	<i>Breves Recontres</i>
Casterede	<i>Sonatine</i>

Suggested Jury and Recital Repertoire (cont.)

Solo List: Section 2 (continued)

Charlier	<i>Solo de Concours</i>
Chance	<i>Credo</i>
Chaynes	<i>Concerto</i>
Cheetham	<i>Concoctions</i>
Copland	<i>Quiet City</i>
Davies	<i>Sonata (D-trpt, E-flat trpt recommended)</i>
Dello Joio	<i>Sonata</i>
Desenclos	<i>Incantation, Threne, et Danse</i>
Eben	<i>Okna (Windows)—with organ</i>
Enesco	<i>Legend</i>
Ewazen	<i>Sonata</i>
Fantini	<i>8 Sonatas</i>
Giannini	<i>Concerto</i>
Gregson	<i>Concerto</i>
Hamilton	<i>Five Scenes</i>
Handel	<i>Suite in D Major</i>
Haydn	<i>Concerto</i>
Hindemith	<i>Sonate</i>
Holmes	<i>Sonata</i>
Honegger	<i>Intrada</i>
Hubeau	<i>Sonata</i>
Hummel	<i>Concerto in E-flat/E major</i>
Husa	<i>Concerto for Trumpet and Wind Orchestra</i>
Ibert	<i>Impromptu</i>
Jolivet	<i>Concertino</i>
Jolivet	<i>Concerto no. 2</i>
Jolivet	<i>Air de Bravure</i>
Kaminski	<i>Concertino</i>
Kennan	<i>Sonata</i>

Lovelock	<i>Concerto</i>
Maxwell-Davies	<i>Sonata</i>
Neruda	<i>Concerto in E-flat</i>
Orr	<i>Concerto (Brass Band)</i>
Pahkmutova	<i>Concerto</i>
Peaslee	<i>Night Songs</i>
Peeters	<i>Sonata</i>
Persichetti	<i>The Hollow Men</i>
Pinkham	<i>The other voices of the trumpet</i>
Plog	<i>Animal Ditties II</i>
Ponchielli	<i>Concerto</i>
Riisager	<i>Concertino</i>
Sachse	<i>Concertino in E-flat Major</i>
Sampson	<i>The Mysteries Remain</i>
Stanley	<i>Suite No. 1 of Trumpet Voluntaries</i>
Stevens	<i>Sonata</i>
Suderburg	<i>Ceremonies</i>
Suderberg	<i>Chamber Music VII (E-flat recommended)</i>
Theurer	<i>Fantasia</i>
Tomasi	<i>Concerto</i>
Tomasi	<i>Semaine Sainte a Cuzco</i>
Tomasi	<i>Triptyque</i>
Tull	<i>Three Bagatelles</i>
Turrin	<i>Caprice</i>
Williams	<i>Concerto</i>
Zaninelli	<i>Autumn Music</i>
Zwilich	<i>Concerto</i>

Representative Jury and Recital Repertoire (cont.)

∞ Piccolo solos (to high D or E on A-piccolo)

Clarke, J.	<i>Suite in D</i>
Clarke, J.	<i>Trumpet Voluntary/The Prince of Denmark</i>
Corelli	<i>Sonata in D</i>
Handel, G. F.	<i>Suite in D Major</i>
Humphries	<i>Concerto in D</i>
Purcell	<i>Sonata in D</i>
Telemann	<i>Heroic Music</i>
Telemann	<i>Sonata</i>
Torelli, G.	<i>Sonata in D (G. 1)</i>
Torelli, G.	<i>Sonata for trumpet, 2 violins, Viola, Bass and Basso Continuo</i>

∞ Piccolo solos (to high F or G on A-piccolo)

Albrechtsberger	<i>Concertino</i> (Bb Piccolo)
Bach, J.S.	<i>Brandenburg Concerto No. 2 in F Major</i>
Fasch	<i>Concerto in D</i>
Frackenpohl	<i>Sonatina for piccolo trumpet</i>
Hertel	<i>Concerto No. 1 in E-flat</i> (B-flat piccolo, high F)
Hertel	<i>Concerto No. 3 in D</i>
Martini	<i>Tocatta</i> (with organ)
Molter	<i>Concerto No. 2 in D</i>
Mozart, L.	<i>Concerto in D</i>
Richter	<i>Concerto</i>
Tartini	<i>Concerto in D</i>
Telemann	<i>Concerto in D</i>
Viviani	<i>Sonatas in C</i> (I & II with organ, high E-flat)

∞ Small Chamber settings (with more than one performer)

Bach	<i>Brandenburg Concerto #2</i> (B-flat picc, high A)
Bach	<i>Cantata 51 "Jauchzet Gott"</i> (Trpt. and Soprano, A-picc F)
Balissat, J.	<i>Kaleidoscope</i> (for trumpet and percussion)
Brown, N.K.	<i>Figments</i> (for trumpet, saxophone, bassoon and cello)
Copland	<i>Quiet City</i> (with English horn)
Ewazen	<i>Trio</i> (Trpt, Vln, Piano)
Ewazen	<i>"...to Cast a Shadow Again"</i> (Trpt, Low Voice, Piano)
Franceschini	<i>Concerto for 2 Trpts in D</i> (both on A-piccolo)
Handel	<i>"Let the Bright Seraphim"</i> (Trpt and Soprano, A-picc D)
Hindemith	<i>Concerto for Trumpet and Bassoon</i>
Hertel	<i>Concerto á 6</i> (B-flat piccolo-high F, with oboe)
Ives, C.	<i>Allegretto Sombroso</i> (trumpet, flute, 3 violins and piano)
Kraft	<i>Encounters III</i> (with percussion)
Lessard, J.	<i>Movements No. 4</i> Trumpet and Percussion
Manfredini	<i>Concerto for 2 Trpts in D</i> (both on A-piccolo)
Peaslee, R.	<i>Trumpet/Flugalhorn/Harp/Strings</i>
Plog	<i>Animal Ditties I</i> (with narrator)
Plog	<i>Animal Ditties II</i> (with narrator)
Querfurth	<i>Concerto in E-flat Major</i> (for trumpet bassoon and piano)
Scarlatti	<i>7 Arie Con Tromba</i> (with Soprano, Piccolo to high F)
Starer, R.	<i>The Mystic Trumpeter</i> (trumpet, voice and piano or organ)
Stravinsky, I	<i>Soldiers Tale</i>
Vivaldi	<i>Concerto for 2 Trpts in C</i> (both on A-piccolo)
Wilder, A.	<i>Suite for Trumpet and Marimba</i>

Representative Jury and Recital Repertoire (cont.)

∞ Unaccompanied solos

Arnold, M.	<i>Fantasy</i>
Berio	<i>Sequenza X</i>
Browning, Z.	<i>Refrain</i>
Campo	<i>Times</i>
Dokshitser, T.	<i>Suite pour trompette solo</i>
Erickson, R.	<i>Kryl</i>
Gallagher	<i>Sonata</i>
Henderson	<i>Variation Movements</i>
Henze, H.W.	<i>Sonatina</i>
Ketting	<i>Intrada</i>
Nelhybel, V.	<i>Four Monodies</i>
Persichetti	<i>Parable</i>
Powell	<i>Alone</i>
Sampson	<i>Litany of Breath</i>
Sampson	<i>Notes from Faraway Places</i>
Soloman, E.S.	<i>Dialogue</i>
Takemitsu, T.	<i>Paths</i>
Ticheli, F.	<i>The First Voice</i>
Tull	<i>Eight Profiles</i>
Whittenberg	<i>Polyphony</i>
Wilder, A.	<i>Suite No. 1 and No. 2</i>
Vizzutti	<i>Cascades</i>

Recommended Orchestra Literature for Applied Trumpet Students

Bach

Suite No. 3
Suite No. 4
Cantata No. 51
Magnificat
Christmas Oratorio
Mass in B minor
Brandenburg Concerto No. 2

Bartok

Miraculous Mandrin
Concerto for Orchestra

Beethoven

Leonore No. 3, Overture
Leonore No. 2, Overture
Symphony No. 5
Symphony No. 9

Berlioz

Roman Carnival, Overture
Fantastic Symphony
Le Carnival Romain, Overture

Bernstein

West Side Story (1957), Symphonic
Dances

Bizet

Carmen

Brahms

Symphony No. 2
Symphony No. 4
Academic Festival Overture

Britten

Young Person's Guide to the Orchestra
Peter Grimes, Four Sea Interludes

Bruckner

Symphony No. 4
Symphony No. 5
Symphony No. 6
Symphony No. 7
Symphony No. 8
Symphony No. 9

Charbrier

Espana

Copland

Fanfare for the Common Man
Outdoor Overture
Rodeo
Quite City
Appalachian Spring
El Salon de Mexcio
Buckaroo Holiday

Debussy

Ibera
Fetes, Nocturnes
La Mer

Dukas

Fanfare from La Peri
Sorcerer's Apprentice

Dvorak

Symphony No. 8
Symphony No. 9, From the New
World

Falla, De

Three--Cornered—Hat

Frank

Symphony in D minor

Gershwin

Rhapsody in Blue
An American in Paris
Concerto for Piano in F

Ginastera

Estancia Dances

Handel

Water Music
Samson
Messiah
Music for the Royal Fireworks
Judas Maccabaeus

Hindemith

Symphonic Metamorphosis
Mathis der Mahler
Konzertmusik for Brass

Ibert

Escales
Divertissement

Ives

Variations on America

Janacek

Sinfonietta

Kabalevsky

Colas Breugnon, Overture

Kodaly

Hary-Janos Suite

Liszt

Piano Concerto No. 2

Recommended Orchestra Literature for Applied Trumpet Students (Continued)

Mahler

Symphony No. 1
Symphony No. 2
Symphony No. 3
Symphony No. 4
Symphony No. 5
Symphony No. 7

Martin

Concerto for Seven Instruments

Milhaud

Creation of the World

Mozart

Serenade No. 9, Posthorn

Mussorgsky

Night on Bald Mountain
Pictures at an Exhibition

Prokofieff

Symphony No. 5
Symphony No. 6
Peter and the Wolf
Lieutenant Kije
Romeo and Juliet
Scythian Suite

Ravel

Piano Concerto in G
La Valse
Rhapsody Espagnole
Bolero
Alborada del Gracioso
Daphnis and Chloe, Suite No. 1
Daphnis and Chloe, Suite No. 2

Rachmaninoff

Rhapsody on a Theme of Paganini
Piano Concerto No. 3

Respighi

Pines of Rome
Fountains of Rome
Feste Romane

Rimsky-Korsakov

Scheherazade
Russian Easter, Overture
Capriccio Espagnole

Rossini

William Tell, Overture

Schoenberg

Theme and Variations
Variations, Op. 31

Schumann

Symphony No. 2

Shostakovich

Piano Concerto No. 1
Symphony No. 1
Symphony No. 5
Symphony No. 7

Sibelius

Finlandia
Symphony No. 1
Symphony No. 2
Symphony No. 5

Skryabin

Poem of Ecstasy

Strauss, R.

Don Quixote
Alpine Symphony
Death and Transfiguration
Symphony Domestica
Ein Heldenleben
Don Juan
Till Eulenspiegel
Also Sprach Zarathustra
Der Rosenkavalier
Soloeme
Le Bourgeois Gentilhomme

Stravinsky

Rite of Spring
Firebird
Petrouchka, 1911, 1947
Pulcinella Suite
L' Histoire du soldat
Song of the Nightingale

Tchaikovsky

Romeo and Juliet, Overture
1812, Overture
Symphony No. 4
Symphony No. 5
Symphony No. 6
Capriccio Italien
Nutcracker Suite, "Le Chocolat"
Marche Slav

Verdi

Nabucco, Overture
Force of Destiny, Overture
Requiem

Wagner

Rienzi, Overture
Parsifal
Ride of the Valkyries
Gotterdammerung
Siegfried's Funeral Music

Weber

Overture, "Oberon"