

		Level 1	Level 2	Level 3	Level 4
Fundamental Skills and Understanding	Scales / Fundamentals	<p>Scales (1-2 octaves as range allows) in the Level 1 keys and range quarter-eighth pattern at quarter = 60 BPM</p> <ul style="list-style-type: none"> o 9 Major (up to 4 sharps & 4 flats) o 9 Natural Minor (up to 4 sharps & 4 flats) o Slurred and tongued <p>Scale-equivalent arpeggios (quarter-eighth) at quarter note= 60 BPM</p>	<p>Scales (2 octaves as range allows) in the Level 2 keys and range quarter-eighth pattern at quarter = 72 BPM:</p> <ul style="list-style-type: none"> o 12 Major o 12 Natural Minor o Slurred and tongued <p>Scale-equivalent arpeggios (quarter-eighth) at quarter note= 72 BPM</p> <p>Chromatic Scale (beginning on C4 to C5) in quarter notes quarter note= 92</p>	<p>Scales (2 octaves as range allows) in the Level 3 keys and range quarter-eighth pattern at quarter = 80 BPM</p> <ul style="list-style-type: none"> o 12 Major o 12 Natural Minor o 12 Harmonic Minor o 5 Melodic Minor (up to 2 sharps & 2 flats) o Slurred and tongued <p>Scale-equivalent arpeggios (quarter-eighth) at quarter note= 80 BPM</p> <p>Chromatic scale (beginning on low F#3 to F#5) in eighth notes at quarter note = 80</p>	<p>Scales (2 octaves as range allows) in the Level 4 keys and range quarter-eighth pattern at quarter = 100 BPM</p> <ul style="list-style-type: none"> o 12 Major o 12 Minor (all versions) o Slurred and tongued <p>Scale-equivalent arpeggios (quarter-eighth) at quarter note= 100 BPM</p> <p>Chromatic scale (beginning on C4 to C6) in eighth notes at quarter note = 100</p>
	Range	<ul style="list-style-type: none"> • A3 to G5 (Bb pitch) 	<ul style="list-style-type: none"> • Low F#3 to Bb5 (Bb pitch) 	<ul style="list-style-type: none"> • Low F#3 to C6 (Bb pitch) 	<ul style="list-style-type: none"> • Low F#3 to D6 (Bb pitch)
	Rhythm Meter	<ul style="list-style-type: none"> • Play in 2/4, 3/4, and 4/4; subdivide up to quadruplets and triplets • 6/8 and 9/8 with simple subdivisions • Introduce cut time 	<ul style="list-style-type: none"> • All simple meters • All compound meters with simple subdivisions • Introduce 9/4, 12/4, 12/8, etc. 	<ul style="list-style-type: none"> • All simple meters • All compound meters with complex subdivisions • 5/8 and 7/8 with simple subdivisions 	<ul style="list-style-type: none"> • All meters with complex subdivisions
	Pitch and Key	<ul style="list-style-type: none"> • Up to four flats and four sharps (Major and minor) 	<ul style="list-style-type: none"> • All key signatures (Major and relative minor) 	<ul style="list-style-type: none"> • All key signatures (Major and all relative minor) 	<ul style="list-style-type: none"> • All key signatures (Major and all relative minor)
	Instrument-Specific Technique	<ul style="list-style-type: none"> • Clear control of slurring vs. Single tongue • Natural slurs (up to a P5) • Introduce flutter-tongue technique 	<ul style="list-style-type: none"> • Introduce double-tonguing • Natural slurs (up to a P8) • Proficiency in flutter-tongue technique 	<ul style="list-style-type: none"> • Proficiency in double-tonguing • Introduce triple-tonguing • Introduction to flugelhorn • Transposition (trumpet in C & A) 	<ul style="list-style-type: none"> • Proficiency in double- and triple-tonguing • Natural slurs (up to a M10) • Transposition (trumpet in C, A, F, D, E) • Consider introduction to piccolo trumpet •

	Style and Performance Practice	<p>Student has studied at least two (2) of the following:</p> <ul style="list-style-type: none"> • Baroque transcriptions for the modern trumpet • Classical • 20th and 21st Century 	<p>Student has studied at least two (2) of the following:</p> <ul style="list-style-type: none"> • Baroque transcriptions (or for the modern trumpet) • Classical • Romantic (cornet solos) • 20th and 21st Century 	<p>Student has studied at least three (3) of the following:</p> <ul style="list-style-type: none"> • Baroque transcriptions (or for the modern trumpet) • Classical • Romantic • 20th and 21st Century 	<p>Student has studied all of the following styles:</p> <ul style="list-style-type: none"> • Baroque transcriptions (or for the modern trumpet + piccolo) • Classical • Romantic • 20th and 21st Century
Potential Musical Applications	Etudes [Listed by composer, Book, Etude #s]	<ul style="list-style-type: none"> • Giuseppe Concone Lyrical Studies for Trumpet [all] 	<ul style="list-style-type: none"> • Jean-Baptiste Arban Method Interval studies numbers 1-2 (within applicable range) • Max Schlossberg Daily Drills and Technical Studies – Etude number 130 • Charles Colin Advanced Lip Flexibilities – Etude numbers 1-2 • Giuseppe Concone Lyrical Studies for Trumpet [all] 	<ul style="list-style-type: none"> • Jean-Baptiste Arban Method Characteristic Study numbers 1-2 • Phil Snedecor Lyrical Etudes numbers 1-5 • Charles Colin Advanced Lip Flexibilities – Etude numbers 1-2 • Edwin Franko Goldman Practical Studies for the Cornet (and Trumpet) numbers 1-2 • Herbert L. Clarke Technical Studies Etudes 1-2 • Vassily Brandt 34 Orchestral Etudes numbers 1-12 	<ul style="list-style-type: none"> • Jean-Baptiste Arban Method Characteristic Study numbers 1-12 • Vassily Brandt 34 Orchestral Etudes [all] • Phil Snedecor Lyrical Etudes numbers 6-20 • Charles Colin Advanced Lip Flexibilities – Etude numbers 1-3 • Edwin Franko Goldman Practical Studies for the Cornet (and Trumpet) numbers 1-4 • Herbert L. Clarke Technical Studies Etudes 1-4 • Théo Charlier Etudes Transcendantes numbers 1-2
	Scales and Technique Exercises [Organized by skill or technique; Listed by composer, Book, Exercise #s]	<p>For tone development:</p> <ul style="list-style-type: none"> • Max Schlossberg Daily Drills and Technical Studies – Long Note Drills numbers 1-6 • Jean-Baptiste Arban Method – First Studies numbers 1-6 • Michael Sachs Daily Fundamentals - 2. Long Tones exercise & buzz+play exercise I (page 3) <p>For developing slurring & lip flexibility:</p> <ul style="list-style-type: none"> • Max Schlossberg Daily Drills and Technical Studies – Long Note Drills numbers 7-9 • Bai Lin Lip Flexibilities numbers 1-2 	<p>For tone development:</p> <ul style="list-style-type: none"> • Max Schlossberg Daily Drills and Technical Studies – Long Note Drills numbers 1-6 • Jean-Baptiste Arban Method – First Studies numbers 1-6 • Michael Sachs Daily Fundamentals - 2. Long Tones exercise & buzz+play exercise I (page 3) • Herbert L. Clarke Technical Studies – First Study <p>For developing slurring & lip flexibility:</p>	<p>For tone development:</p> <ul style="list-style-type: none"> • Max Schlossberg Daily Drills and Technical Studies – Long Note Drills numbers 1-6 • Jean-Baptiste Arban Method – First Studies numbers 1-6 • Michael Sachs Daily Fundamentals - 2. Long Tones exercise & buzz+play exercise I (page 3) • Herbert L. Clarke Technical Studies – First Study & Second Study <p>For developing slurring & lip flexibility:</p>	<p>For tone development:</p> <ul style="list-style-type: none"> • Max Schlossberg Daily Drills and Technical Studies – Long Note Drills numbers 1-6 • Jean-Baptiste Arban Method – First Studies numbers 1-6 • Michael Sachs Daily Fundamentals - 2. Long Tones exercise & buzz+play exercise I (page 3) • Herbert L. Clarke Technical Studies – First Study, Second Study, Third Study, & Fourth Study <p>For developing slurring & lip flexibility:</p>

		<ul style="list-style-type: none"> • Vincent Chicowitz Flow Studies Sets 1-2 • Jean-Baptiste Arban Method – Studies in Legato-Slurring numbers 1-4 <p>For developing single-tonguing:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – First Studies “Syncopation” section numbers 13-17 & 19-27 • Michael Davis 20 Minute Warm-Up Routine – Tonguing <p>For developing scales:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – Major Scales exercises (within applicable range) • Jean-Baptiste Arban Method – Minor Scales numbers 70-78 (within applicable range) • Jean-Baptiste Arban Method – Major and Minor Arpeggios – numbers 48-49 (within applicable range) • Max Schlossberg Daily Drills and Technical Studies – Scales number 89 (within applicable range) • Michael Sachs Daily Fundamentals – 7. Scales (within applicable range) 	<ul style="list-style-type: none"> • Max Schlossberg Daily Drills and Technical Studies – Long Note Drills numbers 7-13 • Bai Lin Lip Flexibilities numbers 1-5 • Vincent Chicowitz Flow Studies Sets 1-4 • Jean-Baptiste Arban Method – Studies in Legato-Slurring numbers 1-13 • James Stamp Trumpet Method – Basic Warmups • Charles Colin Advanced Lip Flexibilities – Vol. 1 numbers 1-2 <p>For developing single-tonguing:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – First Studies “Syncopation” section numbers 13-38 <p>For developing double-tonguing:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – Double Tonguing numbers 77-89 <p>For developing scales:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – Major Scales exercises (within applicable range) • Jean-Baptiste Arban Method – Minor Scales numbers 70-78 (within applicable range) • Jean-Baptiste Arban Method – Major and Minor Arpeggios – numbers 48-49 • Jean-Baptiste Arban Method – Dominant Seventh Arpeggios – number 53 • Max Schlossberg Daily Drills and Technical Studies – Scales number 89 • Michael Sachs Daily Fundamentals – 7. Scales 	<ul style="list-style-type: none"> • Max Schlossberg Daily Drills and Technical Studies – Long Note Drills numbers 7-16 & 18-19 • Bai Lin Lip Flexibilities numbers 1-10 • Vincent Chicowitz Flow Studies Sets 1-5 • Jean-Baptiste Arban Method – Studies in Legato-Slurring numbers 1-13 • James Stamp Trumpet Method – Basic Warmups • Charles Colin Advanced Lip Flexibilities – Vol. 1 numbers 1-2 & 6-7 • Michael Davis 20 Minute Warm-Up Routine – Extended Slurs <p>For developing single-tonguing:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – First Studies “Syncopation” section numbers 13-38 • James Stamp Trumpet Method – Staccato Control <p>For developing double-tonguing:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – Double Tonguing numbers 77-102 <p>For developing triple-tonguing:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – Triple Tonguing numbers 1-24 <p>For developing scales:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – Major Scales exercises • Jean-Baptiste Arban Method – Minor Scales numbers 70-78 • Jean-Baptiste Arban Method – Major and Minor Arpeggios – numbers 48-49 	<ul style="list-style-type: none"> • Max Schlossberg Daily Drills and Technical Studies – Long Note Drills numbers 7-16 & 18-19 & 21-29 • Bai Lin Lip Flexibilities numbers 1-16 • Vincent Chicowitz Flow Studies Sets 1-5 • James Stamp Trumpet Method – Basic Warmups • Charles Colin Advanced Lip Flexibilities – Vol. 1 numbers 1-2 & 6-8 • Michael Davis 20 Minute Warm-Up Routine – Extended Slurs & Basic Flex <p>For developing single-tonguing:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – First Studies “Syncopation” section numbers 13-38 • James Stamp Trumpet Method – Staccato Control <p>For developing double-tonguing:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – Double Tonguing numbers 77-134 <p>For developing triple-tonguing:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – Triple Tonguing numbers 1-68 <p>For developing scales:</p> <ul style="list-style-type: none"> • Jean-Baptiste Arban Method – Major Scales exercises • Jean-Baptiste Arban Method – Minor Scales numbers 70-78 • Jean-Baptiste Arban Method – Major and Minor Arpeggios – numbers 48-49
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	<p>Solos (Composer, Title)</p>	<ul style="list-style-type: none"> Vassily Brandt Concert piece Leroy Anderson, Trumpeter’s Lullaby Guy Ropartz – Andate and Allegro 	<ul style="list-style-type: none"> Guillaume Balay – Andate and Allegretto 	<ul style="list-style-type: none"> Johann Baptist Georg Neruda Trumpet Concerto, Movements 1 & 2 Johann Nepomuk Hummel, movements 1 & 2 Joseph Haydn Trumpet Concerto, Movements 1 and 2 Alexander Goedicke, Concert Etude George Gershwin (arr. Turrn) – Someone to Watch Over Me George Frideric Handel (Arr. Fitzgerald) Aria con Variazioni 	<ul style="list-style-type: none"> Kent Kennan Sonata Paul Hindemith Sonata Johann Baptist Georg Neruda Trumpet Concerto - Movement 3 Johann Hummel - Movement 3 Joseph Haydn Concerto - Movement 3 Alexander Arutunian Trumpet Concerto J. E. Barat – Andante and Scherzo Joseph Turin – Caprice Eugene Bozza – Badinage
	<p>Orchestral Excerpts</p>		<ul style="list-style-type: none"> Beethoven Leonore 2 & 3 Respighi Pines of Rome – movement 2, 8 measures after 10-9 measures before 11 (off-stage solo) 	<ul style="list-style-type: none"> Mahler Symphony 5 – movement 1, opening – 6 measures after rehearsal 1 (opening solo) Mahler Symphony 5 – movement 1, 1 measure before rehearsal 13 – 1 measure before rehearsal 14 Mussorgsky/Ravel Pictures at an Exhibition – Promenade, opening to rehearsal 2 Gershwin American in Paris – 8 measure before rehearsal 46 – 2 measures before rehearsal 47 Gershwin American in Paris – pickup to rehearsal 57 – 1 measure before rehearsal 58 Copeland Outdoor Overture – measure 16-34 Bizet Carmen – Prelude solo 	<ul style="list-style-type: none"> Stravinsky Petrouchka – Ballerinas Dance Stravinsky Firebird Suite – Infernal Dance, beginning to two measures after rehearsal 13 Brahms Academic Festival Overture – pick up to 15 after rehearsal C to 12 after rehearsal D Tchaikovsky Swan Lake – Danse Napolitaine Dvorak Symphony no. 9 – movement 4, measure 8 – 9 measures before rehearsal 1 Gershwin Piano Concerto in F – movement 2, measure 5 to rehearsal 1 Ravel Piano Concerto in G – movement 1 , rehearsal 2 to rehearsal 3

					<ul style="list-style-type: none">• Shostakovich symphony no. 5, movement 4, rehearsal 97-98• Shostakovich symphony no. 5, movement 4, rehearsal 108-109• Mahler symphony no. 3 – movement 3, 1 measure before rehearsal 14 to rehearsal 17 (posthorn solo)
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