Iowa State University  
Department of Music  
Fall –Spring; 2011-2012  
Applied Trumpet  
Syllabus

Course No. Mus 119-419G  
Credit Hours: 1-3  
Instructor: Dr. James Bovinette  
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I. Title: Applied Trumpet  
II. Description: See Bulletin

III. Requirements  
Accepted as a major or minor by audition.  
Permission from studio professor for elective study.

As a music major, your pursuit of excellence as a trumpeter is perhaps the  
most important time you will spend at Iowa State University. While a  
great deal of subjectivity exists in the evaluation of course work in a  
private studio class, you will be expected to accomplish certain criteria as  
a trumpet student.

1. Goals: All students are expected to have three sets of goal and  
objectives.  
a. Short term  
b. Intermediate  
c. Long term  
You are expected to practice your assignments daily in preparation for  
your weekly studio lesson. I will do everything in my power to help you  
meet your goals however nobody can do it for you.

2. Attendance: Attendance to lessons is mandatory. If you fail to  
come to lessons, you cannot expect to reach your goals, plain  
and simple. I will not give make up lessons without adequate  
reason. Please come to your lessons warmed up and ready to  
play. This may require that you set aside a block of time prior to  
your lessons so that you are adequately prepared.

You are required to attend Seminar and General Recitals. These  
are departmental regulations. Refer to your handbook, for the  
mandatory attendance of recital and performance regulation.  
The department requires you to attend a total of 24 concerts each  
year and believes that through your attendance of concerts you must meet  
a requirement of diversity and multi-culture through music. Therefore it is  
required that at least four of your attendance's be designated as multi-  
cultural events. One of these events additionally should be a presentation  
focused in-depth on a particular type of ethnic music. The other three  
could be attendance or participation in a concert that includes some music
of diverse cultures (but not necessarily exclusively ethnic music) or viewing a videotape of ethnic music.

I will periodically call for your programs and assist you in your meeting this requirement. You are required to save your programs, and keep your own records (graduating seniors should have a portfolio with at least 100 concert programs that they may be required to turn into the main office. Attendance to all Music Department trumpet and brass recitals is required.

3. Lessons: You are required to keep a notebook of your lessons that I will write in and record your weekly assignments. Your notebook will serve as a weekly guide for you, as well as a log of the assignments throughout the semester. This is useful for semester juries, and continuation exams, and tracking your individual progress.

4. Evaluation: Evaluation of your work will be assessed by your growth and improvement as a trumpeter, as well as your ability to work within this guideline. Throughout the semester, you are required to prepare performance presentations as assigned, as well as take part in orchestra training session, research, and auditions. In addition your attendance and performance in your major ensemble will be considered. Your final grade will be highly based (but not entirely), upon your successful preparation of your performance jury at the end of each semester.

5. Ensemble Participation: The trumpet is the most versatile of all instruments simply by the fact, that it is a standard instrument in all mediums of music except clarinet choir. One of the most important aspects of your training as a trumpeter, is your development as an ensemble musician. In order to insure that you develop the skill necessary for performing and teaching, I want to encouraged you to seek diversity in your ensemble experiences. In order to adequately prepare yourself as a player, I believe you should plan to audition for and perform in at least:
   4 semesters of wind ensemble or symphonic band.
   2 semesters of orchestra
   2 semesters of jazz ensemble
   2 semesters of chamber music or brass quintet.

I do not count participation in pep band or marching band as ensemble participation do to the fact that audiences generally come to see the football and basketball games, but do not buy their tickets to see the band. Additionally you are required to perform as many solo opportunities as possible. In and beyond your fourth semester, you are to perform on at least one general recital program or equivalent each semester.
6. **Performance and Recital Regulations and Requirements:** If you intend to give a school related public performance you must first obtain permission from your instructor. Juries, Continuation Examinations, General Recitals, and Personal Recital performances are expected to be given accompanied. Regardless of the degree, department requirements, or university policy, you are required to perform a recital as a prerequisite of taking lessons. This will demand organization on your part to:

1. Adequately obtain an accompanist. There are limited accompanists available through the department. You may need to procure your own independent accompanist should departmental accompanists be unavailable.

2. Provide your accompanist with the music you anticipate performing and give them time to prepare. Please take in consideration the amount of time needed to order your music.

3. Plan adequate rehearsal time with your accompanist. Depending upon your familiarity with your music, you will need a read through, and 2 or 3 rehearsals and a dress rehearsal.

4. Bring your accompanists to your lesson/schedule with me a time that you will be meeting. This should be before your dress rehearsal.

5. You will be expected to prepare program notes as deemed appropriate by your instructor. Program notes should be finalized by your dress rehearsal.

*I require 2 weeks minimum prior to a recital or continuation a full listening of your accompanied program. If this is not arranged you will not be permitted to perform the recital or program.*

**Continuation Exams:** Policies for continuation exams are clearly stated on the department webpage. The Continuation Exam is more than a performance exam and requires a certain amount of paper work and time that must be coordinated with your adviser. You need to read and familiarize yourself with the content of the webpage instructions. You are expected to meet all requirements and are responsible for its content. You will be required to:

- Assemble a committee two weeks prior to your exam date.
- Assemble a packet of written materials that includes:
  - The latest degree audit
  - The official Course Checksheet and Suggested Sequence* or 4-Year Plan*
  - A statement of your personal goals
  - Copies of your music program
  - Perform the program for your committee and sight read.

**IV. Text:** Various readings will be suggested and sometimes required throughout the course of study. The purpose is to become acquainted with a wide selection of musical literature, historical background and thorough knowledge of pedagogical concepts. Every serious trumpet player and/or educator should be a member of the International Trumpet Guild. This is an excellent resource for current literature, repertoire, biographies, interviews, and articles. Application forms are in Professor Bovinette's Studio and through the ITG web site.
Curriculum will consist of, but not limited to, the following exercises and repertoire. Routines should be developed and performed daily and as assigned:

**Routine Exercises**

A. Lip Buzzing
   1. James Stamps Warm Ups

B. Mouthpiece Buzzing
   1. James Stamps Warm Ups
   2. Melodic Imitation

C. Long Tones
   1. Individual assignments developed by Professor Bovinette
   2. Technical Studies by Allen Vizzuti
   3. Daily Drills by Max Schlossberg

D. Air-stream Development
   1. Herbert L. Clarke, Technical Studies #’s 2-5
   2. Vizzutti Technical Studies, Major-Diminished
   3. Assigned Flow Studies

E. Finger Technique
   1. Herbert L. Clarke, Technical Studies
   2. Vizzutti Technical Studies

F. Lip Flexibility
   1. Earl D. Irons, 27 Groups of Exercises
   2. Max Schlossberg, Daily Drills

G. Pedal & Upper Register
   1. Claude Gordon, Systematic Approach
   2. Caruso
   3. Stamps

H. Ear Training & Stylistic Development
   1. Arban Complete Conservatory Method

I. Orchestral Transposition and Tone Development
   1. Brandt Orchestra Studies and Last Etudes for Trumpet
   2. Theo Charlier, 36 Etudes Transcendantes
   3. Bousquet, 36 Celebrated Studies

J. Scales, Arpeggios, etc.

K. Students are required to purchase solos and etudes depending upon the proficiency and progress as determined by the instructor.

**Books and Literature** - The acquisition of literature is a forever on-going. It is also expensive. I will try to keep the cost of your purchases reasonable, however you must remember that the purchase of music is a necessary and reasonable expense that all musicians need to assume.

**Instruments** - The acquisition of trumpets and mouthpieces seems to be a never-ending part of every trumpet player’s life. Your evolution from B flat trumpet, to different keyed trumpets, is a natural part of maturing as a player. Most players should expect to purchase a C trumpet during their sophomore year, and either an E flat or piccolo trumpet before they give their senior recital. I will help you to decide when the time is right for you to begin performing on these instruments.