

Instrumental Repertoire & Pedagogy I

MUCP 422 | Fall 2020

Instructor: Dr. Brianne Borden | (she/her)

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Office Hours: by appointment via Zoom, please email to schedule

Day/Time: TBD

Location: Zoom

Course Description

This course will explore a breadth of repertoire, resources, and pedagogical approaches specific to the trumpet. Performance, presentations, and listening assignments, as well as study of performance practices, pedagogical and musical impact, technical problems, and formal structures are all integral components of this course.

Course Objectives

The purpose of this course is to review the available trumpet repertoire from early Baroque to present and understand key elements in different musical genres, styles, and forms.

Learning Outcomes

By the end of this course students will:

- Review trumpet repertoire and performance technique from a historical and social perspective
- Understand the link between the development of the instrument and its compositional treatment
- Understand different performance practice techniques of playing the trumpet
- Have a comprehensive list of trumpet repertoire to refer back to throughout their career

Required Materials

- Students may be requested to purchase scores on an as-needed basis

Attendance

Attendance is mandatory. Due to the incredible amount of information and conversational nature of the course, *every* unexcused absence will result in lowering of your grade by 5%. For example, three unexcused absences equals 15% off your grade, four equals 20% off your grade.

Student Responsibilities

Students are responsible for the following:

- *Participation in class.* This includes in-class discussions regarding recordings, any assigned readings, presentations, and exams.
- *Listen to assigned repertoire weekly.*
- *Presentation & assignment preparation.*

Weekly Assignments

- *Presentations.* Students are expected to prepare 10-15 minute presentations when assigned. These presentations should consider:
 - Historical context of the piece
 - A performance component
 - Notable recordings
 - Analytical components & formal structure
 - Pedagogical or musical impact
 - Performance practices
 - Technical challenges

- *Listening.* Listening will be assigned on a weekly basis, and to be determined by the instructor.
- *An additional note:* Sources must be cited for each assignment, with exception to the final project.

Final Project

Students will be asked to create a 3 full hour recital programs. Students will present these programs to their colleagues in class and share their decision making process when creating the program. Considerations:

- Diversity of composition period & style
- Diversity of composers
- Endurance on the trumpet
- Diversity of instrumentation

Listening Exam

The listening exam will consist of the pieces studied throughout the semester. Students will be required to identify the piece and answer questions related to each piece.

Grading

Participation [15%]

Weekly Assignments [40%]

Final Project [25%]

Listening Exam [25%]

Caring Community

I recognize that this is an incredibly stressful time for you, your peers, and our community.

Please know that there are resources available to you, both on and off campus, to support you during these very uncertain times. Our excellent Counseling Center staff are available to meet with you; more information can be found on their FAQ page accessed at:

<https://www.potsdam.edu/studentlife/wellness/counseling-center/coping-covid-19-pandemic/counseling-center-faqs>. In addition, information on a variety of on- and off-campus resources can be

found our Bear Care site: <https://www.potsdam.edu/studentlife/wellness/bear-care>. You are an incredibly important member of our Potsdam community; please take care of yourself, and each other.

Course Schedule

Week 1 (Week of 8/31) – Introduction to class, begin Baroque

Week 2 (of 9/7) - Baroque

Due: List of at least 40 trumpet solos each (if working together, 60 total). Include: title, composer, date composed, level of difficulty (I-V), length, instrumentation. The list should pieces from each of the weekly categories (excluding etude books & chamber music).

Due: Listening assignment.

Week 3 (of 9/14) – Classical

Presentations: Wolfe, Smith

Due: Listening assignment.

Week 4 (of 9/21) – Romantic

Presentations: Smith, McNamara

Due: Listening assignment.

Week 5 (of 9/28) – Cornet Solos

Presentations: McNamara, Wolfe

Due: Listening assignment.

Week 6 (of 10/5) – French Contest Solos

Presentations: Wolfe, Smith

Due: Listening assignment.

Week 7 (of 10/12) – Etude Books

Presentations: Smith, McNamara

Due: Listening assignment.

Week 8 (of 10/19) – 21st Century Compositions & Trumpet w/ Electronics

Presentations: McNamara, Wolfe

Due: Listening assignment.

Week 9 (of 10/26) – Pieces by BIPOC Composers

Presentations: Wolfe, Smith

Due: Listening assignment.

Week 10 (of 11/2) – Jazz & Jazz Influenced

Presentations: Smith, McNamara

Due: Listening assignment.

Week 11 (of 11/9) – Pieces by Women, Trans, Nonbinary, Composers

Presentations: McNamara, Wolfe

Due: Listening assignment.

THANKSGIVING BREAK

Week 12 (of 11/16) – Unaccompanied Trumpet Solos

Presentations: McNamara

Due: Listening assignment.

Week 13 (of 11/30) – Chamber Music (outside of brass ensemble, trumpet ensemble and brass quintet)

Presentations: Wolfe, Smith

Week 14 (of 12/7) – Final Project Presentation

Due: Final Project

Week 15 (of 12/14) – Listening Exam

Note: this schedule is approximate and may be modified throughout the course of the semester.