Iowa State University  
Department of Music  
Fall –Spring; 2013-2014-(updated 1/13/2014)  
Applied Trumpet  
Syllabus

Course No. Mus 119-419G  
Office 245 Music Hall  
Credit Hours: 1-3  
Instructor: Dr. James Bovinette  
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Tel. 4-2982

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 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.
   1. Short term  
   2. Intermediate  
   3. 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 class 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 encourage 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 due 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 must be 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. *(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 written materials that includes:
- The latest degree audit
- The official Course Check sheet 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.
7. LITERATURE/BOOK REVIEWS:
2nd Semester: Werner, Kenny. *Effortless Mastery.* New Albany, IN:
Jamey Aebersold Jazz Inc., 1996.
3rd Semester: Zander, Rosamund. *The Art of Possibility.* New York:
4th Semester: Johnson, Keith. *Brass Performance and Pedagogy.* Upper
Following Semesters: A biography or autobiography of a trumpet
player. While no length is specified, the Review shall be well written
and adequately cover the salient points of the book. Provide personal
commentary where appropriate. The Review must be typed and
turned in to the instructor by the last day of dead week in order
to receive full consideration. Poorly written papers will negatively affect
your semester grade.

RECORDING REVIEWS: Students will listen to 4 complete
recordings Each CD should be new to the student (not previously
listened to). Each of you should listen to; 2 classical trumpet CD’s, 1
jazz trumpet CD, and 1 brass ensemble CD. Please do a good job
writing these reviews. You do not have to do a complete analysis of
every tune on the recording. I would like you to talk about what you
found particularly good about the recording. There is enough bad out
there, so if you listen to something you don’t like, don’t do a report on
it. Write about something you like. You should freely discuss these
recordings at your lessons and with your instructor and classmates.
The recording reviews must be typed and turned in to your instructor
by the last day of dead week in order to receive full consideration.
Poorly written reviews will negatively affect your semester grade.

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  
   4. Long Tone Studies by Vincent Cichowicz

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 Études for Trumpet  
   2. Theo Charlier, 36 Études Transcendantes  
   3. Bousquet, 36 Celebrated Studies

J. Scales, Arpeggios, etc.

Your teacher will determine the content and pace of your weekly lesson. This may mean that it might be impossible to hear everything that you are working on, or need to be working on at each lesson. Whether or not we are able to get to it you should expect to:

1. Work on your basic building and strengthening routine.
2. Etudes. If you are not assigned a specific etude at a lesson take the initiative and prepare one on your own and play it for the instructor.
3. Solo literature. You are assigned literature by the instructor to develop technique and musicality to enhance the program of study chosen for you by your instructor. While you are encouraged to
learn music on your own, you may not perform self-prepared literature on recitals, juries, and public performances given with the intent of satisfying standards for semester evaluations. Any deviation from this policy will result in a non-grade for that activity.

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 ongoing. 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. The school has a limited number of these instruments. They are not intended for personal or private use. They are also not available for summer check out. Ensemble need may take priority over the use of these instruments and may seriously alter things such as your recital programs etc. I will help you to decide when the time is right for you to begin performing on these instruments.

Special Accommodations: If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me soon. Please request that a Student Disability Resource staff send a SAAR form verifying your disability and specifying the accommodation you will need.