TRUMPET STUDIO
STEVEN TRINKLE, PROFESSOR

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MUSA 137,138,169,237,238,337,338,437,438
MUS 760M, 761M, 762M, 764M, 767M, 768M

Class Goals:  This is a performance oriented class. It is expected that students will
study and master the techniques, materials and literature as prescribed in the studio
curriculum for the level in which he or she is enrolled. This does not preclude a student
from working in a more advanced level of concentration.  The goal of the class is to help
students become better performers on the trumpet.

General information for students enrolled in Trumpet Lessons

1) In addition to your weekly private lesson trumpet majors are required to participate in
a "Trumpet Master Class".  We will select the time and day to accomodate our
schedules.  Attendance is mandatory.

2) You will purchase and maintain a ringed notebook that will contain materials and
handouts from lessons and Master Classes.

3) You will purchase and bring to every lesson a small spiral notebook in which your
weekly assignments will be noted and your daily practice will be logged.

4) You will purchase a small Music Dictionary to be carried in your trumpet case at all
times so you can look up and learn every term we use in music.

5) You are required to purchase materials for your lessons (methods, etudes, solos
etc.).  The materials in the library are for reference only.  We need to make markings in
these materials that pertain only to you.  ABSOLUTELY NO PHOTOCOPIES OF
COPYRIGHTED MATERIAL ARE TO BE USED!

6) Practice expectations:  To maintain a B in trumpet you must practice a minimum of 2
hours daily, 7 days a week (14 hrs. a week).  These are regular daily individual practice
sessions not rehearsals in concert band, orchestra, jazz band etc.

7) SINGING:  As wings are to the bird so is singing to the trumpeter.
You will be singing in your lessons.  Therefore in order to help you learn intervals, pitch,
harmonics, head tones, balance, breath control, good posture etc., I encourage you to
sing in either the UNLV Concert Choir, your church choir or civic choir.

8) LANGUAGES:  As a musician you will be required to translate words from many
languages; German, Italian, French et. al.  I therefore encourage you to enroll in foreign
language courses.
Applied Trumpet Curriculum

Non Major or Minor
Preparatory course to meet minimum performance levels.
Emphasis on formation of embouchure and basic tone production.
Use of breath and tongue.
Easier methods and studies: Herring, Hovey, DelBorgos.
Easy solo literature.

First year -- Performance and Music Ed.
All major and minor scales and arpeggios taken from Arban.
Introduction to Schlossberg Daily Drills, Arban Complete Method for Trumpet,
and Contemporary Music series of DelBorgos.
Finalizing or changing to proper embouchure formation and breathing.
Technique: Clark Technical Studies
Etudes: Kopprasch 60 Studies, Herring 32 Etudes, Paudert 24 Etudes,
Voxman Selected Studies
Solos: Solos for the Trumpet Player, Walter Beeler

Second year -- Performance and Music Ed.
Completion of all major and minor scales and arpeggios.
Continuation of Schlossberg Daily Drills, Arban Complete Method for Trumpet.
Continuation of Clark Technical Studies.
Introduction to Transposition, Sachse 100 Etudes,
Etudes: Reinhardt Concone Studies, Voxman Selected Studies, Gates Odd
Meter Etudes, Paudert Twenty-four Virtuoso Studies, Bousquet 36 Etudes
Solos: Goedicke Concert Etude, Handel-Fitzgerald Aria con Variazione, begin
work on Haydn and Hummel Concertos.

Third year -- Performance and Music Ed.
Concentration on embouchure and range development.
Single, double and triple articulations in Schlossberg and Arban.
Study of transposition in Sachse 100 Etudes, Cafarelli 100 Etudes.
Introduction to the C-trumpet and piccolo trumpet.
Technique: Vizzutti studies
Etudes: Voisin Develop Sight-reading, Kopprasch 60 Studies Vol. II, Porret, 24
Etudes, Bitsch Vingt Etudes.
Solos: Peeters Sonata, Hindemith Sonata, Baroque transcriptions by Nagel.

Fourth year -- Performance and Music Ed.
Concentration on use of C and D trumpets. Continued study of Piccolo trumpet.
Extended flexibility studies: Colin, Schlossberg, and Small.
Intensified study of transposition.
Etudes: Porret 24...Etudes, Charlier 36 Etudes..., Balasanyan 20 Studies
Begin study of orchestral literature: Bartold series
Solos from Baroque Period (high trumpets): Telemann, Torelli, Gabrielli
Solos from Contemporary Period: Bloch, Jolivet. Tomasi, Bozza
Appled Trumpet Curriculum (cont.)
Steven Trinkle

Graduate Level Study (Masters)

*Concertation on orchestral literature: Bartold and Voisin series, McGregor series and Neuhaus series.

*Church Cantatas: study of the works of Bach, Handel and other composers requiring the use of the high trumpets.

*Transposition to all keys from all trumpets using the Sachse etudes and orchestra literature.

*Etudes: Charlier, Bousquet, Bitsch, Broiles, Vizzutti, Chaynes, Small et. al.

*Solos: literature preparation for graduate recitals covering all periods using a variety of keyed trumpets and styles.

*Chamber music study for brass instruments (quintets, quartets and trios) and mixed ensembles (unlike instruments).

*Research techniques through the library system and outside the library system.

*Study of pedagogical techniques for the trumpet studio.

Graduate Level Study (Doctoral)

*Concentration on orchestral literature: Bartold and Voisin series, McGregor series and Neuhaus series. Additional study will come from original parts and scores. Emphasis will be given to the correction of the published excerpt series and the study of rare works.

*Church Cantatas: study of the works of Bach, Handel and other composers requiring the use of the high trumpets. Emphasis will be given to the proper performance practices of the period and the study of the original instruments of the period (cornetto and natural trumpet).

*Etudes: Study of the entire body of etudes for trumpet to develop a pedagogical philosophy and system for the study of the trumpet.

*Solos: Emphasis is placed on the performance of new works for the trumpet and the research and performance of rare or unknown works.

*Chamber music study for brass instruments (quintets, quartets and trios) and mixed ensembles (unlike instruments).

*Research techniques through the library system and outside the library system. Emphasis placed on searching various archives for original scores, rare music and original sources.

*Study of pedagogical techniques for the trumpet studio.
# Trumpet Studio Grading Rubric

<table>
<thead>
<tr>
<th>Weekly Lesson</th>
<th>A Highly Effective</th>
<th>B Effective</th>
<th>C Somewhat Effective</th>
<th>D Ineffective</th>
<th>F Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assigned lesson is complete with movement beyond the material and 2+ hours of daily practice.</td>
<td>Assigned lesson is complete with minimum 2 hours daily practice and preparation.</td>
<td>Assigned lesson is complete but with less than 2 hours daily practice and preparation.</td>
<td>Assigned lesson attempted but with little practice or preparation.</td>
<td>Assigned lesson not attempted: no practice or preparation.</td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>Master Class Attendance</th>
<th>A Highly Effective</th>
<th>B Effective</th>
<th>C Somewhat Effective</th>
<th>D Ineffective</th>
<th>F Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student attends all master classes.</td>
<td>Student attends all master classes with 1 excused absence.</td>
<td>Student misses 1 master class with an unexcused absence.</td>
<td>Students misses 2 master classes with unexcused absences.</td>
<td>Did not attend.</td>
<td></td>
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<table>
<thead>
<tr>
<th>Master Class Participation</th>
<th>A Highly Effective</th>
<th>B Effective</th>
<th>C Somewhat Effective</th>
<th>D Ineffective</th>
<th>F Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student actively engages, listens and supports other students in an ongoing basis; comments advance the depth of the dialogue; evidence that student is developing knowledge of issues related to master class.</td>
<td>Student makes an honest effort to interact, plays an active role in master class discussions; actively engages, listens and supports in most master class discussions.</td>
<td>Limited interaction with instructor or other students; participates in discussion only when prompted; very little evidence that the student is developing knowledge of the issues..</td>
<td>Virtually no interaction; student rarely engages in master class discussions even upon prompting; demonstrates a noticeable lack of interest at times; evidence that the student is not developing knowledge of the issues.</td>
<td>Student does not attend nor engage in master class discussions; demonstrates a noticeable lack of interest in the material.</td>
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Final Grade Calculations for Private Trumpet Lessons  
Steven Trinkle, UNLV 2009

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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</thead>
<tbody>
<tr>
<td>Lesson Grades</td>
<td>40%</td>
</tr>
<tr>
<td>Overall Grade</td>
<td>20%</td>
</tr>
<tr>
<td>Jury</td>
<td>40%</td>
</tr>
</tbody>
</table>

Lesson Grades: (average of lesson sheets)
Overall Grade: (semester progress, completion of assignments, participation in rep class)
Jury: (average of jury sheets)

An average of the above components represents the final semester grade.

Academic Misconduct – “Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV’s function as an educational institution.”

An example of academic misconduct is plagiarism: “Using the words or ideas of another, from the Internet or any source, without proper citation of the sources.” See the “Student Academic Misconduct Policy” (approved December 9, 2005) located at: [http://studentlife.unlv.edu/judicial/misconductPolicy.html](http://studentlife.unlv.edu/judicial/misconductPolicy.html).

Copyright –

The University requires all members of the University Community to familiarize themselves and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. To familiarize yourself with copyright and fair use policies, you are encouraged to visit the following website: [http://www.unlv.edu/committees/copyright/](http://www.unlv.edu/committees/copyright/).

Disability Resource Center (DRC) –

The Disability Resource Center (DRC) coordinates all academic accommodations for students with documented disabilities. The DRC is the official office to review and house disability documentation for students, and to provide them with an official Academic Accommodation Plan to present to the faculty if an accommodation is warranted. Faculty should not provide students accommodations without being in receipt of this plan.

UNLV complies with the provisions set forth in Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, offering reasonable accommodations to qualified students with documented disabilities. If you have a documented disability that may require accommodations, you will need to contact the DRC for the coordination of services. The DRC is located in the Student Services Complex (SSC), Room 137, and the contact numbers are: Voice (702) 895-0866, TTY (702) 895-0652, fax (702) 895-0651. For additional information, please visit: [http://studentlife.unlv.edu/disability/](http://studentlife.unlv.edu/disability/).

Religious Holidays Policy – Any student missing class quizzes, examinations, or any other class or lab work because of observance of religious holidays shall be given an opportunity during that semester to make up missed work. The make-up will apply to the
religion holiday absence only. It shall be the responsibility of the student to notify the instructor no later than the last day at late registration of his or her intention to participate in religious holidays which do not fall on state holidays or periods of class recess. This policy shall not apply in the event that administering the test or examination at an alternate time would impose an undue hardship on the instructor or the university which could not be avoided. http://catalog.unlv.acalog.com/content.php?catoid=1&navoid=44&bc=1

**Tutoring** – The Academic Success Center (ASC) provides tutoring and academic assistance for all UNLV students taking UNLV courses. Students are encouraged to stop by the ASC to learn more about subjects offered, tutoring times and other academic resources. The ASC is located across from the Student Services complex, #22 on the current UNLV map. Students may learn more about tutoring services by calling (702) 895-3177 or visiting the tutoring web site at: http://academicsuccess.unlv.edu/tutoring/

**UNLV Writing Center** –
One-on-one or small group assistance with writing is available free of charge to UNLV students at the Writing Center, located in CDC-301. Although walk-in consultations are sometimes available, students with appointments will receive priority assistance.

Appointments may be made in person or by calling 895-3908. The student’s Rebel ID Card, a copy of the assignment (if possible), and two copies of any writing to be reviewed are requested for the consultation. More information can be found at: http://writingcenter.unlv.edu/