

Iowa State University  
Department of Music  
Fall 2017  
Applied Trumpet  
Syllabus

**Course No.** Mus. 118, and 119-419G

Office 245 Music Hall

**Credit Hours:** 1-2 (BM Performance 3 Cr.)

**Instructor:** Dr. James Bovinette

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- I. **Title:** Applied Trumpet
- II. **Description:** See Bulletin
- III. **Enrollment Prerequisite**  
Successfully passing departmental audition requirements, and trumpet as the chosen primary instrument of study.
- !V. **Expectations and Outcome**  
Your pursuit of excellence as a trumpeter is likely to be the most demanding and important work you undertake as a Music Major at Iowa State University. At the end of each term, students must demonstrate the skills (e.g. tone production, intonation, phrasing, interpretation, rhythm) necessary to perform a proportional amount of standard literature chosen by your teacher in accordance with each student's current level of achievement. Students will demonstrate their achievements at a jury to be evaluated by faculty at the end of each term.
  1. **Goals:** All students are expected to have three sets of goals and objectives that they are working with the instructor to achieve.
    1. Short term
    2. Intermediate
    3. Long termYou are expected to practice and prepare your assignments as given to you by your instructor in preparation for your weekly studio lesson, and all studio required and assigned performances.
  2. **Attendance:** Attendance to lessons is mandatory. If you fail to attend your lessons, you cannot expect to successfully achieve your goals. Each lesson will be graded. Failure to attend your lesson will result in the grade of 0 for that lesson. Please come to your lessons warmed up and ready to play. Please set aside a block of time prior to your lessons so that you are adequately ready to start your lesson on time. Also be aware that you should also take into consideration reasonable fatigue issues when scheduling lessons around ensemble rehearsal and concert schedules.

Studio students are required to attend seminar class and General Recitals as scheduled on Tuesday and Thursdays. These are departmental regulations. Refer to your handbook, for the mandatory attendance of recital and performance requirement. 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 attendances 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.** Attending and presenting recitals is a fundamental part of becoming a performer. If without adequate reason you miss a colleague's recital, or a scheduled brass faculty performance or recital, your studio course grade may be affected.

3. **Lessons:** You are required to keep a notebook journal of your lessons that I will write in and record your weekly assignments. Bringing your lesson journal to your lessons is part of the lesson assignment and your grade for each lesson. 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. **Additional Evaluation Considerations:** 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 of the syllabus. Throughout the semester, you are required to prepare performance presentations as assigned, as well as take part in master classes, seminar projects, and performance auditions outside the department of music.

**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.

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.**

\*I do not recognize participation in pep band or marching band as fulfillment of 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. While knowledge of this musical activity is essential for those in music education, it is better addressed as a music education course.

#### **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 and submit the required signed documents to the department. Make sure that you follow the departmental guidelines for reserving performance venues, recording, and stage assistance.**

1. 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:

**a. 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. This will mean that you will have to compensate them for their time. This requirement is looked upon as being the same as purchasing books for your regular courses. It can be expensive, please plan in advance. See me if you have personal difficulties.

**b. 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. Once you have your music, give it to your accompanist immediately and get a firm commitment to start rehearsing as soon as is possible. You need to plan thoroughly.

**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. It is a reasonable expectation that students should have their programs for recitals work out with their accompanist a good 30 days prior to presenting the program (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 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 individually expected to meet all requirements and be responsible for its content.

### **7. LITERATURE/BOOK REVIEWS:**

Various readings assignments are 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 available through the ITG web site.

Provided is a suggested reading list for your first 4 semesters. While no length is of the review 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.

1st Semester: Campos, Frank. *Trumpet Technique*.

New York: Oxford University Press, 2005.

2nd Semester: Werner, Kenny. *Effortless Mastery*. New Albany, IN:

Jamey Aebersold Jazz Inc., 1996.

3rd Semester: Zander, Rosamund. *The Art of Possibility*. New York: Penguin Books, 2002.

4th Semester: Johnson, Keith. *Brass Performance and Pedagogy*. Upper Saddle River, NJ, Prentice Hall, 2002.

Following Semesters: A biography or autobiography of a trumpet player.

**RECORDING REVIEWS:** Students will listen to 4 complete CD 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.

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 Etudes 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 spend lesson time each week, 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 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. 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.