

Trumpet Studio Instruction - Arizona State University – Fall , 2023

Studio Instruction: MUP 111, 121, 127, 311, 321, 327, 511, 521, 527, 727

Recital Requirements: MUP 495, 496, 596, 597, 796

Associate Professor Josef Burgstaller (he, him, his)

Office, W 240

Email: joeburgstaller@asu.edu - Mobile (emergency only): 917-767-8082

Teaching Assistants (alphabetically): Cordi DeDecker, Todd Oehler

OFFICE HOURS (by appointment only)

In-person or virtually, Professor Burgstaller's hours are by appointment only, and generally from 9am-10:50am (M, T, W, Th, Fr). There may be variations from week to week due to faculty obligations (committees, meetings, etc.). TA office hours are by appointment only.

THIS SYLLABUS IS SUBJECT TO CHANGE

Professor Burgstaller reserves the right to make changes to the syllabus as deemed necessary by the instructor. Students will be notified of any syllabus changes. The student is responsible for noting changes and adjusting accordingly. Grading and absence policies are not subject to change.

ENROLLMENT REQUIREMENTS

MUP 111, 311, 511 Studio Instruction

For majors in Music degree program. Minimum contact of the equivalent of one 50-minute lesson per week plus studio classes weekly. May be repeated for credit. May not be taken for audit.

Prerequisites: placement examination and audition.

MUP 121, 321, 521 Studio Instruction

For secondary or minor instrument instruction and nonmajors in the university. Minimum contact of 1/2 hour lesson per week. May be repeated for credit. May not be taken for audit. Prerequisites: placement examination and audition or instructor approval.

MUP 127, 327, 527 Studio Instruction

For Performance majors in Bachelor of and Master of Music degree programs only. Minimum contact of the equivalent of one 50-minute lesson per week plus studio class weekly. May be repeated for credit. May not be taken for audit. Prerequisites: placement examination and audition.

MUP 727 Studio Instruction

For D.M.A. candidates only. Minimum contact of the equivalent of one 50-minute lesson per week plus studio classes weekly. May be repeated for credit. Prerequisites: placement examination and audition.

COURSE SCHEDULE/ITINERARY - Rooms subject to change.
(More information posted and updated in Slack/Google calendar)
The entire Course Itinerary can be found in the Appendix

MUP 111, 311

- **Weekly, 50-minute Lessons** (or the equivalent) - scheduled individually with the teacher
- **Fundamental Classes** offered at discretion of instructor; mutual scheduling
- **Trumpet Warmup Show:** Monday 6:50am-8:30am in G311 (passive involvement okay)
- **Mondays – 12:20-1:10** **Trumpet Studio - Burgstaller MLT masterclass** - W130
- **Wednesdays - 12:20-1:10** **Brass Area/Trumpet Studio Flex hour (see google studio schedule)**
- **Fridays - 12:20-1:10** **Trumpet Studio (G209) (bring your instruments)**
- **TBD days - TBD time** Attend 1 TA-led warmup class per week.

MUP 511

- **Weekly, 50-minute Lessons** (or the equivalent) - scheduled individually with the teacher
- **50-minute Group Lessons** offered at discretion of instructor; mutual scheduling
- **Trumpet Warmup Show** Monday 6:50am-8:30am in G311 (advanced involvement required)
- **Mondays – 12:20-1:10 -** **Trumpet Studio - Burgstaller MLT masterclass** - W130
- **Wednesdays - 12:20-1:10 -** **Brass Area/Trumpet Studio Flex hour (see google studio schedule)**
- **Fridays - 12:20-1:10** **Trumpet Studio (G209) (bring your instruments)**
- **TBD days - TBD time** Attend 1 TA-led warmup class per week.

MUP 121, 321

- Weekly, 30-minute Private Lessons are scheduled individually with TAs.

MUP 521

- Weekly, 30-minute Private Lessons are scheduled individually with TAs.
- 30-50-minute Group Lessons (most weeks) may be offered at the instructor's discretion. (optional)

MUP 127, 327

- **Weekly, 50-minute Lessons** (or the equivalent) - scheduled individually with the teacher
- **50-minute Group Lessons** offered at discretion of instructor; mutual scheduling
- **Trumpet Warmup Show** Monday 6:50am-8:30am in G311 (advanced involvement required)
- **Mondays – 12:20-1:10 -** **Trumpet Studio - Burgstaller MLT masterclass** - W130
- **Wednesdays - 12:20-1:10 -** **Brass Area/Trumpet Studio Flex hour (see google studio schedule)**
- **Fridays - 12:20-1:10** **Trumpet Studio (G209) (bring your instruments)**
- **TBD days - TBD time** Attend 1 TA-led warmup class per week.

MUP 527, 727

- **Weekly, 50-minute Lessons** (or the equivalent) - scheduled individually with the teacher
- **50-minute Group Lessons** offered at discretion of instructor; mutual scheduling
- **Trumpet Warmup Show** Monday 6:50am-8:30am in G311 (advanced involvement required)
- **Mondays – 12:20-1:10 -** **Trumpet Studio - Burgstaller MLT masterclass** - W130
- **Wednesdays - 12:20-1:10 -** **Brass Area/Trumpet Studio Flex hour (see google studio schedule)**
- **Fridays - 12:20-1:10** **Trumpet Studio (G209) (bring your instruments)**
- **TBD days - TBD time** Attend 1 TA-led warmup class per week.

COURSE DESCRIPTION

MUP 111, 127, 311, 327

This course is a progressive sequence of learning that focuses on improving the student's skills as a trumpet player towards the ultimate goal of employment. This sequence includes all events listed in COURSE SCHEDULE in this syllabus, plus other Studio Events (details in the Trumpet Studio Google Calendar), special Masterclasses (details in the Trumpet Studio Google Calendar), preparation for a jury or recital, and more. Students are expected and required, over time, to develop and demonstrate advanced competencies in Trumpet performance specialized to their degree track.

MUP 511, 527, 727

This course is a progressive sequence of learning that focuses on improving the student's skills as a trumpet player towards the ultimate goal of employment. This sequence includes all events listed in COURSE SCHEDULE in this syllabus, plus other Studio Events (details in the Trumpet Studio Google Calendar), special Masterclasses (details in the Trumpet Studio Google Calendar), preparation for a jury or recital, and more. Students are expected and required, over time, to develop and demonstrate advanced competencies in Trumpet performance specialized to their degree track. Graduate students are expected to perform more repertoire, explore more advanced literature, sequence more advanced pedagogy concepts, and to perform to a higher level than undergraduate students. Additionally, graduate students are expected to function as part of the studio leadership team.

MUP 121, 321

This course is a progressive sequence of learning that focuses on improving the student's skills as a trumpet player and musician. This sequence is listed in COURSE SCHEDULE in this syllabus.

MUP 521

This course is a progressive sequence of learning that focuses on improving the student's skills as a trumpet player and musician. This sequence is listed in COURSE SCHEDULE in this syllabus. Graduate students are expected to explore more advanced literature and pedagogy concepts that undergraduate students.

COURSE OBJECTIVES

MUP 111, 127, 311, 327

The general course objective is to train the student in advanced competencies on the trumpet towards achieving employment. The following areas of concentration (and more) will be addressed depending on the level and major track of the student, and the student is expected to pursue and achieve progressive levels of competency in the listed areas. And, studying music/trumpet is not necessarily a straight line, and different areas will be addressed at times that are deemed appropriate by the instructor. The student is expected to be an active, mindful inquisitive participant regarding these areas as well.

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|-----------------------|-----------------------------------|--|
| • Trumpet Performance | • Constructive self-evaluation | • History of trumpet |
| • Trumpet Pedagogy | • Transposition | • Citizenship |
| • Trumpet Repertoire | • Proficiency in multiple genres | • Scholarship |
| • Artistry | • Smart and Efficient Practicing* | • Professional positivity towards peers and colleagues |
| • Musicality | • Peak Performance | • Community Connectivity |
| • Phrasing | • Entrepreneurship | |

MUP 511, 527, 727 - The general course objective is to train the student in advanced competencies on the trumpet towards achieving employment. The following areas of concentration (and more) will be addressed depending on the level and major track of the student, and the student is expected to pursue and achieve progressive levels of competency in the listed areas. And, studying music/trumpet is not necessarily a straight line, and different areas will be addressed at times that are deemed appropriate by the instructor. The student is expected to be an active, mindful inquisitive participant regarding these areas as well. Graduate students are expected to perform more repertoire, explore more advanced literature, sequence more advanced pedagogy concepts, and to perform to a higher level than undergraduate students. Additionally, graduate students are expected to function as part of the studio leadership team.

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| • Artistry | • Smart and Efficient Practicing* | • Professional positivity towards peers and colleagues |
| • Musicality | • Peak Performance | • Community Connectivity |
| • Phrasing | • Entrepreneurship | |

MUP 121, 321, 521 - The general course objective is to train the student in advancing competencies on the trumpet. The following areas of concentration will be addressed depending on the level and major track of the student, and the student is expected to pursue and achieve progressive levels of competency in the listed areas. And, studying music/trumpet is not necessarily a straight line, and different areas will be addressed at times that are deemed appropriate by the instructor. The student is expected to be an active, mindful inquisitive participant regarding these areas as well. Graduate students will explore more advanced literature and pedagogy than undergraduate students.

- | | | |
|---------------------------|--------------------------------|--|
| • Trumpet Performance | • Phrasing | • Professional positivity towards peers and colleagues |
| • Trumpet Pedagogy | • Constructive self-evaluation | |
| • Trumpet Repertoire | • Practicing | |
| • Artistry and Musicality | | |

STUDENT LEARNING OUTCOMES

MUP 111, 127, 311, 327

The primary expected outcomes are:

- That each semester students will demonstrate advanced competencies in Trumpet Performance, as well as advancing progress in the categories listed in the course objectives.
- That each semester the student demonstrates ongoing progress towards putting oneself in prime position for either employment or further study (MM or DMA).

MUP 511, 527, 727

The primary expected outcomes are:

- That each semester students will demonstrate advanced competencies in Trumpet Performance, as well as advancing progress in the categories listed in the course objectives.
- That each semester the student demonstrates ongoing progress towards putting oneself in prime position for either employment or further study (MM or DMA).

MUP 121, 321

The primary expected outcomes are:

- That each semester students will demonstrate advancing competencies in Trumpet Performance, as well as advancing progress in the categories listed in the course objectives.

MUP 521

The primary expected outcomes are:

- That each semester students will demonstrate advancing competencies in Trumpet Performance, as well as advancing progress in the categories listed in the course objectives.

LESSONS

The lesson schedule can be found under COURSE SCHEDULE in this syllabus.

In general:

- MUP 121/321/521 students will meet weekly for ½ lessons with a TA (who are under the supervision of Professor Burgstaller). MUP 121 Students are invited but not required to audit (meaning to observe, not perform/participate in) Burgstaller's Monday masterclasses.
- MUP 111/311/511 receive weekly full private lessons plus at the discretion of the instructor (students are assigned to Burgstaller or TAs), semi-weekly full Group lesson/Fundamentals class/French Conservatory Lessons (offered at instructors discretion, a mixture of section playing, chamber music, pedagogical discussion and mini-masterclasses). 111/311/511 students also have Monday masterclasses with Mr. Burgstaller (generally 127/327/527/727 students do not participate in this masterclass unless assigned to it).
- MUP 127/327/527/727 receive weekly full 50 minute private lessons, plus at the discretion of the instructor, semi-weekly full Group lesson/French Conservatory Lessons (a mixture of section playing, chamber music, pedagogical discussion and mini-masterclasses). On short weeks (holidays, Burgstaller travel weeks and such) there are generally no group lessons.

Mr. Burgstaller's position at ASU requires him to occasionally travel/tour to perform/teach. These absences are managed by teaching longer lessons per week (60 minutes), extra group lessons (for which he is not paid), and makeup lessons. In this system, students can trust that they receive above and beyond what they pay for even though Mr. Burgstaller's position at ASU requires him to travel/tour/teach/perform.

TAs' absences require approval by Mr. Burgstaller, and lesson makeups will be addressed in the same manner as Mr. Burgstaller's.

LESSON SCHEDULING

Private lesson scheduling is done with the assistance of (private) google polls. Due to the large size of the studio and the complex nature of everyone's schedules, students are expected and required to participate on time and fully in polls that ask of them their full availabilities, not just indicating their preferred availabilities. We will do our best to accommodate all preferred times.

While we will endeavor to keep regular weekly lesson times, there will be circumstances (holiday/short weeks, illness, occasional touring) under which we will have to re-schedule at other times.

MUP 111, 127, 311, 327, 511, 5276, 727: If you happen to have a one-time scheduling conflict with a lesson time, it is your responsibility reach out to the studio members (not the teacher's duty) to switch with another person.

ATTENDANCE POLICY - GOOGLE CALENDAR AND STUDIO EVENTS

You are responsible to routinely check the google calendar to remind yourself of upcoming studio events. You have all been invited to view the google calendar through your ASU email addresses, or you can manually add through the following links.

The private google link for this calendar is:

<https://calendar.google.com/calendar?cid=cWRjdWEzOTdoNGlnMGo5bTJwbmh2ZGVwbDRAZ3JvdXAuY2FsZW5kYXluZ29vZ2xlLmNvbQ>

If you prefer iCal:

<https://calendar.google.com/calendar/ical/gdcua397h4iq0j9m2pnhvdepl4%40group.calendar.google.com/private-976c0ddec1478060ff8377d2ceba83d/basic.ics>

ATTENDANCE POLICY - STUDIO EVENT ATTENDANCE RECORDS

Attendance for any required event other than a lesson or a group lesson is on the honor system. For each studio event you miss, please email Mr. Burgstaller with "Missed Studio Event" in the email subject. Unexcused absences for studio events will result in a lowering of your grade. See grading policy for more detail.

ATTENDANCE POLICY - MISSED LESSONS

Lessons will be rescheduled if they are missed due to inclement weather or teacher's conflicts. Good faith efforts will be made to reschedule lessons due to student illness, conflicts or personal situations. Lessons missed due to unexcused absences will not be rescheduled. Any student who is 10 minutes late or more and has not made a good faith attempt to notify the teacher (TEXT!) will be considered absent. Bottom line, we can be flexible and accommodating, but only to a point. Please do not abuse this trust, thanks.

ATTENDANCE POLICY - INSTRUCTOR ABSENCE POLICY

Students should wait for an absent instructor 10 minutes, unless directed otherwise by someone from the academic unit.

In the event that Professor Burgstaller or a TA must miss a lesson, these lessons will be made up with the instructor. You will be informed of any schedule conflict in advance if possible.

ATTENDANCE POLICY - GENERAL

REQUIRED STUDIO EVENTS. This category for purposes of grading includes the following elements.

111, 127, 311, 327, 511, 527, 727

- All events listed in "Course Schedule" on this syllabus (as listed per major/degree)
- Required Recitals. All trumpet majors are expected to attend all on-campus recitals by Professor Burgstaller; trumpet performance majors are also required to attend ASU concerts/recitals that feature Professor Burgstaller. All trumpet majors are required to attend all recitals by other students in the trumpet studio, any special trumpet events on campus with guest artists, and any performance of the trumpet ensemble.
- Showcase Recitals. Also note that undergraduate students in the SOMDT are required to attend the two Showcase Recitals during the semester.
- Other studio events as listed on the Trumpet Studio Google Calendar

121, 321, 521

- All events listed in "Course Schedule" on this syllabus (as listed per major/degree)
- You are not required to attend studio class, brass area, or required recitals or events, but you're are invited to audit these activities. Juries are not required either.

ATTENDANCE POLICY – ILLNESS (general)

Please do not come to an in-person class with any sort of illness. It is not worth getting the instructor and others ill, and then affect everyone else's fair chance at their education. Provide the instructor with a note from a health professional as per ASU policy. If you are ill and provide a note, we will do our best to make up your lesson.

ATTENDANCE POLICY – UNIVERSITY ABSENCE POLICIES

Excused absences related to religious observances/practices in accord with ACD 304–04, "Accommodation for Religious Practices." Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances. Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments.

Excused absences related to university sanctioned activities in accord with ACD 304–02, "Missed Classes Due to University-Sanctioned Activities." Students required to miss classes due to university sanctioned activities will not be counted absent. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the instructor early in the semester of upcoming scheduled absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult the instructor BEFORE the absence to arrange for this accommodation.

Line-of-duty absence and missed assignment policy

A student who is a member of the National Guard, Reserve, or other U.S. Armed Forces branch who misses classes, assignments or examinations due to line-of-duty responsibilities shall have the opportunity to make up the coursework in accordance with SSM 201-18 Accommodating Active Duty Military Personnel. This accommodation also applies to spouses who are the guardian of minor children during line-of -duty activities. This policy does not excuse students from course responsibilities during their absence. Students should first notify the Pat Tillman Veterans Center of their activation and then the instructor to discuss options.

Line-of-duty absence and missed assignment policy:

A student who is a member of the National Guard, Reserve, or other U.S. Armed Forces branch who misses classes, assignments or examinations due to line-of-duty responsibilities, shall have the opportunity to make up the coursework in accordance with SSM 20-18 Accommodating Active Duty Military Personnel. This accommodation also applies to spouses who are the guardian of minor children during line-of -duty activities. This policy does not excuse students from course responsibilities during their absence. Students should first notify the Pat Tillman Veterans Center of their activation and then the instructor to discuss options.

ASSIGNMENTS

Assignments will be made on a weekly basis for lesson preparation as per appropriate for each individual (or group for group lessons). A balanced mixture of technical studies, etudes, solos and orchestral pieces will be covered during the course of each school year. Often, a particular study will be assigned as to work on a particular skill. During the school year we will also have discussions about trumpet pedagogy and other subjects relating to studying the trumpet and your career in professional music.

You are required to be thoroughly prepared for your lesson (teacher's expectation of prepared, not the student's). If you show up for a lesson unprepared, the lesson can end immediately at the teacher's discretion and your grade for that lesson greatly suffers (see GRADING POLICY).

Prepared does not mean perfect. You are a student, so it is expected there are hills and valleys in one's playing, and difficulties with new concepts, etc.

Prepared means, for example: Obtain 3 professional recordings of any piece you are working on. Study them and observe any difference between those recordings and the recordings you make of yourself during practice time. Record yourself routinely (every day) in your practice, listen and observe those things that are what you would like to hear (every day), and observe those things you need to change.

Research the background of the piece and composer. Be prepared to discuss these things in your lesson. Show up well rested and warmed-up. Bring energy into your lesson. Come with 3 thoughtful questions based on your practice experience that week.

You must complete your entire assignment for that lesson or that also counts as being unprepared.

PRACTICE POLICY

MUP 127, 327, 527, 727

You are expected to practice at least 3 hours per day (combined mental and physical practice), although Mr. Burgstaller considers that a bare minimum. If you desire to compete in the professional world, you will need to practice 3 to 4 hours per day. You are to routinely (every day!) record your practice sessions and review the recordings during the same session. You may be required to bring the recordings (or links) to your lesson. You are required to keep a daily practice journal and to bring it to every lesson. The forms for this journal can be found in Appendix B of this syllabus. Your teacher will go over your journal with you and personalize it with you, including the possibility of being less meticulous than the journal states. In general, you should know that those who achieve employment in music are micro-planners, meticulous and goal-based with their practice sessions.

MUP 111, 311, 511

You are expected to practice at least 2 hours per day, although Mr. Burgstaller considers that a bare minimum. You are to routinely (every day!) record your practice sessions and review the recordings during the same session. You are required to keep a daily practice journal and to bring it to every lesson. The forms for this journal can be found in Appendix B of this syllabus. Your teacher will go over your journal with you and personalize it with you, including the possibility of being less meticulous than the journal states. In general, you should know that those who achieve employment in music are meticulous and goal-based with their practice sessions.

MUP 121, 321, 521

Consult with your instructor as to how much daily practice is appropriate and required.

PRACTICE REFLECTIONS

MUP 127, 327

Every week, you are to write a short, one-paragraph (500 words max) reflection of your practice for that week.

Every weekend, a link will be posted on Slack for that previous week's practice reflections.

These are due at 9pm the night before the day of your lesson.

Write as you go, not at the end or last minute.

MUP 527, 727

Every week, you are to write a medium length, one-paragraph (1000 words max) reflection of your practice for that week.

Every weekend, a link will be posted on Slack for that previous week's practice reflections.

These are due at 9pm the night before the day of your lesson.

Write as you go, not at the end or last minute.

MUP 111, 311

Every week, you are to write a short, one-paragraph (500 words max) reflection of your practice for that week.

Every weekend, a link will be posted on Slack for that previous week's practice reflections.

These are due at 9pm the night before the day of your lesson.

Write as you go, not at the end or last minute.

MUP 511

Every week, you are to write a medium length, one-paragraph (1000 words max) reflection of your practice for that week.

Every weekend, a link will be posted on Slack for that previous week's practice reflections.

These are due at 9pm the night before the day of your lesson.

Write as you go, not at the end or last minute.

MUP 121, 321, 521

Consult with your instructor as to how much daily practice is appropriate and required.

REQUIRED PRIMARY AND SECONDARY MATERIALS

EQUIPMENT – general

It is essential for all trumpet majors to own a B-flat trumpet, metronome (app is fine), tuner, (app is fine) and straight and cup mutes.

INSTRUMENTS and MUTES – MUP 127, 327, 527, 727

You will need at the very least: B-flat and C trumpets (freshman year), Piccolo (sophomore year), and eventually, at your discretion (and not necessarily while at ASU) flugel and e-flat trumpets. All keys and types of trumpets are available for rental through the ASU Instrument Rental Office (Gammage 2nd floor), and first require permission from Mr. Burgstaller. You are required to own professional mutes of several varieties. These mutes will be discussed in your lessons.

EQUIPMENT – MUP 127, 327, 527, 727

1) P.E.T.E. (DO NOT use until instructor explains in your lesson)

https://www.wwbw.com/Warburton-PETE-Personal-Embouchure-Training-Device-584028.wwbw?source=TWWR5J1BB&cntry=us¤cy=usd&qclid=Cj0KCQjwK7cBRCnARIsAJiE3MgXX76dUETY-bNfLN0AvCZCl1kBjldpmNhAOJr33cC9HbOrA2gRJjsaAjAxEALw_wcB

or

<https://www.amazon.com/Warburton-Personal-Embouchure-Training-Device/dp/B003D37IQU>

TECHNICAL STUDIES. Various books will be assigned and used in lessons, and the purchase of these may be required, as it would in any other class.

ORCHESTRAL EXCERPTS. All students will be required to own materials to work on orchestral excerpts. These will be assigned at the appropriate times in your development. These times vary by your area/focus of study.

TRUMPET SOLOS. While music printed from the ISMLP or other online PDF sources of public domain music is acceptable, photocopied copies of modern, copyrighted editions should never be used as a permanent substitute for available, published music.

NOTE ON MATERIALS BORROWED FROM TEACHERS. Materials such as music or mouthpieces will not be loaned indefinitely. All materials must be accounted for by the end of each semester, or the student will be charged new replacement cost for non-return of said items.

REQUIRED MEDIA PERMISSION FORM

As we will be releasing content on a regular basis, including the Warm up Show, you will need to fill out and complete an ASU media permission form. This form will be provided to you for digital signing through Adobe digital signing.

TECHNOLOGY REQUIREMENTS (TRUMPET STUDIO SPECIFIC)

Tech requirements specific to our studio will include the following. See the links in the appendix of this syllabus for my recommendations. See the ASU Tech requirements if you are not able to personally finance the computer and internet connection). Other than a computer and internet connection (ASU Sync Requirements) and the large ensemble requirements (USB Mic and Headphones), the studio requirements (less than \$100) are more than reasonable when compared to other course's book requirements.

- A laptop or desktop computer with a built-in camera or a separate web-cam. Phones are not going to work as your primary device. Too limited. A Pro-level tablet may (but likely not) get the job done but you'll need to check with Professor Burgstaller please.
- A good quality USB mic and headphones.
- A green screen. We will abide by never showing any personal effects or personal surroundings (i.e. bedroom) in your video content. Your digital footprint is permanent and needs to enable versus jeopardize your future.
- A basic light for videoing (a tabletop ring-light can be as little as \$35).
- MUP 121, 321, 521 – You are not required to purchase a green screen or a light.

TECHNOLOGY REQUIREMENTS (other)

This course requires the following technologies:

- Web browsers (Chrome, Mozilla Firefox, or Safari)
- Adobe Acrobat Reader (free)
- Adobe Flash Player (free)
- Microsoft Office (Microsoft 365 is free for all currently-enrolled ASU students)
- Adobe Creative Suite (free to HIDA students)

WARMUP CLASSES and THE TRUMPET WARMUP SHOW

MUP 111, 127, 311, 327, 511, 527, 727 (121, 321, 521 are not part of the Warmup Show)

Once we work out an in-person warmup schedule, you are required to attend 2 warmups per week. The Warmup Show counts as 1 of your warmups. The other warmup classes per week are usually run by the TAs and grad students. Prepare to be flexible as we work out the details of how your 2nd warmup would work. If there is no Warmup Show, you are only required to attend 1 warmup that week.

Professor Burgstaller will consider reasonable appeal cases to miss warmups. In general, if you have a legitimate ASU conflict, then accommodations could be made. For example, if you are on the ASU Rowing Team, and have practice on Mondays at 5:30-8am, then you can be excused from the Warmup Show. Or, if your freshman schedule has so many 7:30am classes that the only morning warmup you can make is Monday, then you will be either excused, or we will do our best together to arrange a separate warmup time that works for you. Arrangements to leave early for other classes can also be made.

Rules for webcasts:

- We are instilling habits for success, for high-achievers. No matter what the degree track, if you wish to be a musician, you will need to be able to function at your highest level in the morning.
- Arrive G311 at 6:50am on Mondays. No later.
- Appearance. You are representing the school and yourself to an international viewership. Dress what you consider as semi-professional dress. For my own standard, this would mean no t-shirts, instead a collared, buttoned shirt. You will have to decide what your personal professional standard is. Ponder this question to come up with your own standard: Think ahead 5 years to when you are interviewing for a job. Imagine that the employer pulls up a video that shows you. Does this video help or hinder your employment chances?
- No matter what you feel like, bring your “A” game in attitude and energy. When reviewing the taped broadcasts, do you look “into it” and enthusiastic? Or do you look bored or disengaged? This awareness and adjustment is another professional skill you will need to develop.
- If you are a segment host
 - I must receive your bullet points and supporting pictures (no thumbnails) or other information for that week’s segment by email (only) at joeburgstaller@asu.edu no later than 5 p.m. on Friday 3 days prior to the webcast.
 - By Monday morning of the webcast, prepare a 1-page informational sheet about your subject to post on the ASU Trumpet Facebook page following the broadcast.
 - Please don’t try to “wing it” on-air. I promise you it will go poorly.
 - Video yourself practicing your presentation 3 times, watch the results and adjust. Areas to consider are speaking clearly, being organized, bring “TV Host” energy and enthusiasm, and be fluent in your subject. Prepare to the point that you can speak extemporaneously regarding your subject. I will give you regular feedback to advise you on the art of presentation.

STUDENT SUCCESS

To be successful:

- check the course daily
- read announcements
- read and respond to course email messages as needed
- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- create a study and/or assignment schedule to stay on track
- access [ASU Student Resources](#)

COMMUNITY CONNECTIVITY (MUP 311, 327, 511, 527, 727) — per year, not per semester

~~These requirements are fluid depending on the responsiveness and situations of the contacted schools. If you show due diligence but the schools drop the ball or are not allowing visits due to covid, etc., you will not be penalized. Masterclasses can be offered in person or virtually.~~

~~311, 327 Required to volunteer 1 masterclass to local school~~

~~511 Required to volunteer 2 masterclasses to local school~~

~~527 Required to volunteer 2 masterclasses to schools 1 local, 1 national.~~

~~Required to volunteer as a soloist to 1 local high school.~~

~~727 (performance) Required to volunteer 3 masterclasses to schools. 2 local, 1 national~~

~~Required to volunteer as a soloist to 1 high school~~

JURIES

Juries are a graded performance. You are required to prepare for the Jury as if it were a performance. Teachers and students will work together to come up with a creative project/presentation that organically speaks out of your semester's work (audio, video all included). You could consider the jury as a capstone project/presentation that reflects your artistic bent.

COLLABORATIVE PIANISTS

- You may sign up for the Collaborative Pool (and pay the fees) through this SharePoint link. <https://arizonastateu.sharepoint.com/sites/HIDAstudent/SOM/Pages/collaborative-pool.aspx>
- In addition:
 - You may secure the services of other collaborative pianists around the SOM.
 - There a number of local, professional collaborative pianists that specialize in trumpet repertoire. These include (in alphabetical order): Miriam Hickman (phone: 602-300-4907 email: classictouch@att.net) and Gail Novak (phone: 602-622-3305 email: parrotheadgail@gmail.com).
-

COURSE ACCESS

Your ASU courses can be accessed by both my.asu.edu and myasucourses.asu.edu; bookmark both in the event that one site is down.

Additional Requirements <Adjust as necessary>

This course requires the following technologies

- Web browsers (Chrome, Mozilla Firefox, or Safari)
- Adobe Acrobat Reader (free)
- Adobe Flash Player (free)
- Webcam, microphone, headset/earbuds, and speaker
- Microsoft Office (Microsoft 365 is free for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.

Classroom Technology (Your specific Technology Usage policy)

- It is encouraged that you bring technology (cell phones, tablets and laptops) to class to help you take notes and do research, however please turn off cell phone ringers and do not use your phone to make personal calls in class or use any technology to use social media in class. Do not answer your phone in class. If you believe you are receiving an emergency call, please step outside to take it.

Student Success

RECITALS

Length: As per ASU SOMDT regulations:
MUP 127 – ½ recital encouraged, not required, no course credit given
MUP 311 – ½ recital at end of degree - required
MUP 327– ½ recital junior year, full recital senior year – both required
MUP 511, 527, 727 – full recital, number of recitals required as per major map

Repertoire requirements (the word “selection” can mean an entire piece or just 1 movement):

Repertoire 1: Selections encompass a variety of genres/styles, musical combinations and instrumentations.
Repertoire 2: one original arrangement/transcription (that you wrote) or a commission
Repertoire 3: One selection by a BIPOC composer.
Repertoire 4: One selection by a woman composer.
Repertoire 5: Exceptions/combinations/creative-substitutions will be considered.

Presentation: You are required to speak (with thorough preparation) and stage the recital (take movement and/or placement of performers and equipment into consideration for an engaging performance. Mr. Burgstaller will guide you through proper preparation for these elements. In general, expect the preparation to be extensive. Every minute you are on stage (or the audience can hear you offstage) is part of the performance, and standards, energy and flow have to be kept up throughout the performance. Consider yourself the producer, writer and director of your own show that stars you and your friends playing music you love. Now... how do you engage “normal” people, meaning not your friends and music classmates?

Audience: Performance careers are centered around performing for laypersons (not musicians), and it is not conducive to learning if one plays only for their music-oriented peers or family. As such, recitalists are expected to recruit outside audiences to their performances (at least 10 persons). This can be done simply by inviting classmates from your general studies courses at ASU (i.e. secure permission from your teacher to bring your instrument, play a short piece, and hand out information), reaching out to local schools (giving free mini-performances and simple masterclasses, and recruiting students and their parents to attend your recitals). You are also required to make promotional materials (posters, facebook/email invites, etc.) for your recital. These are to be ready and released around the SOM at least 3 weeks prior to the recital, although you will need them earlier as you recruit audiences (i.e. from general ASU classes).

Preparation: Preparation is to be intense and thorough.
For a recital, you are required to arrange for at least 2 public run-throughs of your recital prior to the “actual” recital (not counting dress rehearsal). Mr. Burgstaller’s recommends to do as many of these public run-throughs as possible.

Grading: Recital grading will take all of the above criteria into consideration. Grading is flexible. For instance, if a student puts every good faith effort into great preparation, but happens to fall short of their best in the actual recital (reasonable level), then in general the recital grade will not suffer too badly. If preparation is lacking, but the recital luckily happens to go well, the grade can suffer. If the recital goes well, but there are only music students in attendance, the grade suffers.

CULTURE AND PHILOSOPHY - TEACHER-STUDENT RELATIONSHIP

In all correspondence, verbal, written, public, private or otherwise, Mr. Burgstaller is to be referred to as "Professor Burgstaller", "Professor" or "Mr. Burgstaller". Thank you.
Mr. Oehler and Mr. DeDecker will inform you of their preferences.

CULTURE AND PHILOSOPHY - GENERAL

We enjoy and insist on a responsible, energetic, friendly, supportive and healthily-competitive culture within our studio. Respect is integral to our culture, and Mr. Burgstaller requires respect from you both between you and your colleagues, and between you and Mr. Burgstaller. Start living the culture of professionalism NOW here at ASU. Resolve your conflicts, be it with a colleague or someone else, in a professional manner with the intent of going forward instead of trying to win the "You are wrong, I am right" game.

Come to every lesson and coaching completely prepared to the very best of your ability. Bring tons of positive energy into your lessons; and the moment you walk into your lesson, be willing to do anything/try anything to improve. Have an open mind and remember that you and your teacher are a team with your best interests in mind.

Every time you are in ANY rehearsal or function, at ASU or outside ASU, you are not only representing yourself but your teacher and the ASU Trumpet Studio as well, so behave professionally. The way you behave shapes the way others will treat you and your colleagues.

Other ways to put all of this simply:

Be a good person. If you mess up, own it and apologize sincerely. Everyone moves on and continues to do their best.

The Golden Rule: Treat others as you would have them treat yourself.

Herberger Institute Professionalism Standard

Further, Herberger Institute students are expected to adhere to the Herberger Institute Professionalism standards. Professionalism entails a set of skills critical for workplace and creative successes, and professional behavior creates an atmosphere promoting safe and high-quality spaces for constructive learning as well as individual and community well-being. The institute expects students to show professional behavior with clients, members of the community, and others in the university environment (e.g., classrooms, clinics, labs, studios) including members of the faculty and administration, other students and staff. Students are expected to conduct themselves in a professional manner, including arriving on time with an open attitude to learning, engaging in ethical behavior, resolving conflicts in an appropriate manner at all times, holding partnership information confidential, and using prudence in written and verbal communications. Professionalism includes:

- self-control
- respectful communication
- following all university and studio safety protocols and behavioral expectations
- attendance and punctuality
- honesty and integrity.

CULTURE AND PHILOSOPHY - LARGE ENSEMBLES – PREPARATION AND ETIQUETTE

Auditions for large ensembles are done at the beginning of the Fall semester.

Occasionally there will be special auditions for special parts.

A complete re-audition for Spring ensembles will take place towards the last 1/3rd of the Fall semester. Dates TBD.

For MUP 111, 127, 311, 327, 511, 527, 727 there is a required mock audition process done via ASU Slack page that occurs in the weeks leading up to the beginning of the fall semester. During this period, every student uploads videos of themselves playing the audition repertoire (usually due Friday afternoons), and every student contributes an anonymous, written constructive criticism for every other student (usually due Monday afternoons). Criticisms are collected via TAs, whose system keeps identities anonymous and tracks participation as well.

During the semester, the trumpet studio is required to prepare intensively prior to the first rehearsal of any and every concert cycle. Preparation is to consist of:

- Learning and mastering one's part
- Listening to 2 recordings of every piece and playing along
- 2 student-run, trumpet-only sectionals

Arrive for rehearsals/concerts using the philosophy of "Early is on time. On time is late."

When warming up for in-person concerts:

- Play in a manner that sets up your basics (breathing, tone, articulation, etc.)
- Only play as much as you really need to. Don't blow out your chops prior to the concert.
- Observe the "European style" and refrain from warming up extensively on stage. Do this backstage. Example: When attending a ballet, opera or Broadway musical, the audience is not subjected to half-dressed singers/dancers going through their vocal exercises and stretches. In Europe, the large ensembles warm up (and tune) offstage and then walk on en masse, and tune once more.
- Refrain from playing the "licks" from the concert's repertoire (or standard orchestra excerpts)
- Refrain from playing wild, technically difficult exercises that draw attention to yourself

CULTURE AND PHILOSOPHY - OTHER EXPECTATIONS

Other general expectations are written out below. These are not all items that will necessarily affect your grade, but they will influence your overall training and your career in music. These expectations include, but are not limited to the following:

- That you will support your fellow students and be an exemplary colleague.
- That you will become and "expertly knowledgeable" in musical career opportunities and trends involving the trumpet and your future in music.
- That you will become knowledgeable and expert in another musical field such as music theory, history, composition, conducting, music education, computer music, music management, etc.
- That you will take the time to become proficient in the most used music writing programs like Finale or Sibelius.
- That you will learn basic recording skills and techniques as well as the corresponding computer programs (like Pro-tools) that are used in the recording studio.
- That you will learn to improvise and play all of the jazz and commercial styles.
- That you will endeavor to attend summer music camps
- The more versatile you are, the more successful you will be in having a career in music.

GRADING POLICIES (GENERAL)

GRADING SCALE

A+ 98-100%	B+ 88-89%	C+ 78-79%	E. 59 or lower
A 93-97%	B 83-87%	C 70-77%	
A- 90-92%	B- 80-82%	D 60-69%	

Grades are rounded to the nearest whole number; raised only by 0.5%, i.e. a 90.4% = 90, but a 90.5% = 91.

MUP 121, 321, 521 - Final grades will be based 100% on weekly lesson grades.

MUP 111, 127, 311, 327, 511, 527, 727 - Grade calculations are as listed in the charts below.

Weekly Grades	%	
Private Lesson Grade	+70	(i.e. if you have an 88% for your lesson grade, then the equation is $.70 \times 88 = 61.6$. You would receive 61.6 points out of 70 possible)
Group Lesson Grade	+10	(if no group lesson is held, then private lesson counts 10 more)
Warmup Show Attendance/Participation	+5	(if no Trumpet Show is held, then private lesson counts 5 more Attendance counts as 3, participation counts as 2)
2 nd Warmup Attendance/Participation (TA-led)	+5	(if no Trumpet Show is held, then private lesson counts 5 more Attendance counts as 3, participation counts as 2. Attending more warmups than mandatory does <u>not</u> = extra credit)
Monday Studio Attendance/Participation	+4	(if no Monday event, then private lesson counts 3.33 more. Attendance counts as 3, participation counts as 1)
Wednesday Brass Area/Studio Participation	+4	(if no Wednesday event, then private lesson counts 3.33 more. Attendance counts as 3, participation counts as 1)
Friday Studio Attendance/Participation	+4	(if no Friday event, then private lesson counts 3.33 more. Attendance counts as 3, participation counts as 1)
Penalties		
Failure to bring practice/lesson log to lesson	-5	(reasonable excuses honored, taking frequency in consideration)
Unexcused absence - Studio Events (per event)	-10	(on-campus trumpet recitals and Burgstaller performances, etc.)
Unexcused absence - Trumpet Warmup Show	-5	
Tardy past call time for Warmup Show	-2	(reasonable excuses honored, taking frequency in consideration)
Unexcused absence - 2 nd warmup (TA led)	-5	
Tardy past 10 min - 2 nd warmup (TA led)	-2	(reasonable excuses honored, taking frequency in consideration)
Extra Credit		
Extra Credit: Community Connectivity	up to +5	(volunteer teach/perform in community: schools, ensembles, etc. contingent on teacher's approval.)
Extra Credit: Host a Warmup Show Segment	up to +5	(host a segment, or have an integral role i.e. pianist)

Notes:

- Participation includes commenting, attitude, performing. Participation is graded by Burgstaller or TAs.
- TAs do not receive extra credit. They will fulfill their load in these categories as assigned by Professor Burgstaller.
- Extra Credit cannot be used to make up for unexcused absences for either of your 2 warmups per week.
- Extra Credit is not rolled over into subsequent weeks. However, any overage of extra credit will be held in an "extra credit bank", and will be applied to the lowest weekly grade of the semester. Not applicable to unexcused absences.

GRADING POLICIES (GENERAL, CONTINUED)

Y GRADE: the Y (Satisfactory) grade is an option for all classes and does not impact DARS requirements, although it is NOT included in GPA. You may request this option by email on or before December 3, 5pm AZ time if you feel that extenuating circumstances have impacted your ability to achieve your desired grade.

Incomplete Policy: The incomplete is not a routine process for successful completion of coursework. Rather, it is a limited academic exception intended to address situations where a student who has been doing acceptable work experiences exceptional extenuating circumstances beyond the student's control preventing their timely completion of the course. In evaluating requests for incompletes, I not only assess the nature of the extenuating circumstances and whether such circumstances were beyond the student's control, but also whether the student's record of performance in the class demonstrates the likelihood for successful completion of the remaining coursework. All incomplete contracts must also be approved from the academic unit leads. Finally, while policy dictates the maximum time for contract completion, I take into account what materials are outstanding and consider the appropriate extension. Statistically at ASU, the shorter the contract length the more likely students will be able to successfully complete their classroom obligations. You can read more about the incomplete policy at <https://www.asu.edu/aad/manuals/ssm/ssm203-09.html>

GRADING POLICIES (FINAL GRADE) MUP 111, 127, 311, 327, 511, 527, 727

<u>Fall Semester Grade</u>	<u>%</u>	
Average of weekly grades	95	(i.e. if you have an average of 88% for your weekly grade, then the equation is $.95 \times 88 = 85.5$. You would receive 85.5 points out of 95 possible)
Jury (if you do a recital, there is no jury and your average of weekly grades counts a full 100%)	5	(you are given an averaged letter grade by the brass faculty. That letter grade becomes a number based on the following scale: 5=A, 4.5=A-, 4=B+, 3.5=B, 3=B-, 2.5=C+, 2=C, 1.5=C-, 1=D+, 1.5=D, 1=D-, .5=E)
<u>Spring Semester Grade</u>	<u>%</u>	
Average of weekly grades	95	(i.e. if you have an average of 88% for your weekly grade, then the equation is $.95 \times 88 = 85.5$. You would receive 85.5 points out of 95 possible)
Jury (if you do a recital, there is no jury and your average of weekly grades counts a full 100%)	5	(you are given an averaged letter grade by the brass faculty. That letter grade becomes a number based on the following scale: 5=A, 4.5=A-, 4=B+, 3.5=B, 3=B-, 2.5=C+, 2=C, 1.5=C-, 1=D+, 1.5=D, 1=D-, .5=E)

ANTI-DISCRIMINATION STATEMENT

Adopted by: Josef Burgstaller

Authored by: Olivia Hernandez, MFA Theatre, Interdisciplinary Digital Media

Josephine Ortiz Merida, BFA Intermedia Art

Milla Nguyen, BA Filmmaking Practices

Sloane McFarland, BA the Arts, Arts Administration

Camille Bruya, BFA Photography

The Herberger Institute of Design and the Arts at Arizona State University upholds, values, and cherishes student and faculty diversity, no matter the circumstance. As members of the ASU community, we are charged with challenging injustices and social inequities of any kind through education. These values are an integral part of our standing as an institution and must be upheld by all members of the ASU community, including but not limited to all Herberger Institute of Design and the Arts staff, faculty and students. The call is clear and present at ASU for every member of our community to do their part in fostering a culture of Inclusive Excellence that contributes meaningfully to lasting equity for all. For students and faculty alike, this culture of Inclusive Excellence creates role models, broadens perspectives, combats negative stereotyping and enables artists, designers and makers of the 21st century to think creatively, critically and, above all, compassionately about our impact on the world at large.

This course and Arizona State University welcomes all students regardless of race/ethnicity, gender identities, gender expressions, sexual orientation, socio-economic status, age, disabilities, religion, regional background, Veteran status, citizenship status, nationality and other diverse identities that we each bring to class. Each of us bear intersectional perspectives that are born out of our backgrounds and identities, and each of us has a contribution to make towards our culture of Inclusive Excellence. As your instructor, I expect that all of my students abide by the following community agreements:

- to bring a willingness to deeply inspect your own assumptions about the world, identifying areas in which you may need to unlearn implicit biases and behaviors
 - to help others learn by respectfully voicing your thoughts and reactions, acknowledging that they are partial to and shaped by the way you make sense of the world
 - to demonstrate a curious and eager inquiry into how others make sense of the world
- Diversity of experiences, backgrounds and opinions are essential to cultivating a rich academic environment which in turn strengthens our capacity to be ethical and empathetic creative-thinkers. I aim for students of all backgrounds to be well served by this course and that the diversity students bring to this class be viewed as a resource, strength and benefit. The materials of this course, including readings and assignments, will reflect this commitment to diverse and inclusive knowledge. If a student feels that there has been a discrepancy between my teaching practices and the university's commitment to Inclusive Excellence, you are encouraged to discuss your concerns directly with me. I value your learning experience and welcome all opportunities to enrich the efficacy of this course for all student groups. Here are resources available to all students to report incidents of bias, harassment, and other forms of discrimination inside and outside the classroom:
- Unsure of whether the concern you experience or witness falls under the criteria of bias, harassment, and other forms of discrimination? You can fill out the Herberger Institute Community of Care form at herbergerinstitute.asu.edu/caring describing the situation. One of the members of the Herberger Institute Behavioral Response Team will connect with you.
 - Anyone who believes that they have been subjected to discrimination, harassment, or retaliation in violation of this policy, or who believes that this policy has been violated, should report the matter immediately to the Office of University Rights and Responsibilities or the Dean of Students office or directly fill out an incident report.
 - Unless a person is restricted by law from doing so, any employee who is informed of or has a reasonable basis to believe that sexual harassment has occurred, shall immediately report all information regarding the occurrence(s) to the Office of University Rights and Responsibilities or the Title IX Coordinator or the Dean of Students office.
 - More reporting pathways are available to students on the University's Prohibition Against Discrimination, Harassment, and Retaliation policy page.

STUDENT LEARNING COMMUNITY CONDUCT

ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states, The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals. The Student Code of Conduct is designed to promote this environment at each of the state universities. You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums. In addition, all students should be aware of their [Rights and Responsibilities](#) at Arizona State University.

COPYRIGHT

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. The course content, including lectures and other handouts, is copyrighted material. Students may not share outside the class, upload, sell, or distribute course content or notes taken during the conduct of the course (see [ACD 304-06](#), "Commercial Note Taking Services" for more information). THIS CONTENT IS PROTECTED AND MAY NOT BE SHARED, UPLOADED, SOLD, OR DISTRIBUTED.

AI CODE OF CONDUCT

The purpose of this code of conduct is to establish guidelines and principles for the ethical and responsible use of Artificial Intelligence (AI) technologies by students for producing ideas, outlines, or content in educational assignments within the Herberger Institute for Design and the Arts. Academic Integrity is a fundamental value at ASU and the Herberger Institute. In keeping with the high standards of Academic Integrity set by ASU's Student Honor Code, all material(s) included in assignment submissions must be properly attributed to sources utilizing appropriate citation techniques. Students must acknowledge all instances in which generative AI tools were used in an assignment. Generative AI tools may be used for preliminary or exploratory elements of the coursework, including inspiration, ideation, brainstorming, "feedback," summarizing, outlining, etc., but may not be used in the production of final deliverables, such as essays or reports. All submitted work must be solely produced by the student. Anyone with a good faith basis for believing that a student has engaged in Academic Dishonesty may report the alleged violation to the Instructor or Herberger Institute Academic Integrity Officer and an investigation will occur. After the investigation a sanction will be recommended and imposed, which may include an XE grade for the assignment or course, or expulsion from the University.

ACADEMIC INTEGRITY AND STUDENT HONOR CODE

The ASU student honor code affirms the commitment of ASU to uphold the values, principles, and ethics of academic integrity. All students are expected follow the code which states,

"We, the students of Arizona State University, have adopted this code as an affirmation of our commitment to academic integrity and our participation in ethical education. We embrace the duty to uphold ASU's Honor Code, and in light of that duty, We promise to refrain from academic dishonesty. We pledge to act with integrity and honesty to promote these values among our peers. We agree to always abide by the Sun Devil Way and uphold the values of the New American University."

Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Integrity Policy including cheating, plagiarism, and dishonesty will be subject to disciplinary action. Plagiarism is defined as deliberately passing off someone else's words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), "[e]ach student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments." This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

I sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact me or review the university policy on academic integrity at the above link. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

STATEMENT ON ASU'S COMMUNITY OF CARE STANDARDS

The Herberger Institute for Design and the Arts complies with the spirit and the letter of ASU's community of care standards with regard to social distancing, masking, and student, faculty, and staff safety and well being. <https://eoss.asu.edu/communityofcare>

THREATENING OR DISRUPTIVE BEHAVIOR

Self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a conducive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class.

Disruptive behavior may result in the removal of the student from the class. Threatening, violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy (SSM 104-02).

For more information please visit:

<https://eoss.asu.edu/dos/srr/PoliciesAndProcedures> and
<https://eoss.asu.edu/dos/safety/ThreateningBehavior>.

WITHDRAWAL

If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the course you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially cancelled during the 100% refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdrawal visit <https://students.asu.edu/drop-add>

SPECIAL ACCOMMODATIONS

Your instructor will make any reasonable adaptations for limitations due to any disability documented with the Student Accessibility and Inclusive Learning Services (SAILS), including learning disabilities. Please contact the instructor during office hours or by appointment to discuss any special needs you may have. You must contact the SAILS to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the SAILS (<https://eoss.asu.edu/drc>); Phone (480) 965-1234; TDD (480) 965-9000). Students who feel they will need disability accommodations in this class but have not registered SAILS should contact SAILS immediately. Students should contact the Center on the campus that your class is being held. Campus-specific [location and contact information](#) can be found on the SAILS website. SAILS offices are open 8 a.m. to 5 p.m. Monday – Friday. Check the [above](#) website for eligibility and documentation policies (<https://eoss.asu.edu/drc>). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me as soon as possible so that your needs can be addressed effectively.

TITLE IX AND MANDATED REPORTER POLICY

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

POLICY ON SEXUAL DISCRIMINATION

Policy on sexual discrimination as described in [ACD 401](#), "Prohibition Against Discrimination, Harassment, and Retaliation", including the fact that the instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination. Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

STUDENT SERVICES & RESOURCES

You will find a list of student resources at: <https://eoss.asu.edu/resources>

Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

NON-EMERGENCY STUDENT CARE PROCESS

If you are concerned for a fellow student's well-being, please review the information and complete the form at: <https://herbergerinstitute.asu.edu/resources/new-students/student-of-concern-process>
FOR EMERGENCIES CALL 911. (Be prepared with the physical address of the location.)

ACADEMIC CALENDAR AND IMPORTANT DATES

The ASU academic calendar can be found here: <https://students.asu.edu/academic-calendar>

COMPUTER, INTERNET, AND ELECTRONIC COMMUNICATIONS POLICY

<http://www.asu.edu/aad/manuals/acd/acd125.html>

IMPORTANT CONTACT INFORMATION

Counseling Services (Tempe campus)	(480) 965-6146
Empact 24 Hour Crisis Line	(480) 921-1006
Health Services	(480) 965-3349
Student Success Center	(480) 965-9072
Student Rights and Responsibilities	(480) 965-6547
Disability Resource Center	(480) 965-1234

I have read this page _____

ASU COUNSELING SERVICES

“ASU Counseling Services are for any Sun Devil, regardless of your race, gender, sexual orientation, age, student status, religion, ability, size, financial situation, the issue you’re dealing with or whether you’ve had counseling before. Talking to someone can help you feel better, improve your grades, and manage your stress.” ASU Counseling Services website is accessible here:

<https://eooss.asu.edu/counseling>

Students are highly encouraged to take an active role in monitoring their emotional health. Support is available 24/7. During business hours, four campus locations are available and no appointment is necessary. Telephone: 480-965-6146.

After-hours/weekends:

Call EMPACT’s 24-hour ASU-dedicated crisis hotline:

Telephone: 480-921-1006.

Use the CRISIS TEXTLINE:

Text HOME to 741741

Services are provided by a national crisis response network.

For Life Threatening emergencies, Call 911.

NOVEL CORONAVIRUS INFORMATION AND UPDATES

You will find information and Frequently Asked Questions here

<https://eooss.asu.edu/communityofcare>

You will find Novel Coronavirus updates and announcements here

<https://eooss.asu.edu/health/announcements/coronavirus>

APPENDIX A

Studio Class is a flexible class. Expect the content to change throughout the semester dynamically with the needs of the studio and the opportunities that arise with visitors, etc. Keep a flexible attitude and outlook, and embrace the opportunities that arise. In general, expect to bring your instruments to every Trumpet Studio (M, W, or F). For Brass Area, unless you are performing, you generally do not need to bring your instruments.

The most current and up to date content can be found on the ASU Trumpet Studio Google Calendar.

The private google link for this calendar is:

<https://calendar.google.com/calendar?cid=cWRjdWEzOTdoNGlnMG5bTJwbmh2ZGVwbDRAZ3JvdXAuY2FsZW5kYXluZ29vZ2xllmNvbQ>

If you prefer iCal, use this url:

<https://calendar.google.com/calendar/ical/gdcua397h4ig0j9m2pnhvdepl4%40group.calendar.google.com/private-976c0ddec1478060ff8377d2ceba83d/basic.ics>

APPENDIX B

On the following pages are practice logs, weekly goalsheets, daily goalsheets, and assessment rubrics.

One of the following is acceptable:

- Print these sheets out and place them in a 3-ring binder (1/2 inch is recommended)
- Use on iPad (not a phone, a tablet)