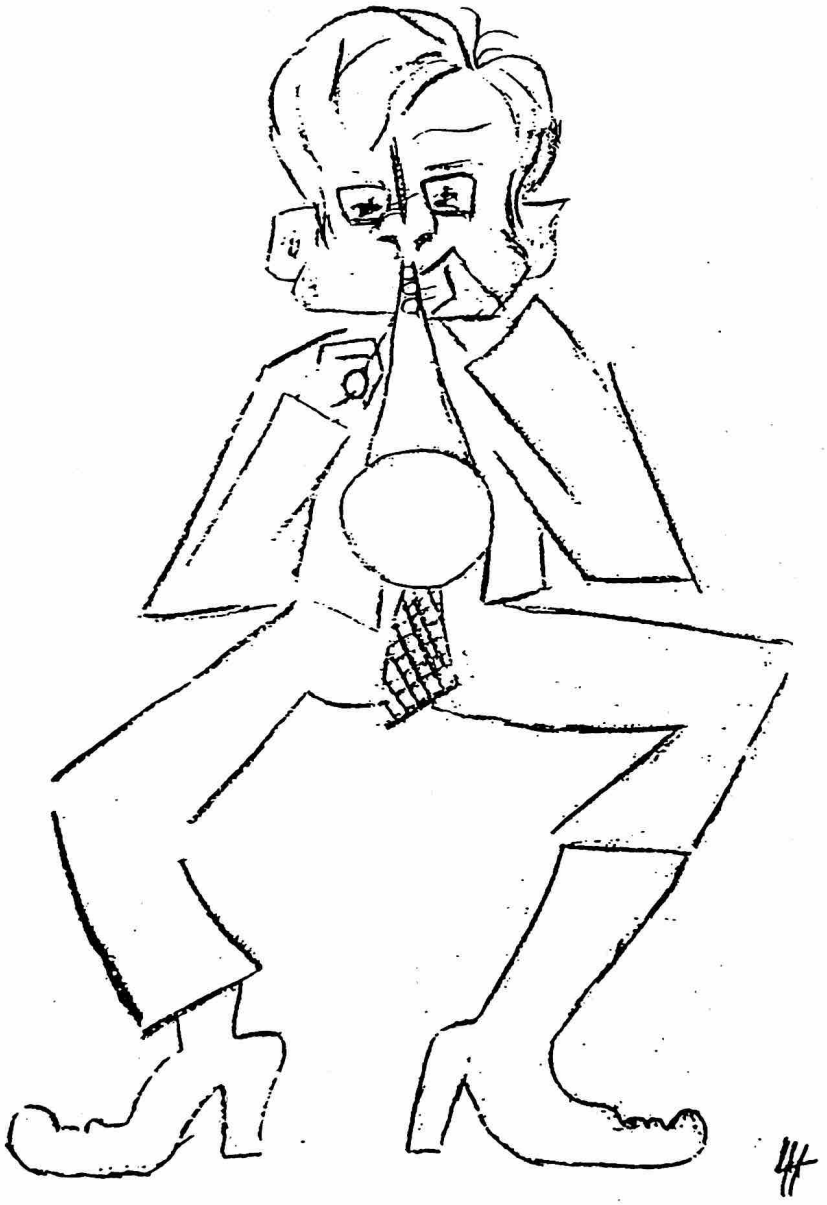
So You Want To Be A Trumpet Player



Joe F. Phelps

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By

Joe F. Phelps

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Joe F. Phelps
272 Deerhaven Lane
Zionville, NC 28698

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William Adam

This book is dedicated to Mr. William Adam, an incredible trumpet teacher who taught at Indiana University for over 40 years. He has had a profound influence on my life, as he has had on so many of his other students. He is a master teacher who taught us how to play the trumpet well. But, more importantly, he helped us to develop as individuals. He instilled in us a confidence and a feeling of self-worth that has made our lives better and more complete. I have been blessed to know him as a teacher and as a friend.

Joe F. Phelps

Mr. Phelps has a Bachelor's degree from Indiana University, a Master's degree from Eastern Kentucky University, and has studied at the University of North Texas, the University of Miami, and the University of Oklahoma.

He studied with William Adam, at Indiana University, for his undergraduate work and on a continuing basis for more than 30 years. His other influential teachers were David Ritter (University of Central Arkansas), John Haynie (University of North Texas), Fred Peterson (Eastern Kentucky University), and Gil Johnson (University of Miami).

While teaching band in the public schools of Arkansas and Indiana he played with the Ft. Smith Symphony, the South Bend Symphony, the Elkhart Symphony, and soloed with the University of Notre Dame Concert Band. He also played with the South Bend Symphony Brass Quintet, and was an orchestra member of the Domaine School for Orchestral Conductors and Players, the Western Piedmont Symphony, and the North Carolina Symphony during their summer residences in Boone.

After coming to Appalachian State University in 1971, he taught trumpet for 30 years and continues to teach part time. He also started and directed the Trumpet Choir. In addition, he played in faculty brass ensembles and has been a soloist with the University Orchestra, the University Wind Ensemble, and many high school bands through the state. Mr. Phelps is a member of the International Trumpet Guild.

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Introduction

I have been teaching trumpet players for over 30 years. I have tried to learn why some of the best teachers concentrate on the player and not the trumpet. As Arnold Jacobs said, you can't teach an inanimate object, like the trumpet or trombone. You have to teach people. My trumpet teacher, William Adam, always said that trumpet playing is 90% mental. Based on their influence and my own experiences, I have tried, in my own teaching, to focus on the way that each student thinks. Because probably the most important consideration in learning to be a successful player is the way the player approaches the music, practice, and study of the instrument.

This book is not supposed to be a technique book. It is mostly not going to be about breathing, embouchure, mouthpiece placement, etc., although there may be some mention of these things. I don't believe these individual components can be taught in isolation. Before I can help anyone with specific problems, I have to listen to them and analyze them as a whole. Each player is unique and each one may require a slightly different approach for me to help their playing. Usually this involves getting them "in balance" both physically and mentally. The player must be guided so that they are playing efficiently physically and that they are playing with the instrument and not against it.

This book is going to be more about things a trumpet player needs to know, and some ideas about how someone wanting to become a successful trumpet player should approach playing, practicing, and learning. Many of the things I have to say may seem so simple that they are too obvious to mention. Maybe so, but all too often I think we make trumpet playing into something much more complicated and difficult than it needs to be. Sometimes a simple solution is hidden by an overly complex approach in trying to solve a problem. Sometimes it is missed from rationalizing an approach that helps us avoid doing or practicing something that we would rather not deal with. At any rate, I will try to approach learning to play in as simple and straightforward a way as possible.

Most of the ideas that I talk about are the result of working with my own students for many years and my study and association with Bill Adam for an even longer time. It is certainly true that everyone is a unique individual who plays the trumpet differently than anyone else. I have also found, however, that there are a lot of similarities among trumpet students. Over the years it seems that a lot of the same general problems continue to reappear and to constitute a common thread in the problems that trumpet players have.

Many years ago I started a weekly trumpet class to talk with my students about the problems that were common to all or almost all of them. It seemed that year after year the same problems came up. The ideas from those talks, as well as the thousands of individual lessons, have been the basis for the topics discussed in this book. Some of my ideas are pretty much standard practice in the trumpet world, but some of them are not. I think there is a pretty strong

rationale for everything I do. I can say that it has worked very well for me over the years. You will have to decide what works best for you.

I could not express to you the profound effect that Bill Adam has had on my life. He helped me to be able to able realize my dreams of becoming a trumpet player. He has been an inspiration for my trumpet teaching. And finally, he has influenced the way I view life and other people. I am sure that I am not the only one that would tell you they have been better players and better people because of Bill Adam.

I have studied with some other fine trumpet teachers and musicians over the years. They include Ashley Coffman, David Ritter, John Haynie, Fred Peterson, and Gil Johnson. As well as my formal teachers, I was greatly influenced by two of my fellow students: Brian Perry, when we were students together at the University of Central Arkansas, and Craig Heitger, whom I met as a fellow student at Indiana University. The time I spent in college with these two guys, practicing together and talking about the trumpet, was an incredible learning experience.

Finally, I can't leave out the influence that my students have had on me. I have had the good fortune to have many wonderful and talented students. They have also influenced my trumpet playing and my trumpet teaching. I think I have probably learned more from them than they have from me about trumpet playing, trumpet teaching, and life. Many of them have become my best friends.

Listening with the Ear and the Mind

One of the seemingly obvious things that any musician should do is to listen. This is certainly true for trumpet players too. I would assume that a lot people who start playing the trumpet do so because they like the sound of the trumpet. However as soon as most players begin to work at learning to play the trumpet they become focused on the physical aspects of playing and lose sight of the end result, which is sound.

Probably the most pervasive problem I have seen with my trumpet students is not listening to and becoming familiar with other trumpet players. I think that it is imperative that students become familiar with the sounds and the styles of as many present day trumpet players as possible. I think it is equally important for them to know and be aware of the sounds and styles of the important trumpet players of the past.

Working on building your mental and aural vocabulary is much more important than many students seem to think. If you have never heard it, how can you play it? We learn to talk by growing up listening to our parents talk. We learn the language that they speak, English, or German, or French, or whatever. We would not be able to learn to speak our native language without the sounds we are exposed to by our parents and our environment.

Imagine a person who grew up alone on a desert island. What language would this person speak? If he were rescued, how would he communicate with the rest of the world? While he may have developed some very useful skills and even developed his own language, he certainly would have big adjustment problems trying to communicate with a different and traditional environment. Trumpet players, likewise, cannot grow and develop in isolation. They must have guidelines and goals.

Trumpet students, therefore, need to listen to their "trumpet parents", which in this case means the trumpet players who have come before and who have set the standard, and the trumpet players who are playing now. Today's top trumpet players are continuing and expanding the standards of their "trumpet parents". Today's trumpet students must build an aural vocabulary and set aural goals based on the fine players of yesterday and today.

One of the important concepts that I have discovered is that too many trumpet players "play with their eyes." This is my way of describing the many players that look at the notes on the page, push down the correct valve(s), and expect the right note to come out. Then they find out what it sounds like. Their goal is the written note on the page and the necessary physical manipulations necessary to make it come out.

I think this concept of playing with the eyes comes from the way so many of us are taught in beginning band. We are told what the note looks like and what the fingering is. Then we experiment until something comes out the bell. We are supposed to "loosen up" to go down and maybe blow harder and get tighter to go higher. The end result is a lot of trumpet players showing up in my studio who

have decent technique but who have poor tone, forced air, and a very tight embouchure. They also tend to play what they see on the page and do not have a good concept of sound or phrasing. Even if the notes are there, there often tends to be little musical value in the final product and they play with more physical effort than is necessary.

I think it would be a much better technique to give young players a sound to imitate, and to require them to make extensive use of their ears, and their sense of hearing. I think it would be extremely beneficial if they were asked to sing the note or phrase before they played it, so that they would develop an aural approach to playing, rather than a sight approach, or as I have said, "playing with the eyes".

I remember reading a biography of Louis Armstrong when I was a young trumpet player in junior high school. I felt so sorry for him when I found out that he didn't read music and as a result had to "sound" things out by ear. I thought that I was so fortunate to have a band director to teach me how to read music from the start. However, over the years I have notice a common thread among a lot of fine players. That important thread is that they were forced, for one reason or another, to learn to play by ear in the early stages of their musical development. It turns out that they were the lucky ones, and I am the one who has been disadvantaged. I was disadvantaged because I was not taught in my early development to use the ear as the most important tool in playing and performing.

I started college in what is now the University of Central Arkansas, in Conway, Arkansas. At the time there were about 35 music majors in a college of 2,000. It was a good department, with good faculty and good ensembles. There was no reason a serious

student could not get a good education. However, in my junior year I transferred to Indiana University in Bloomington, Indiana. The School of Music at Indiana had close to 1500 music majors, and a huge faculty. I had good teachers and good classes. Although there were more classes and more diversity in the offerings, that was not what made the difference in my education. I think the difference was the vast amount of performances that were available to me and the quality of those performances.

As soon as I enrolled at Indiana I found that it would be almost impossible to go all of the performances. There were just too many. So, I had to come up with a set of ground rules for myself. Since I am a brass player, and was planning to be a band director, those guidelines included going to every brass faculty recital, both solo and ensemble, to go to every trumpet recital, to go to as many wind faculty recitals as I could, and to go to all of the band and orchestra concerts. I also went to as many other "major" concerts and recitals as possible. That included some of the "big name" faculty and guest artists on all instruments. I might add that I have always thought it interesting that some of my best learning experiences, as a trumpet player, have come from going to recitals and master classes of some very fine violinists. I remember being at a violin recital one night many years ago. During one particular phrase I thought to myself, "So that is the way I am supposed to breathe and phrase". His violin phrasing changed the way I played my trumpet.

As far as I am concerned, those listening experiences and my trumpet lessons have turned out to be the foundation of my musical education. I had never heard an oboe played like Jerry Seruchek could play it. I had never heard a saxophone played like Eugene

Rousseau could play it. I had never heard a horn player like Phil Farkas, or tuba students like those of Bill Bell. Then I got to hear, within a relatively short time span, the Chicago Symphony, the Philadelphia Orchestra, and the Berlin Philharmonic. In short, my ears and my mind got the musical education of their lives. My standards of musical excellence and the goals I had to strive for would never be the same. I think this was my real music education, and it came from listening and educating my ears and mind.

I remember the first time that I heard Adolph Herseth play. The Chicago Symphony came to Indiana University for a series of concerts. I had tried to listen to trumpet players all of my life, both live and recorded. But listening to "Bud" play was a life altering experience. He raised trumpet playing to a new level for me. He had a sound and an ease of playing that changed my concept of trumpet forever. And again it drove home the point that you have to go and listen, and learn from it, if you want to learn how to play.

One of the things that I have always noticed about <u>good</u> trumpet players is that they are familiar with contemporary trumpet players. They know who the trumpet sections are in the major symphony orchestras (at the very least the principal player), and they are familiar with studio players, jazz players, and lead players. In other words, they have an awareness of what is going on in the trumpet world. The good players also seem to have a sense of trumpet history. They are familiar with the trumpet players who have been important in the development of sounds and styles.

In addition to knowing who the important trumpet players are, most good players also know how those players sound like. They are familiar with their sounds and styles. They know what the good

lead players sound like, they know the difference between the sound of the trumpets in the Chicago Symphony and those of the Philadelphia Orchestra, or the Berlin Symphony. They know which soloists have the best range or the cleanest technique; they know the best players of early literature and who are the best players of contemporary literature, etc.

I don't think that it is any coincidence that the best players tend to know the most about other players. I think one of the important reasons for this is that to be a good player you have to be familiar with sounds and styles. You have to know what you want to sound like before you can do it. This does not mean that you should necessarily copy other players, but I think that it does mean you must always be thinking in terms of sound and being able to have a conception of the sound you want as you play.

Playing What You Hear

This chapter is about how we apply the previous chapter on listening to trumpet playing. You have probably seen many books about how to play the trumpet. They usually go into great detail about breathing and embouchure among other things. They often are very technical and comprehensive. I think that it may be important to do research into the physical aspects of trumpet playing, and to learn as much as we can about the process of playing. However, I am not sure that the direct application of this information is the best way to teach or to learn how to play. In most cases, this approach breaks playing down into small components, rather than focusing on the player as a whole. I think that in trumpet playing, the whole is greater than the sum of its parts. The "whole" is the musical and aural concept that the player has in his mind, and is the most important part of trumpet playing.

I think any serious trumpet or brass player should be familiar with the books and ideas of Arnold Jacobs. He was one of the greatest brass teachers that ever lived. Fortunately, he left behind a legacy of writings and lectures. Two current outstanding teachers, who are very similar to Arnold Jacobs in their approach, are Mr. William Adam (retired from Indiana University) and Dr. Keith Johnson (now at the University of North Texas). Dr. Johnson also has written several excellent books about trumpet playing.

Mr. Jacobs often talked about the fact that brass players are trying to program patterns of physical responses. We relate to or receive information from the outside world, our external environment, through the conscious mind and with our senses (sight, sound, touch, smell, and taste). We communicate with the external environment with motor systems, or patterned muscular activity. This organized muscular activity is controlled most efficiently, using the subconscious portion of the brain. To do this we must have a goal, a concept of the sound that we want to produce. The end product that our mind focuses on will cause the muscles to produce the physical activity necessary to accomplish the goal.

Too many trumpet players try to control the muscular activity that they think will help them achieve the desired results as they play. They focus on breathing, the embouchure, the tongue, the jaw, the fingers, and whatever else they have heard about or been taught. They approach playing with the idea that if they can get physical control they can get musical control.

I think there are several fallacies in this approach. First, this is not the most efficient way to illicit the required muscle response; second, under the pressure of a performance, including lessons, playing for friends and family, etc., there are too many factors to control and the playing will break down; and finally, this does not leave room for the mind to concentrate on the musical results. I think that it is very difficult to think (or calculate) and play at the same time.

I think that it is difficult for the mind to concentrate on more than one thing at a time. I had a new student come to a lesson once. He put up a list of things from his previous teacher that he was

supposed to think about before he played the first note. The list went something like this: 1) push the jaw forward 2) firm up the embouchure 3) put the tongue behind the teeth 4) keep the tongue down in the mouth 5) breath from the diaphragm, 6) don't use too much pressure, 7) center the mouthpiece, 8) keep the teeth apart, etc. You may not be surprised to learn that he sounded terrible. He was thinking about too many things and trying to control too many sets of muscles consciously. He didn't have a chance.

Recently I have read a lot of newspaper articles about using cell phones while driving. Research has shown that it is very difficult to do those two things at the same time. Not only is the mind's concentration divided, but it loses efficiency at the same time. Each of the activities (cell phone and driving) receives less than 50% of the available mental energies that we would have to focus on only one thing at a time. The few times that I have tried to use a cell phone and drive, I would hang up only to find out that I could not remember how I had driven to my current location.

An experiment that you could try, to further demonstrate this principle, is to turn to one of the financial channels on the television. During the day they usually have a stock ticker tape running at the bottom of the screen. Pick a stock symbol that is easy to remember, like GE, and watch for it to come across the screen several times. Try to notice the price and how much it is moving up or down. At the same time, try to listen, and remember, what the announcer on the screen is saying. I think you will find that trying to do only these two things at one time is an almost impossible task.

How does this relate to trumpet playing? Trumpet playing certainly requires doing more than two things at a time, as compared

to the above examples. We have to find a way to take the complicated physical and mental activity required to play the trumpet and make it as easy and accessible as possible. I am convinced that the only way to do this is to concentrate completely on the desired end result. That is, the musical result that you would like to achieve. If you are focused on the end result, your subconscious mind will do what it has to do to control and activate the necessary physical activity.

When our muscles act as a result of a mental goal it is called a kinesthetic muscle response. When we think about consciously activating the muscles, as in concentrating on the embouchure as we play, then we are using an isometric muscle response. In most cases, a kinesthetic muscle response is much more efficient and natural than an isometric muscle response. In terms of muscle fatigue, or endurance, the isometric muscle response is much less efficient.

To demonstrate this, in the middle of a lesson I will ask a student to perform a simple physical task such as going over to the door to make sure it is completely closed. With no effort they can always accomplish the activity. When the student returns to where he was standing we talk about all of the muscles involved in what just happened: The legs turned his body, the knees worked, his feet and legs carried him to a position near the door and the arms and wrist shut the door. All of this complex, physical activity was accomplished because the student has a mental goal of checking and shutting the door. Imagine the problem it would cause if I tried to explain to him how to consciously work all of the muscles involved in walking over to close the door. It would be a disaster.

I heard another interesting way to think about this, I think from an Arnold Jacobs clinic. He talked about how complicated an automobile is. It has an ignition system, an electrical system, a system to burn the fuel, a transmission, a braking system, etc. It would be impossible for us to control all of this while we drive. Most of us do not even understand how it all works. However, inside the car things are simplified. There is a steering wheel and an accelerator pedal and a brake pedal. Basically, we can control the car with these three things, and we aim it where we want to go. If there is a problem with the car, it is best to take it to a mechanic and let him fix it. We certainly can't fix it while we are driving.

Trumpet playing is much the same way. We need the sound to guide us. If there is a problem it really can't be fixed while we are performing. We can't be working on our muscle system (under the hood) at the same time we are playing. It is best to go to a good teacher who can analyze the problem and tell us a new way to approach our goal. Let the teacher worry about the mechanics and show us a simple, unified way to think about playing the instrument.

Trumpet playing is not a matter of strength. It is not like weight lifting. Stronger is not better. Trumpet playing is more a matter of "staying power". You need to be able maintain an activity for an extended amount of time, but it is more a matter of endurance than strength. I often relate trumpet playing to long distance running. The runner does not have to have or develop big muscles to run for a long time, he just needs to have "staying power" or the ability to sustain his activity for a long time. Relaxation or efficiency would work for the runner but too much muscle activity or strength would work against him.

Another example might be to hold your arm out to your side, parallel to the floor with the palm down. How long can you do this? It does not take strength as much as it takes getting used to the activity. Lifting weights would not help. Relaxation and "staying power" is the key.

In trumpet playing, I have always thought that we are not trying to build strength so that we can perform the most difficult exercises and music. Rather, we need to learn how to be more efficient, so that the music does not seem so hard. In other words, we should not strive to get really strong to play difficult music; we should work to make the difficult music seem easy. Good trumpet playing is not a matter of isometric strength.

In the musical activity of playing the trumpet, the goal is the sound. This mental focus will also cause a variety of complex muscular activities to achieve the desired goal. Unfortunately, all too often, as soon as a person starts to play a musical instrument the focus of the teacher and students immediately falls on the muscular activity they think is necessary to obtain their goal.

My primary trumpet teacher, Bill Adam, often talked about cause and effect. He pointed out that it is often very difficult, in trumpet playing, to know exactly what causes the end result, or which is the cause and which is the effect. He said that, "Trumpet playing is an extension of your thoughts." Based on his teachings, I have come to believe that the sound in our head causes the muscles in the body to produce a trumpet tone. In other words, we don't just set up and blow and then listen to what comes out the bell. The cause is actually the mental concept. If the mind knows what sound

it wants to produce then the sub-conscious mind will do what it has to do to get the muscles to respond properly.

I have thought that this was true for a long time and I have used this approach in my teaching. It has never been more obvious to me than an experience that I had several years ago while I was practicing. I was doing my warm-up and routine and had gotten to the Clarke First Study, the chromatics. I was thinking about my fingers and how they just didn't work like they did when I was younger. I was telling myself that I would just have to accept it and do the best that I could do. Up to this point in my practice session the sound was OK, but I was not really "in sync". My air was not balanced out and I was not playing efficiently.

So, I started thinking about the sound and within a few minutes it seemed to lock in. My mind became clear and the sound was free and effortless and just seemed to "float" out. At that very moment my fingers "locked" in. My finger technique seemed better than I have ever remembered. I could not believe how fast and clean the technique was. What caused this miraculous transformation? There is no doubt in my mind that it was my mind. When I got my head out of technique and conscious muscle control, and focused on the resulting sound and therefore the end result, everything fell into place. When the kinesthetic muscle response took over, my body - including my fingers, responded much better and more efficiently than I could have possibly controlled them with conscious thought.

Several years ago I was watching a televised recital from Lincoln Center, in New York. As best I can recall, it was a recital of finalists in a Metropolitan Opera contest. At any rate, they were very fine singers performing for an important event. The moderators

were Beverly Sills (the famous opera singer) and Hugh Downs (a TV personality). Mr. Downs asked Beverly Sills if the performers were nervous and might have trouble performing under these circumstances. I expected the usual answer, that everyone gets nervous they just have to learn to control it, etc. Instead, she said that when musicians achieve this level of performance ability they are so focused upon the end result that there can be no doubt in their minds about how they will sound. To me this means their concentration on the musical result is so strong in their minds that nothing, including an audience or thoughts of physical technique, is going to distract them from this goal.

Where does this leave us? I think it means that the only logical, sensible approach to becoming a good trumpet player and musician is to make music, and therefore the desired sound and musical result, the primary goal of the player. Keith Johnson, the trumpet professor at the University of North Texas, stated this very well at a master class I observed him teach at a recent ITG conference. He said that most technical problems have a musical solution, or said another way, solve the musical problem and you will usually solve the technical problem. I think that was one of the best "nuggets" of information I have ever heard at a trumpet clinic. It is a concept well worth remembering in our daily approach to the instrument.

Listening, therefore, is important in two primary areas. You must be listening or concentrating on the desired sound and musical result at all times when you are playing. Additionally, you must listen to trumpet players, when you are not playing, to build a mental repertory of sounds and styles to have in your mental computer when you are playing.

You cannot play or practice the trumpet all day long, and it is important to take breaks. Spend some of that break time listening to, and learning about other trumpet players and thinking about how you want to sound when you play. These days I find that I have more time to listen to music when I am in the car than anywhere else. Therefore, I keep trumpet cassette tapes and CDs in my car at all times. I can't count the number of times that I have noticed an improvement in my playing after listening to a recording in my car and then going to practice. This is especially true if I have been listening to some of Doc Severinsen's melodic playing or almost anything by Maurice Andre. It can have a definite, noticeable effect on my mental and physical approach to the trumpet. I don't see how anyone could listen to the album of opera arias by Andre and not be a better player.

At the end of this book you will find a list of trumpet players and trumpet literature that all trumpet players should be familiar with, as well as some specific recordings.

Routines and Practice

I have observed several types of trumpet players when it comes to practice routine. ¶There are those who don't have or think about an organized routine; ²those that depend on a routine; ³and those that say it depends on that demands of the day and what they feel they need. Most of the time the ones who did not have a daily routine were either very fine professionals, who varied their practice to fit the playing demands of the day or week (thereby ending up with a balanced practice for the day), or those who didn't play so well and did not seem have an organized plan to improve.

I think most of us would fall into the category of benefiting from some kind of organized routine. When we are learning how to play, at all levels, I think it is important to be consistent from day to day and to cover all of the basics each day.

Before going any farther, it might be good to explain what I think is the difference between a "routine" and a "warm-up". I think a good warm-up is usually fairly short, maybe 5 to 10 minutes. The warm-up should begin with concentrating on a good sound. It should then get the player over his basic range, including the upper register, and take him through the basic finger and tonguing technique necessary to begin performing. I think a warm-up is to get ready to perform, not necessarily to learn how to play.

The routine on the other hand, is designed to learn how to play. The routine I use can also serve to get the player warmed-up, if all he is doing is practicing, but takes too long and is usually not practical enough to be used on a job.

The routine that I use for my students and myself is based on the routine and teachings of William Adam, who taught trumpet players at Indiana University for over 40 years, and who I think is one of the most successful trumpet teachers who ever lived.

I would like to say a little about his routine, or rather the perception of his routine. Sometimes I call it the "myth of the Adam routine". Most trumpet players and teachers that I talk with have heard about the "Adam Routine". The "Adam Routine" has actually become rather legendary. Some players say they use his routine, and many others want to know what it is. You can even find an Adam Routine in several places on the Internet, where it is sometimes written out and explained.

I would like to clear up what I think is a misconception about his routine. I started studying with Mr. Adam as an undergraduate at Indiana University around 1964. I have continued to go back and study with him, on a regular basis over the past 34 years. I also made numerous trips to Bloomington where I would stay for a week or so and both take lessons and sit in on his lessons, to observe his teaching, on a daily basis. I have also taken a lot of my own university students up for lessons (which I would always observe) and I have had him down to give master classes and to teach my students. We have spent a lot of time talking about his teaching techniques. It has become an obsession for me to learn everything that I possibly could from this extraordinary musician and teacher.

Mr. Adam always has his students do a routine. This routine is brilliantly constructed and then modified for each individual student. The "secret" I have learned is that Mr. Adam is a genius and an incredible teacher who uses a routine for great success. The catch is that there is no ONE routine. I have seen his routine change many times over the years. The routine that he is using now does not appear to be anything like the one he used back in the late 60's. And I know from talking with older students of his, that the routine of the 60's was not the same as the routine of the 50's. The constant is the incredibly fine teaching of Mr. Adam.

Anytime I hear someone say that they use the "Adam Routine" I always think to myself, "which Adam routine?" There just is not one routine. I understand how many of his former students feel about the routine. I think I feel the same way. It is almost as if that particular routine taught us to play and we do not want to let go of it. But, even though many people may not want to accept it, there is not a constant routine, but an ever changing, evolving routine.

As I mentioned above, the one constant in the routine has been Mr. Adam and the approach that he takes to playing and teaching trumpet. His approach and his concept of playing are what have made all of his routines work, and therefore helped so many of his students become successful. There is no substitute for a good teacher.

A major concept that I have gotten from my studies with Mr. Adam is that trumpet playing is a 90% MENTAL. This approach further reinforces the importance of listening and having a solid mental/aural concept of what is to be played. Most of the books that

I have read about trumpet playing have to do with mechanics, and trying to learn how to control the muscle patterns involved in playing the trumpet. I think that this approach is misdirected and that the body will respond to what the mind envisions or thinks; in other words, what the mind/ear hears.

A "routine" of good, logical, and progressive exercises, combined with the proper mental approach, is the basis for learning how to play the trumpet. I think it is difficult to impossible to learn how to play the trumpet in less than two hours of practice a day. In general, somewhere between two and three hours seems optimal to me. Within that amount of time, I usually will spend about a third or more on long tones, Clarke chromatics, Schlossberg exercises, Keith Johnson's Progressive Studies for the High Register, Flow Studies, and other basic air & sound exercises. The next third would be on technique and patterns: Williams scales, Clarke Technical studies, Arban's exercises, and other exercises to help develop my technique and hearing. The last third, or a little less, of the time I would spend on phrasing, melodic studies, etudes, and solos. This routine is obviously flexible, but I think there needs to be a lot of consistency from day to day.

One of the reasons for a consistent daily routine, I think, is for the ear. The more familiar we are with the music, generally the easier it becomes. One of the main reasons for this is that we get where we can hear it. In other words, we know it better. It is in our head. In general I think you will find that we have better endurance when playing something we know, and poorer endurance when sight reading something hard. So, in the daily routine I think it is important to consistently play the same exercises until we learn how to play them efficiently. The exercises in the routine can be

gradually expanded and increased in difficulty. Over time, you will be able to transfer these better playing habits over to more difficult music and even to sight reading. On the other hand, just playing everyday with no thought to an organized or systematic routine can have the effect of keeping you off balance and out of sync. This can tear down rather than build up the basic patterns of response that you are trying to learn.

As long as I am talking about daily practice, I will mention a few more important points. The trumpet is a very unforgiving instrument. You have to practice it every day if you want to maintain what you have or get any better. Regardless of how good the excuse, a day off is a step backwards. Over more than 30 years of teaching trumpet, I have heard lots of excuses. Some of them were good and some of them were weak. It really does not matter. Missing a day is missing a day. It will take one or two days to make it up, and it is a day that you will never get back. If you want to be a trumpet player you have to practice. When you don't practice you lose ground.

While I am talking about a routine and practicing, I might mention a reoccurring problem I have noticed in more advanced players who are out in the "real world" playing and/or teaching.

It is not unusual to see a very good player leave school and become successful as a player (either full time or part-time). In school this player practiced hard and maintained a good routine. As they continue to perform they allow less and less time to do a good practice routine to maintain their skills. However, their playing expectations remain the same. A good example might be a band director who still plays lead in a big band on the weekends. They

have always had that strong high G and continue to go for it as usual. At a certain point the G starts to get tight. It does not come out as well or even all the time. They figure it is the air, start using more and pushing harder and get more and more "locked up". Something is going wrong and they can't figure it out. Things eventually get bad enough that they come back for help.

This is a case of what I call having "unrealistic expectations". Many trumpet students and players seem to have unrealistic expectations. For the player described above it is to expect that they can maintain the performance level that they have attained in the past, without the continued practice necessary to support that level of performance.

I also have current students with unrealistic expectations. They expect to get better because they are a year older. They expect to perform well when they have not practiced enough. They expect that they will not get nervous on a big performance, without the necessary preparation. For the first time in their life they play a high G, and are disappointed every day after that if they can't play it. Things do not happen that way. It is very important to have realistic expectations as you approach playing the trumpet.

Another "corollary" that goes with the need to practice is that 'You have to learn to play the trumpet yourself. No one else can do it for you.' I would like to think that I have been a good trumpet teacher over the years. But, I learned long ago that I am not able to teach a student everything he needs to know in just four years of college. The students that have been the most successful have done more than just what there were assigned. They were always learning another solo or etude, or they found something else that they wanted

to work on. They asked questions and wanted me to push them harder. They had an attitude of "Oh, I can do that", rather than "I can't do that". They seemed to like music, to enjoy practicing and playing the trumpet, and they pushed themselves harder than I pushed them.

The students who just barely did what I gave them, who did not have the inner interest or desire, always seemed to fall short. Very often I would have "weaker" students ask me if they could have extra lessons. This same type of student would get the most upset if for some reason they had to miss a lesson. I have known trumpet players that said they wanted to take at least one lesson with every great teacher or player that they knew about. In all of these instances, I think the student was looking for someone else to do it for them. They thought the actual lesson would make them better, or the teacher would make them better. Unfortunately, as important as I think the teacher is, the teacher cannot make anyone better. They can only point the student in the right direction by getting them "setup" and playing correctly in the lesson. Ultimately the student has to go into the practice room, pick up the trumpet, and learn how to play it. No one else can do that for them.

The last suggestion that I have is to play in lots of different kinds of ensembles. Play in concert bands, orchestras, jazz ensembles, brass ensembles, etc. Don't limit yourself and don't try to specialize too early. Try to become the best, most versatile musician and trumpet player you can be. You can become a specialist later.

More Thoughts on Practice

You have to practice to teach yourself how to play the trumpet. A teacher can only point you in the right direction. The best players listen, absorb everything that they can, and work hard. They set their standards high.

How much practice does it take to become a good player, and how many years does it take? I guess the answer is it depends on a lot of things. It certainly takes more than an hour a day, seven days a week. But, I am suspicious of players that tell me they practice 6 or 8 hours a day. I would say that somewhere around three hours a day, give or take some for individual situations, would be optimal. I think the quality of practice is as important as the quantity of practice. You can't just go into a practice room and play. You have to actually have a plan, use your head, and work at it in a logical and progressive manner. Then it takes years of practice. Some people think that four years in college will do it. That is an arbitrary number as far as I am concerned. Usually those four years of college are just a starting point.

So what should happen in the practice room? It takes a lot of disciplined work and concentration. Here are some general suggestions. I would divide the practice time into three sessions, ideally morning, afternoon, and evening. If you are going to practice

three hours a day, then try for an hour in each of the three sessions. I would even schedule more time than an hour so that you could take some short breaks. Ideally in my own practice, I would like to have an hour and a half to get in an hour's worth of practice. That gives me time to take some short breaks so that I can recover mentally and physically.

I would also strongly suggest that you find someone to practice with on a regular basis. This can help in several ways. It allows you to "trade off" with someone else, thereby resting as much as you play. You must not underestimate the importance of rest, and pacing yourself, during your practice sessions. It also gives you someone to listen to and it tends to keep you more focused on your own playing results.

I have always felt that the use a metronome is extremely valuable. Besides helping to develop a steady beat, a metronome seems to contribute to the discipline and structure of a practice session. For example, if you are working on the Clarke Second Study (in the Technical Studies, by H. L. Clarke) a metronome can help you find out where you are and to develop a goal. Rather than just playing the study every day, and trying to learn to play it faster, set the metronome on a tempo that you can play the study evenly, confidently, and without mistakes. After you feel comfortable at that speed, gradually speed up a notch at a time. This may seem pretty logical, but I have found that a lot of students do not take the time to do this. You should do this with every technical exercise or scale that you are working on.

I think that the music must define the technique, rather than the technique defining the music or the style. Basically, that means that you have to practice until you are in control of the instrument in any technical situation. If a chromatic scale is in triplets then you should be able to play it in triplets, if it is in duplets then you should be able to play it in duplets. If it is written slurred it should be slurred. If it is written tongued it should be tongued. I hear a lot of students who have to adapt the music to what they are able to do, because they are not completely prepared. Or they say, "I can't do it that way". You should structure your practice to work on complete control of every aspect of your instrument. Work to reinforce what you can do well, but also work on the things that you cannot do. Practice so that you don't have to make excuses for your playing.

I think we all tend to hear what we want to hear, sometimes ignoring problems that we need to work on. Using a metronome makes it much harder to ignore mistakes in rhythm and tempo. I have heard students say, "I have trouble playing with a metronome but I can do OK without it." I have also heard students say, "I can play with a conductor, but not a metronome." My answer to both of these is that if you can't do it with the metronome, you probably are unable to tell that you are not with the conductor, or not keeping a steady beat without it.

I think you have to have more control of your technique to play with a metronome. Students who come in and have trouble, and say "I don't understand, I could do it in the practice room", would probably benefit greatly by using a metronome. In almost every case, if they could play it under control with a metronome, they could play it better in the lesson.

When you are preparing for a performance or lesson, I think it is very beneficial to learn the piece, then put it with a metronome, and finally record yourself playing it. Each of these steps seems to require a little more awareness of your playing and more control of the performance. I also think that these are important stages to go through to help prepare for the tensions of a performance. Recording your playing, especially, seems to more closely simulate a performance situation. Not only that, but I think as soon as the recorder is turned on your own ears start to work differently. You will start to listen in a different and better way.

I can give you an example about how this can work. Several years ago I had a trumpet student that was preparing for a recital. He was doing OK, but not as well as he should and not well enough to pass a recital hearing. He came into his lesson and we talked about how he thought he was playing. He thought he was doing great and the music was ready. Rather than argue with him, I suggested that he play straight through his recital and that I would tape it and we could talk about it when he was finished. Well, about halfway through recording his first solo he put his horn down and said, "OK, I get your point". He packed up his trumpet and left. With the recorder on, he began to listen in a better and more critical way. I think recording your playing is an invaluable learning experience.

I have had a lot of students come into a lesson and say, "I have practiced this and I still can't play it". The cold hard answer is that they have obviously not practiced enough. This takes us back to the question of how much practice does it take to learn how to play. One of the answers is that it takes different people different amounts of time to learn how to play.

There are many different kinds of intelligence. Some people are naturally better at Math; some are better at English or History. There is also a psycho-motor or kinesthetic intelligence. Some trumpet players have a more highly developed coordination between their mind and their muscular motor systems. Their lips, tongue, fingers, etc., just seem to be better coordinated and seem to develop or learn faster.

When I was a freshman in college, I had a trumpet player friend who had phenomenal finger technique. When he was a freshman he could play all of the Mendez solos up to speed, with seemingly little effort. Working up technical exercises did not seem to be hard work for him. I found that I could learn to do some of the same things, but with much more time and effort required.

For the trumpet player trying to learn something technical, I think this means that you are going to have to do whatever it takes to work it up. It might be easier for some and harder for others. I have, as I mentioned earlier, had lots of trumpet players come into a lesson and say "I worked on it and I still can't play it". The answer to this, unfortunately for that player, is that the he didn't practice it as much as was required for him. How much practice does it take? I will give you some examples from my own experience. The example that I always think about first is the Mendez arrangement of La Virgen de la Macarena. I had agreed to play it on tour with the University of Notre Dame band. When I pulled it out, I found that I could play it all except for several technical passages and especially one long run on the first page. So, what are the options and how did I approach it? To start with, I had to learn it because I was going to play it in public. Therefore there was no option to "bail out", or

whine and say I can't play this. I started working on the solo at least three months before I had to play it.

I started the hard passage very slowly and played it over, and over, and over. When I could play it, I gradually sped it up. I made a little progress. The next day I found that I could not play it at the speed that I had achieved on the first day. So, I had to slow it down and start all over. The next day I did the same thing. If I began to lose patience I would use a metronome. The use of the metronome seemed to give me more structure and discipline. After several weeks, I found that I didn't have to start quite as slowly, but I could not start at the top speed that I gotten to the day before. I always had to take a step back and start again. After two months, I was able to start almost up to tempo and it did not take as many times through each day to get up to my top speed. After three months, I was able to start at the correct tempo and get it right most of the time. By the time of the tour, I could get it every time. By this time I had practiced that passage thousands of times. I lived in an apartment at the time, and even my neighbors told me they knew the piece pretty well and could hear how much better I was doing.

The moral of this story is that I did whatever it took to learn the music so that I felt confident that I could play it under any circumstances. I know other players, like my college friend, who could have sight read it, or who could play it with very little rehearsal. That, however, is beyond my control. I can't base my playing and my practice on what others can do. I have to do whatever it takes for me to get the job done. You will have to do what you have to do.

That solo only took me three months to learn. I have had others take years. I remember, in college, pulling out a solo and trying to play it. I would go as far as my technique would allow me and then put it up for a few months. Some solos took me years to learn and feel comfortable playing. The important thing to me is that I never gave up.

This story also alludes to another very important factor in learning or developing technique. Practice slowly. Many times the fastest way to work up a technical problem is to go slow. Our sub-conscious mind does not know the difference between right and wrong. It only remembers what we program into it. Every mistake that we make becomes "programmed" into the sub-conscious. Therefore we then have to re-program the mistake as well as still learn the technical problem.

If I were getting ready to perform something technically fast and difficult, and I was given only two choices in how I would practice it: slow or fast. I would practice it slow until I had it completely under control. I am confident that when it came time to play it fast I would be able to do it. On the other hand, if I were to only practice it fast and programmed myself with a lot of mistakes, then I think there would be a very good chance that I could not perform it well.

I remember the first time I ever got to meet Doc Severinsen back stage after a concert, many years ago. He talked to us about technique and how he practiced the Clarke studies. I was surprised, at the time, to hear a player with such fantastic technique say that he practiced everything slowly, with a solid, firm feel in the fingers

until it was completely under control. That was a very important lesson to learn.

What should a student do when he says, I worked on it and I still can't play it? If the music is too hard, he should probably put it up for a while. But, if the music or exercise is attainable, he should just work harder. He should use a metronome, go slow, be sure that he can hear the passage, and repeat it as many times as necessary. If you want to make it as a player, you can't take the easy road and you can't give up.

Reading and Performing

One of the things that I often hear trumpet players, and all instrumentalists, asking and talking about is sight-reading. A lot of players practice sight-reading on a regular basis. There are quite a few sight-reading books available for this purpose. I think this might be helpful, on a certain level, but may not be the best approach for everyone. I have some ideas about sight-reading that may seem a little different from what you usually hear, but that seem to hold up in actual practice.

I attended a music camp for a number of years when I was in high school. We had sectionals once a day with a band director who was a trumpet specialist. One year the director working with us asked if we would like to know the secret of sight-reading, the way the pros do it. Well, of course we did. His simple answer was that they read two measures ahead. I thought this was a great idea and worked on it for the next year with poor results.

The next summer another director working with our trumpet section asked the same question, "Do you want to know the secret to sight-reading, the way the pros do it". His answer was that you

should look at the bar line and see two measures at once, one with each eye. I tried that for the next year, again with poor results.

I have never had a real professional tell me their secret of sight-reading, but after years of practicing, playing, sight-reading, and being around fine musicians, I think I now have a fairly accurate idea about how they "do it". There are several things involved, which I will try to cover. Together they comprise my secret to sight-reading, which I will share with you.

I think reading music is very much like reading words in a book, magazine, or newspaper. You have to build a vocabulary. When you learn to read in school, you can't just pick up a book and start to read. You have to start with easy books, that have just a few words, and gradually build up your knowledge of words and their meanings: your vocabulary. Eventually you learn to recognize phrases and you even learn to anticipate words and phrases, based on the subject and context of what you are reading. Without a vocabulary, and the experience of reading many books, you are lost and will be struggling from word to word.

I think reading music and sight-reading music also requires a vocabulary. That vocabulary for trumpet players, in tonal music, is patterns of notes. You have to know a lot of patterns to be a good player. This vocabulary starts with scales. However, it goes beyond just being able to play the scale up and down. You have to be able to play <u>all</u> of your scales in any form and starting on any note. For example, most of my players have a lot more trouble starting a scale at the top, going down and up, than they do starting at the bottom. I like to use the scales in the Ernest Williams <u>Modern Method for Cornet or Trumpet</u>, because each key/scale is presented in a variety

of forms, rhythms, and meters. If you can't play your scales in all forms and variations you don't really know them.

The next most common pattern book for trumpet players is probably the Clarke Technical Studies book. If you have trouble with these exercises or "patterns" you have a deficit in your vocabulary. Then there are the patterns in the Arban's Complete Method. The book consists of all kinds of patterns: scales, intervals, arpeggios, melodies, etc. If a trumpet player does not have a repertory of patterns in all keys, then he will be very much like someone reading a book and not knowing any of the words. If he has to look up every word, and learn the meaning and how to pronounce it, it will be slow going indeed.

If a trumpet player is reading music that has patterns he can't play, then it is also going to be very slow going. Why should you expect to be able to sight-read music that has patterns beyond those that are in your technical vocabulary? Trumpet players have to spend time every day working on and learning new technical exercises to expand their vocabulary.

I learned another concept of sight-reading from an English teacher in college. His motto was "the more you know, the more you know". He used this motto while we were studying Homer's The Odyssey. The point was that the story was on more than one level. We could read and enjoy the story at face value, but if we knew our Greek mythology, then we could also understand the story on a different level as well. The more we knew about mythology, and the more we knew about other books in the series, then the more we would understand what we were reading. "The more you know, the more you know."

I think this concept can be applied to trumpet playing equally well. Even though each piece of music we play is basically original and unique, the fact that the vast majority of it is tonal also means that there are a lot of common patterns within the music. As players, the better we get, and the more music and exercises we play and learn, the fewer surprises we will find when we sight-read. I would guess that the best players and the best sight-readers have seen and played most of the patterns that they see when they are sight-reading. In other words, even though they are sight-reading, they have probably seen it before, in some form.

Besides knowing and being able to play patterns, a good trumpet player must be able to look at the music and hear what he is sight-reading. I am convinced that good players don't play by sight, they play by ear. Good players and musicians look at a phrase and hear what it should sound like. I have figured out that, more often than not, when a student misses a note in a lesson it is because he did not hear the note.

I remember Arnold Jacobs talking about telling a story when you play. You can't just play notes, you must tell a story. You have to have something to say. I think that good players look at the music and have a strong sense of what it says or of what they want to say with the music.

I know in my own playing I have a strong desire to sound good. I don't want to play anything that does not sound good. I am not going to let the notes on a page change that. I look at the notes in the music, try to interpret what they represent, and use those notes as a means of demonstrating the best of what I can sound like.

I think it was Aaron Copland that said it takes three things to make music: a composer, someone to interpret the music, and someone to listen. A trumpet player, as a musician, must do much more than just get the notes. He has to make a musical interpretation and has to make that interpretation with the listener in mind. The listener cannot see the music and may not know the music. The performer must play the rhythms and phrases in such a clear and defined manner, that the listener can understand and identify with it.

I started out this section on sight-reading by saying that I don't believe that just practicing sight-reading is the best way to learn to sight-read. I think it takes a combination of the two things mentioned above: patterns and the ability to hear what you want to play. You have to be able to look at the music, interpret it, form a concept, and then have the vocabulary and tools to "sell" it to your listener.

The tools and vocabulary come first from practicing your patterns, in all keys, and in developing your ear. And secondly, even as much as my trumpet students (and myself for that matter) don't seem to like singing, to sing everything that you play until you learn to hear what is on the page.

If I were to return to teaching in the public schools I would add something that I never knew about when I was teaching before. Starting with the beginners, I would have them sing every note before they played it. I would continue this practice in intermediate band and all the way through High School. I think that the extra time that it would take to have them sing would be more than made up for by their increased reading ability and their approach to the

instrument. There is no doubt in my mind that this would greatly improve their playing and their reading of music. If you didn't start that way, then you should start singing now!

Transposition and Small Horns

This is not a comprehensive chapter on Transposition. There are plenty of good books and methods available. However, I would like to mention one important factor which I don't hear mentioned much and which also goes along with the ideas already set forward in this book. That factor, you may not be surprised to hear, is the use of the ear in transposition.

There are many methods of transposition that work: intervals, clefs, solfeggio, etc. You obviously have to use one of these methods to get started, and as a basis for your transposition. However, I think there is more to it than that. Using your ear can make transposing a lot easier and also more musical. The concept is basically the same as reading any music. You need to hear what you are playing, and where you are going.

A simple demonstration can be shown by transposing a scale exercise. Let's say that you have Arban's book open to the first page of the scale studies. #1 is in the key of C. Assuming that you are playing a B-flat trumpet and you were asked to play this scale exercise as if it were in C (or for C trumpet), you would read it up a step. It probably would not take you very long to discover that it is too difficult and unnecessary to transpose every note by thinking intervals. It is much simpler to just recognize that you are in the Key

of D and play the pattern. Then, all you really have to do, since it is always a scale in these exercises , is notice the starting and stopping points, or turning points and just play the pattern in D. If you have practiced enough patterns in the key of D, this will be no problem.

I think transposing music is almost exactly the same. If you can hear the phrase in your head, once you have transposed the starting note, you can basically just play what you hear. I will quickly admit that some music is easier to hear than others. Most of the time you may have to use a combination of mentally transposing the music and using your ear. But, if you have developed your ear in your practice, to always hear what you see on the page, it can make transposition so much easier.

I recommend using the following ideas when you are practicing your transposition. Use the First Book of Practical Studies by Getchell, because it is easy to hear and progresses very logically. Start at the beginning and play the exercises as written and then transpose them according to whatever transposition(s) you are working on. But, instead of thinking intervals just play the pattern. These exercises are so easy that you should be able to easily sing them and therefore HEAR them. Just play what you hear. Play the tune. For the time being it will not hurt if you play them so much you memorize them. Just get used to hearing the music and playing it, in any key.

Another good book to practice working on your ear and your transposition is the Arban's book. I like the first few pages of the 150 melodies in the "Art of Phrasing" section. Play them as written, memorize the song in your head and play them in different keys. Get to where you can play what you hear. You could do the same thing

with any songs that you know. Play them from memory in every transposition (key) that you would ever use.

You can, after you feel comfortable with this, use it with anything that you transpose. I think this is true even with transposition in the orchestra. The first time you practice a new orchestral part you may have to think about the intervals and mentally transpose some or most of the notes. But after you have done this for a time or two, I think that you will find that you are playing most of it by ear. Certainly by the time you get to the concert you should have played it enough times that you are playing what you hear more than you are thinking about the transposition. If you are not, you probably are not really ready for the concert. In a performance situation you really don't have time to think. You normally will just have time to react to the sound.

My approach to the smaller trumpets, and even the C trumpet, is once again making better use of the ear. The tendency, with most of the problems that I have seen, is to get too physical with the smaller horns, and not use the ear enough. I will use the C trumpet as an example, but I think the principle holds true with all of the smaller trumpets. (Although sometimes the Piccolo trumpet may be an easier transition because it is so much different that the B-flat, and therefore our muscle memory does not interfere quite as much.)

Most of us started out on the B-flat trumpet. Until we become more advance with lots of experience on other horns, we feel more comfortable on the B-flat trumpet. When someone picks up a C trumpet for the first time they tend to treat it like the B-flat. I will have high school and even inexperienced college students (B-flat players) come in and say I have a church job Sunday and they

gave me these parts in C. Could I borrow a C trumpet? They think they can now read the music as usual, use the same fingers as usual, and the horn takes care of it. I find that this is not the case. They will usually do better, and sound better, if they transpose the parts using the trumpet that they are used to playing.

When someone picks up the C trumpet for the first time they will most often say that it does not play as well in tune and it is stuffy. They approach it physically: C is open, D is 1-3, A is 1-2. My feeling is that their ear is better than they think it is. When they push down 1-2 to play an A on the C trumpet, they are mentally expecting the pitch and sound that they get on their B-flat trumpet. They have played that instrument for so long that there is a sub-conscious physical expectation and physical memory set up when they start to play a note. When the expected sound does not come out then there is a physical adjustment that starts to take place. In effect, the result is that they are physically "fighting" against the instrument. It feels tight, or stuffy, and it certainly will not be in tune.

Here is my method for approaching a new instrument. (This hopefully will go along well with my comments on transposition.) I would start with the First Book of Practical Studies again. Play a line on the B-flat trumpet (assuming that that is the instrument you are most familiar with) and then play it on the C trumpet down a step. In other words, The PITCH is the constant, NOT the fingers. Have the sound and pitch in your head, play it on the B-flat and match it exactly on the C trumpet. While the bore may be a little different, if you concentrate you can get the sounds to match pretty closely.

Play the second line on the B-flat and then the C. Continue doing this until it sounds and feels fairly comfortable. At this point, play through the entire exercise on the B-flat and then the C. I would play as many pages as possible in this manner. The Arban's songs or phrasing studies, mentioned earlier, also work well. You could then start using other methods, but I would limit them to exercises that are fairly easy to hear and not too challenging technically.

I suggest that you start playing the "new" instrument a little every day, but not too much to start with. Do most of your playing on the instrument that you are familiar with and towards the end of your practice time, begin trading back and forth with the new instrument. After a while you can spend more time with the new instrument and you can play longer exercises. However, I think that it is important to continue to transpose down a step on the C trumpet until is feels completely comfortable. When it sounds and feels natural, then I would start playing the Getchell studies where they are written and then begin playing more advanced music.

I use something else with my students to reinforce this idea of "sound over fingers". If a student is working on the Haydn trumpet Concerto, I might suggest that he play a few phrases on the B-flat trumpet. Then repeat the phrases on C trumpet, and finally repeat them on the E-flat trumpet. The idea is that if they were making a recording the listener does not care what horn they are using. The listener just wants to hear a great sound or performance. So, each time, on each different trumpet, the student should try to play the Haydn according to the sound in his head, not paying attention to the horn or the fingers. There should just be ONE sound.

A variation of this exercise would be for me to have the student stand with his back to me, or just outside the door. I would play several phrases of the Haydn, on each of the trumpets, and see if he could tell the difference. My goal is to make them all sound the same, and to demonstrate that the "performance" is more important that the horn.

The main point of all of this, if I have not made it clear by now, is that when you are playing trumpets in different keys you must relate to the sound and not to the fingerings. I think that if you try to relate physically, and therefore have to "muscle" pitches up and down that it makes the instrument much harder to play. It can make the player not sound as good on the smaller trumpet, and sometimes it can even carry more tension back over to the B-flat trumpet.

I recommend approaching all of the small trumpets in the same way as I described the C trumpet. Sometimes that means you have to be a little more careful in picking music so that he range works out OK on the higher trumpets. Even on the piccolo trumpet, you can play Getchell studies and familiar tunes. It also works to play exercises like the "First Study" and the "Second Study" in the Clarke Technical Studies. Choose exercises that you know very well and therefore hear well. Play them in a comfortable range until the instrument feels comfortable. Then gradually work your way into some of the higher and more difficult literature. Remember that the piccolo trumpet does not work like an octave key.

I hear a lot of people complain about the intonation on C trumpets and the smaller trumpets. While I know that there are some inherent problems in those instruments, I think that they are not as

big a problem as often stated. Unfortunately, no instrument plays in tune. But if the player is comfortable on the instrument, if he is "in phase" or "in sync" physically with the instrument and if he hears where the pitch is supposed to be (rather than letting the trumpet decide) then there is a pretty good chance that he can play the trumpet in tune.

How To Keep From Getting Nervous

If you are looking for a definitive answer to keep from getting nervous, then you may be disappointed in this chapter. I don't think anyone can assure you that you will never get nervous for an important performance. But, I might be able to give you some tools that will help the situation.

I remember the first article I ever read about "stage fright", while I was a freshman in college. The article explained every physical problem a brass player could experience in performance. It was so complete that I learned a lot of new things to worry about; things that had never occurred to me before. And, the article did nothing to help keep me from getting nervous.

Each year trumpet students at every level of ability will ask the question "How do you keep from getting nervous?" I suppose that at one time or another, every performer has had to seek an answer to this problem. For brass players, who must not only master the technique of their instrument, but also provide the vibrating medium (the lips) the control of nervousness and the relaxation of the muscles is especially important.

Nervousness or performance anxiety can range from mild uneasiness to outright panic and loss of performing ability. I don't believe trying to find a solution to each individual physical problem

is the best approach. Here are a few ideas, however, which I think will help.

To begin with, I think you must realize that every performer gets nervous. There is no way to completely keep from getting nervous. Things that are important to us will cause some anxiety, whether it is our first day at school, our first date, or a performance in which we have an important or exposed part. The "trick," if there is one, is to accept the fact that there will be some anxiety and not to look for ways to avoid the problem completely. Good performers learn how to cope with their nerves so that fear and apprehension do not control their playing, but rather are used to give their performance a sharper edge.

How can a player prepare to cope with his performance anxieties? There are five areas which I think are important and can be worked on logically and systematically. First, on the trumpet or any other brass instrument, the player must be in good playing shape. That is, he should be practicing so that he is playing the instrument well and with consistency. Few things will give the confidence that comes from regular and systematic practice, so that one knows exactly what to expect from his playing.

Second, the music must be completely prepared. Being able to just play the music does not mean that it is ready to perform. Technical passages should be played at many different speeds, both slower and faster than the tempo expected in performance. Then, if the tempos starts too fast or the accompanist rushes, the performer will still have the reserve and confidence to perform the passage correctly. Likewise, slow passages should be slowed in practice, so

that the performer knows he has the breath to complete every phrase under all circumstances.

It is important to practice the performance when you are fresh and feel good. But it is also seems like a good idea, at times, to go through the music under less than ideal conditions, when you are a little tired or not feeling your best. You must know that you can play the music well under any circumstances.

I will tell you about an interesting experience that I had preparing for my graduate recital. I wanted to be sure I had the endurance and the confidence to play through my recital, without any problems. So, starting about a month or two before my recital I decided that I would play through the recital twice a day, in addition to my regular routine and practice. If I could do that every day, I should be able to get through the recital once.

The discoveries that I made playing the recital twice a day only served to reinforce my beliefs in the importance of the mental aspect of trumpet playing. One theory that I developed is that the mind and the body would like to escape hard work whenever possible. During this time, I would often go into the practice room to play through the recital for the second time, and find that I had a headache, or a sinus problem, or my embouchure felt like it wasn't going to make it. I can't tell you the number of excuses my body and sub-conscious mind came up with during those weeks.

I must admit, a few times I listened to my body or sub-conscious mind and just quit for the day. But most of the time I stuck with my rule of playing it twice, no matter what. I was absolutely amazed at the number of times that my headache, or

sinus, or endurance problem went away by the time I had finished getting through the recital again. In every case, if I had a headache, it went away by the time I was finished. If your embouchure is really fatigued, then I don't think it can completely recover in a short time. But I found that many times when I just thought my chops didn't feel so great, that they felt wonderful by the time I was finished going through the recital.

My conclusion is that it is easy for the mind or body to give you excuses not to practice, or to properly prepare for a performance. We have to be strong enough and persistent enough, to do what we need to do. Good excuses are still excuses. If we want to do something well, like play the trumpet, then we have to do the work and the preparation – no matter what.

If the music requires accompaniment, piano or ensemble, you should practice with it until it becomes completely secure. Too many performances have fallen apart because of inadequate rehearsal with the accompaniment. Confidence will come from making music together, not from just trying to stay together.

Third, I think that some of the practice should be in the room that the performance will be in, or a place as similar to it as possible. Playing in a large room or in an auditorium is much different from playing in a practice room. Playing outside is much different than playing inside. Larger rooms require more air and more endurance than a small practice room or a teacher's studio. You need to experience this well ahead of the performance and adequately prepare for it.

In addition to practicing in the place acoustically close to where you are going to perform, you should also practice the performance mentally, trying to simulate the psychological conditions. Imagine that you are playing for an audience. For example, walk out on stage, bow, tune, and play straight through the music with no excuses for stopping or missing notes, just like in the actual performance. Put yourself as close to the actual situation, mentally, as you can. You can also "program" yourself for success. Imagine the music as it should sound and imagine your success; to the point of hearing the applause and taking a bow. Concentrate on the end result: the sound, the phrases, and the music, rather than on thinking about the technique of playing the instrument.

Fourth, remember that nothing will give confidence like success. You should make every effort not to get into a situation in which there is little chance to be successful. This means picking music which is well within your ability. It is important to challenge yourself in practice and in lessons, using music that requires the peak of your ability. In performance, however, the music should be well within your ability, and not something that can be performed only if everything is "just right". A good music performance is one in which you are in control of all technical and musical aspects. This will give you confidence.

Fifth and finally, to gain confidence and master performance anxieties, you need to perform regularly. One of the important performances that most of us are involved with, as least as music majors, is a senior recital. If you spend four years in a practice room and then expect to walk out on stage and play a great senior recital, you are probably going to be very disappointed. You must also practice performing. Play for friends, fellow students, church,

school, or at any opportunity which is available, but which does not put unnecessary or unrealistic pressure on you. You must learn to deal with nerves by performing and performing often. By performing often you learn to deal with nerves, what to expect, and how to deal with a performance of situation. Just as the music you practice becomes gradually more difficult and challenging, your performing opportunities should also be gradual and progressive, in terms of the difficulty and pressure of the performance situation. Nothing will give a performer confidence more than a history of successful performances.

I discovered another interesting thing about nerves when I was on tour as a soloist with the University of Notre Dame Concert Band years ago. I had played a little with bands before, but not a lot. This two week tour with the band was my first really important series of performances. I played first cornet/trumpet with the band for the entire concert and was also featured soloist on one piece each night. I will tell you that I was very nervous, to say the least. I made it through the first few nights, but it was very difficult. After several nights I seemed to gain control of my nerves. By the end of the tour I felt very comfortable playing my featured solo, as well as all of the ones in the band. I told myself I had really accomplished a lot and thought I would never be nervous again. What could be harder than playing solos every night for two weeks, all over the east coast?

Well, after we got home we had a night or two off and then we played the concert on the Notre Dame campus. I had a chance to catch up on my rest, relax and be at my best for the final concert. Then I received a great education on performing and nerves. While the performances on tour were important to me as a trumpet player, I really did not know any of the people I performed for, even though

we played for thousands of people and sold out halls. We got off the bus, set up and played. I did my best and left town.

The final concert was at home. My wife came to hear it. My upstairs neighbors came to hear it (After all, they had heard me practicing downstairs for three months to learn that solo. They said they wouldn't miss it for the world.). And, several of my trumpet students from my high school band came to hear it. Well, I was scared to death. I was more nervous than at any other time on the tour, by far. I got through it but it was very, very hard. I learned that the more important a performance is to you, the more anxiety you will have, and that you never completely get over being nervous.

Several years later, after not performing in public for a while, I was extremely nervous playing in church with a faculty brass quartet. After that one performance, everything was fine. The point of my two stories is that you can never tell what is going to happen on a performance. I don't think you can ever completely escape your performance anxiety and being nervous. But, you can learn to control them and play with a relaxed confidence if you completely prepare yourself for every performance. Follow the suggestions in the chapter and I think there will be a very good chance of your having successful performances.

Make Music, Please

I remember several years ago talking to another Adam student about his experiences and lessons with Mr. Adam. This was a very fine professional trumpet player. He told me about the time that he was leaving a lesson and Mr. Adam said "Now I don't want you to practice any more." The student just stood there, not knowing what to think. Then Mr. Adam added "Just go play music."

I was at an International Trumpet Guild conference a few years ago, attending a session with Phil Smith of the New York Philharmonic. He walked out and said that he would like to call this presentation "Make Music Please." He, as well as a few of the other top trumpet players over the years, alluded to the tendency of trumpet players, teachers, and clinicians to put too much emphasis on "how to do" and "what to do" at the expense of concentrating on a musical end result.

I think that we would all do well to remember that the most important consideration when playing the trumpet is to make music. And, to make music we have to perform for someone. We can perform for a real audience, of one or more people, or we can perform for an audience that we mentally conceive. The important point, as Arnold Jacobs often talked about, is that we must tell a story. We must have something to say, and we must say it in a way that captures and holds the attention of the listener. Music requires someone to compose the music, someone to interpret the music, and

someone to listen to the music. Our job as trumpet players and performers is to interpret the music so that it is comprehensible and interesting to the listener.

Presenting the music to a listener is a point that sometimes seems difficult for students to understand. I found this equally true of my bands as well as my trumpet students. We can't just read and play the notes on a page. That is just playing to the music stand. I think we have to imagine performing to the person sitting on the back row of the audience. The dynamics that we use must be for that person. The interpretation of crescendos and diminuendos, or whatever the music calls for, should be performed for that person, not for ourselves.

I like to use the illustration of an actor on the stage. Most of us have been around a play or a musical to observe the actors back stage or up close. The actor looks very natural when viewed from the audience. However, if you were to see him up close you would find that the makeup actually exaggerated all of his features. If the actor wore no makeup, and therefore looked natural up close, he would look very pale and washed out to the audience. The makeup is to project the necessary image to the audience, not the other actors.

Music performance must be the same way. We must play to the audience. That means that we also have to exaggerate our performance so that we get the desired end result out to the listener and not left on the stage or behind the music stand. I think the best example of this that I hear is when my trumpet students try to play soft. They usually try to play too soft and get it by shutting down their air support. I think that a good "piano" volume should still be big and full and warm. I will go so far as to say that many times

playing soft is more of a style than a volume level. The player is going to have to have a full, supported tone to have a good "soft" sound out in the audience. Playing soft to the music stand, or just for our own ears, is usually not going to work.

This reinforces that point that we must learn to think in terms of the music and not the instrument. There are some players who say that they do not listen to trumpet players as much as they just seek out good musicians to listen to. Some of these people think that listening to singers is very helpful. I have found that going to string clinics and listening to string players, especially violin players for some reason, has always been extremely beneficial to me. I have gotten some of my best breathing and phrasing ideas from a violin recital. Wherever you get your ideas, the important point to remember is that you must keep your emphasis and your thoughts on the music rather that the medium (or trumpet).

More Thoughts on Trumpet Playing

This may be a random group of ideas that did not end up anywhere else, but that I still think need consideration by trumpet students.

I think it is important to keep your instrument in good condition. Both the trumpet and the mouthpiece need to be clean on the inside. The slides need to work easily and the valves need to have good action. I have noticed that many of my trumpet students are cheap when it comes to valve oil. They use a few drops once a week or when they notice their valves have slowed down. I personally think that is too little too late. First of all, valve oil is relatively inexpensive. I think it should be used. I would try to keep the valves at optimum speed all of the time. To me, that means oiling them a minimum of once a day, and usually more. This will keep them working properly and also reduce the wear from the additional friction as they dry out. It is also important to keep the valves very clean. It only takes a small piece of dirt or grime to cause a problem.

I think that it helps the valve action and finger speed to have very firm valve springs. At the very least, if you shake the horn up and down with the valves parallel to the ground the valves should not bounce. Valves this "soft" will not work as fast as they should. I think valves that come up slowly are very detrimental to finger technique. Soft valve springs will slow the action of the valve as it

goes back up. No matter how fast your fingers may be, they will have to wait for the valve to return to the top position. Firm valve springs will not slow down the fingers as they push the valve down, but they will certainly help the speed as the come back up. I might add, that it takes a little practice to learn how to stretch the springs. If you are new to the experience, it might pay to have an extra set of springs nearby.

It is also important to keep the mouthpiece in good condition. Both the throat and the backbore should be clean on the inside. Also, the end of the mouthpiece should be in its original round condition. If it is bent or misshapen from dropping, that will affect the way it plays. The rim of the mouthpiece should also be smooth and in good condition, and the plating should not be worn away. If it is not in good condition you should get a new one.

The bottom line is to keep the instrument in good playing condition at all times. A lot of students only think about cleaning their horn before a big performance. If it has been too long, cleaning can actually change the bore size. You should consider keeping your trumpet clean for your daily practice and your lessons. Lessons should be treated like an important performance. The trumpet should be clean and the valves should be oiled and ready to go. I can't tell you how frustrating it is for a student to come in and keep blaming their problems on the instrument, or to have to stop to clean and oil the valves. That should be a part of the lesson preparation. If not, then it gives the appearance of the lesson not being very important to the student.

I think it is important not to make a lot of excuses when it comes to your trumpet playing. Most of the time if you have

practiced, you are prepared, and if you are concentrating and paying attention you will not need any excuses. You need to show up to the rehearsal with the right horn or horns, you need to have your part prepared if you had the music in advance, you need to have all of the mutes that you might possibly need, you need several pencils, and you should try to be prepared for anything else that might come up.

When I hear someone say, "What did you say," "Do you have a pencil I could borrow?", or "I didn't know we needed mutes," I usually think they are inexperienced and unprepared (that is the nicest way I can put it here). Another one that really backfires on students is "I can't find your beat" or something to that effect. It really means "I can't figure things out or keep up, and I am going to need a lot of help." The problem is usually not with the conductor, but even when it is, it is best to remain quiet and figure it out for yourself.

Most high school students and too many college students have what I call a "student mindset" when it comes to rehearsals and performing. They expect the conductor to take full responsibility for everything. They don't do anything unless they are told and assume no responsibility of their own. They might stand around waiting for someone to tell them what to do, or where to sit. They play the notes on the page but don't do anything about pitch, dynamics, balance, blend, or style until the conductors tell them what to do. They depend on a lot of rehearsal and instructions to get ready for the performance.

Good, reliable players come to rehearsal ready to perform. They bring a concept of sound and style. They tune, they listen, they match, and <u>they adapt</u>. They solve as many problems as possible

themselves. They are mentally prepared to play the music and play it correctly from the start. They assume responsibility for their part and for their performance. Sometimes there is little time for a rehearsal, or there may be no time for a rehearsal. That is still not an excuse for a poor performance. Good, reliable players will come through.

In college, students need to balance their ensemble playing with their individual practice. Most of us came up through a school program that was built around ensembles. Everything was done for the good of the ensemble. I think students should be prepared for their ensemble rehearsals, but I also think that the majority of their practice should be to learn how to play their instrument better.

I find students who play in so many ensembles that they don't have the time or endurance to get in any decent individual practice time. Or in marching band or jazz band, they are asked for so much in terms of range and volume that there is nothing left for their own practice. This is a losing situation for the student. A college trumpet student, who is music major, has as his first responsibility to learn how to play to the best of his ability. In the long run, the better he learns to play, the better the ensembles will be.

The student, from high school, is used to doing whatever the director says. However, there are times when the player has to use some common sense. He must learn to pace himself in ensemble rehearsals so that there is a way to get in the required amount of good, daily practice. This might mean doing a variety of things differently including: starting individual practice early in the day and getting most of it done before ensembles; pacing yourself in all

rehearsals so that there is something left at the end; not scheduling too many ensembles in a semester.

I would like to offer some thoughts on staccato playing. I don't know that I have ever seen much in print about staccato playing, or heard many people talk about it. However, I think that it is very often interpreted or played incorrectly by student trumpet players. Basically, I hear students play staccato too short. The result is usually a less than full tone and an interruption in the line or phrase. It sounds short and choppy.

When I listen to fine trumpet players I usually think about their sound, or their phrasing, their interpretation, or their musicality. I am never drawn to think about how short their notes are. They may tongue cleanly, or lightly, but it almost never sounds short or stopped. I never notice what they are NOT playing, only what they ARE playing. They seem to have a continuous flow of sound.

On the other hand, many students see a staccato note and play it too short. They seem to emphasize the rest. This technique also tends to tighten their playing and cut off the air. I think this problem comes from two sources. The first is being taught in beginning band that a staccato should get "half value" or that short notes should be cut off or stopped. The second is that if the player plays with his eyes, they concentrate on the individual note rather than the phrase. At any rate staccato technique is often a problem.

I have always tried in my own playing, and my student's, to keep the air moving and to play a continuous line. Within that line, staccato notes will be articulated lightly, but not stopped. Many times you can even think of the staccato note as long. This will work

if the effect sounds light. Maybe staccato is more style than length. There should always be a flow of air and music.

Several years ago we had a noted violin soloist come in for a day, to give a clinic for our string players. I attended and asked all of my trumpet students to attend. (As I mentioned earlier in the book, I have always seemed to pick up a lot of good ideas from fine string players.) He asked a violinist that he was working with how to interpret staccato. She answered "short." He said "No. Try to think of it as detached legato." That is the best description that I think I have ever heard for staccato. If you think of staccato as a light but still continuous sound, it seems to not only be more musical but also contributes to better playing habits.

I am sure you can point out exceptions to my staccato theory. I can too. However, in general, if you have to make a mistake, make it on the long side rather than the short side. After a performance, I would much prefer someone said I had a good sound and phrasing rather than talk about how short I played.

If you are serious about the trumpet, you should join the International Trumpet Guild, read the Journal, and attend as many of the conferences as possible. I can't think of a reason for a trumpet player not to join.

Getting Work and Reliability

Is there a secret to getting work as a trumpet player, and becoming established? Well, it's not really a secret, but a lot of players seem to miss out on some important points. So, at the risk of telling you what you already might know, I am going to go over some things that the successful trumpet players already know and do.

When I was a young player, I thought all you needed to do to become a professional was to be able to play well. As I played and gained experience, I found out that it takes a lot more than playing ability to become successful. This is true at all levels of performing from college to the professional ranks. My teacher, Mr. Adam, used to tell us that it takes three things to be a successful player: First, you have to be musically acceptable, second you have to be socially acceptable, and third you have to be politically acceptable.

If you want to get work as a trumpet player, and continue to be hired, you need to be able to play well. There are lots of good players around these days. There is no reason to hire someone who does not have the playing ability. If you have not progressed to the point of playing very well, you should not expect much work. Besides playing well, you need to be able to get along with people. The people you play for and with do not have to put up with anyone who is difficult to work with. And, there is no reason that they have to. And, finally, you need to treat people fairly, give others their due, and understand the politics of working.

The way most people get jobs in the beginning is to be recommended by their teacher. If you are in school most of the jobs come through your applied teacher, or maybe sometimes through your ensemble director. When you move out into the "real world" or move to a new city, if you want to get work you should probably find one of the top trumpet players in town and start taking lessons. Even if you think you don't need lessons, this is the best way to start making contacts and hopefully to get in line for a few jobs your teacher cannot accept.

While I was teaching at the university I would regularly get calls for trumpet players. I would get calls for weddings, church services, Easter services, Christmas services, and almost anything else. Sometimes the request was for one trumpet player, sometimes for multiple trumpets, and sometimes for brass ensembles. If I did not want the job, then I would past it on to one of my students.

There is usually a hierarchy that is followed. There will be variations, but there will always be one. Mine went something like this. There are several of my former students in town. I have played a lot of gigs with them and I know they can play. Just as importantly, I enjoy playing with them. They can play, they can transpose, and they are flexible and adaptable. They are also completely reliable and they have a good attitude. They show up on time, know what to wear and they are easy to get along with. I would always call them first, either to play with, or to give them a job I could not take.

The next person I would call, if these players were not available, would be my graduate assistant. Most of what I said about

those "first call" friends would also be true of my graduate assistant. He might not have as much experience but he was dependable and loyal (remember politically acceptable). If my graduate student was not available, then I would start looking for a good undergraduate.

When I started to consider my undergraduate students, here are some of the things I was looking for: I looked for someone who could play the part, who was responsible enough to work up the music and show up on time, who would get along with whomever he was playing for, who had a good attitude, and finally someone who would dress and look respectable. Students who did not prepare well for lessons, students who had a habit of being late for lessons and/or ensembles, students who made excuses about their playing, and students who did not know how to act and dress were not acceptable. There is no reason to think that this type of student would perform any better on a paying job. When I recommended someone it was a reflection on me and my teaching, as well as the university and the standards of our School of Music. I can't afford to take any chances.

Since I mentioned dress and looks, I would like to make some additional comments on clothes and appearance. I am sure most of you know this, but not everyone seems to. When you show up to play for a wedding or a church service, or whatever else it might be, you need to look the part. A black or dark blue suit will work most of the time for men. Sometimes a sport coat and slacks are required. Usually a navy coat and gray slacks will be just right. Over the years I have had many students tell me that they did not have a suit, or that they did not have a long tie. If you are going to be in this business then you need to have the right clothes for the occasion. You also need the appropriate shirt, leather shoes, etc. to go with your suit. And finally, I think it is a big disadvantage for men not to be

properly groomed. This means that hair that is too long or in a ponytail does not look good. Neither do ear rings or other body piercing, or shaggy beards and moustaches. If this sounds extreme to anyone, all I can say is that playing a trumpet gig is not the place to express your individuality, or make political or fashion statements.

The statements on appearance have mostly been aimed at men so far. The same guidelines go for the women trumpet players. They need to dress conservatively in something that looks nice and will blend in and conform to the other players. You are not trying to make a fashion statement. You don't want anything too low cut, or slit too high, or anything else that might draw attention to you for anything other than musical considerations.

A Few Closing Thoughts

I have included at the end of this book some lists that include trumpet players, ensembles, orchestras, books, and music that I think trumpet players should be familiar with. These are not necessarily definitive lists, but should be a starting point. If you find something or someone that should definitely be on one of these lists, and that I left off, let me know. If it is a trumpet player or music that I do not know, I need to find out about it.

I have also included a list of excuses. Not all, but most of these I have heard over the years. I usually posted the list once a year and my students added a few they thought were appropriate or funny. I hope you enjoy the list of excuses, but remember that the point is – no matter what the excuse- whenever you miss practice time you can never get it back.

As I said at the beginning of this book, I think that the trumpet can be a very unforgiving instrument. And, while it is true that playing the trumpet has given me some difficult moments, it is also true that playing the trumpet has brought me more joy and satisfaction than I could have ever imagined. I have met trumpet teachers, trumpet players, and trumpet students who have enriched my life. I have been able to play in and hear performances that were incredibly musical, inspiring, and uplifting. And, on those days when everything seems to go exactly right on the trumpet (the sound,

the resonance, the effortless feel), it can be both a physical and spiritual revelation.

I remember being in a lesson a few years ago, with Mr. Adam. It was a typical winter day in Indiana: gray and overcast. During the lesson he walked over and looked out the window and said, "You know, when your trumpet playing is going well it's always a beautiful day".

Well, I have had a lot of beautiful days, thanks to my association with the trumpet. I hope your days and your life are filled with the same kind of joy and happiness that my association with the trumpet and trumpet players has brought me.

I would like to mention one other important lesson I got from Mr. Adam. He always told me (and all of his students) that we were put here to make the world a better place. Trumpet playing is very, very important. But, it is not as important as being a good person. I have always tried to pass on what he gave to me, through my playing, my teaching, and my associations with other people. I hope that those who are interested enough to read this book will do the same thing. Try to make the world a better place through your music, and through your relationships with all of the people that you come in contact with.

Trumpet Players and Ensembles That You Should Know

American Brass Quintet
William Adam
Maurice Andre
Louis Armstrong
Vincent Bach
David Bilger
Canadian Brass
Clifford Brown
James Burke
Herbert L. Clarke
Miles Davis
Vince DiMartino
Timofei Dokshizser
Empire Brass
Maynard Ferguson
Armando Ghitalla
Dizzy Gillespie
Mark Gould
Hakan Hardenberger
John Haynie
Adolf Herseth
Harry James
Gil Johnson
Philip Jones Brass Ensemble

Jules Levy
Wynton Marsalis
Ray Mase
Rafael Mendez
Robert Nagel
New York Brass Quintet
Anthony Plog
Michael Sachs
Arturo Sandoval
Gerard Schwarz
Doc Severinsen
Summit Brass
Susan Slaughter
Leonard Smith
Philip Smith
Crispian Steele-Perkins
Thomas Stevens
Edward Tarr
Clarke Terry
William Vacchiano
Roger Voisin
Alan Vizzutti
John Wallace
Ernest Williams

Suggested Listening and Recordings You Should Know

Anything by Maurice Andre
Anything by Doc Severinsen
Any major orchestral trumpet literature with Herseth and the Chicago Symphony.

Selected CDs

Artist	Title	CD Number
Andre, Maurice	Opera Arias	EMI CDC 7492192
	Trumpet Concertos	EMI 7243 5 56260 2 8
	The Art of Maurice Andre	RCA 60025020RG
Antonsen, Ole Edvard	Trumpet Concertos	EMI D 102711
Black, Bibi	Trumpet Concertos	EMI CDC 0777
5462029		
Canadian Brass	Basin Street	CBS MK 42367
Carroll, Edward	For Their Majesties Pleasure	Newport NPD 85539
Dikshizer, Timofei	Concertpieces	Marcophon CD 904
	Russian Treasures	ITG
Hardenberger, Hakan	Trumpet & Organ Spectacular	Phillips 434 074 2
	Trumpet Concertos	Phillips 420 203 2
Harjanne, Jouko	Trumpet Experience	ITG
Jacobs, Arnold	Portrait of an Artist	Summit DCD 267
Kaderabek, Frank	American Trumpet in Prague	Vars VA 0014
Marsalis, Wynton	Baroque Music for Trumpets	CBS MK 42478
	Baroque Duet	Sony SK 46672
Mase, Ray	Trumpet Vocalise	Summit DCD 185
Mendez, Rafael	The Legacy	Summit DCD 178
	The World's Greatest Trumpeter	Summit 12 CD set
Nakariakov, Servei	Trumpet Concertos	Teldec 4509-908462
	Carmen Fantasy	Teldec 4509 94554 2
New York Trumpet Ens.	Trumpets in Stride	Summit DCD 113
Payne, Geoffrey	Trumpet Concertos	ABC 426 990 2
Philip Jones Brass Ens.	Pictures at an Exhibition	ADRM 425 022 2

Plog, Anthony	20th Century Setting for Trumpet	Crystal CD 663
Reinhart, Carol	Caroll Dawn Reinhart-Trumpet	Acanta 43324
Sandoval, Arturo	Flight to Freedom	GRP Grd-9634
Severinsen, Doc	Trumpet Spectacular	Telarc CD 80223
	Episodes with Summit Brass	ProArte CDD 278
Smith, Philip	Philip Smith – New York Legends	Cala CACD 0516
	Contest Solos	ITG CD 111
	Orchestral Excerpts for Trpt.	Summit DCD 144
Steele-Perkins, Crispin	Six Trumpet Concertos	IMP PCD 821
Stevens, Thomas	Thomas Stevens Trumpet	Cyrstal CD 761
Tarr, Edward	Classical/Romantic Trpt. Concertos	CD 74557
Various	Cornet Solos by Pioneers	ITG 004
Vizzutti, Allen	Carnival of Venus	Summit DCD 188
	A trumpeter's Dream	Kosei KOCD 2501

TRUMPET METHOD BOOKS

The following is a list of methods books that are in fairly common use. Those with an * are especially recommended.

Complete, comprehensive method books:

*Arban, J.B. - Complete Method
Saint- Jacome – Grand Method
Williams, Ernest – Modern Method for Trumpet

Technical Studies:
*Amsden - Celebrated Practice Duets
*Clarke - Technical Studies
*Clarke - Setting up Drills
*Colin (Glantz) * - Advanced Daily Studies
*Colin - Trumpet Technical Studies
Haynie - How to play High Notes, Low Notes, and all those in Between
*Johnson - Progressive Studies for the High Register
Phelps – Progressive Studies
*Schlossberg - Daily Drills and Technical Studies
Williams - The Secret of Technique Preservation

Etudes and Studies:

Artot - 24 Etudes Melodiques for Trumpet
Bitsch - Vingt Etudes
Bordogni – The Complete Book of Vocalises (includes piano acc.)
*Bordogni - 24 Vocalises (transposition)
Bozza - Seize Etudes
*Brandt - Orchestral Studies and Last Etudes
*Charlier - 36 Etudes Transcendantes
Chaynes - 15 Etudes
Clarke - Characteristic Studies
*Concone/Sawyer - Lyrical Studies
*Concone – The Complete Solfeggi
Faillenot – 19 Elementary Studies
*Getchel * - Practical Studies (First and Second)
Goldman - Practical Studies
*Hering - 40 progressive Etudes
Hering - 38 Recreational Studies
*Kopprasch - 60 Selected Studies for the Advanced Trumpeter (Bk I & II)
*Sabrich - Dix Etudes
Sachse - 100 Studies
*Small – 27 Melodious and Rhythmical Exercises
Smith - Top Tones for the Trumpet
*Snedecor – Lyrical Studies for Trumpet
*Voisin - 11 Studies
Wurm - 40 Studies
*Vannetelbosch - 20 Etudes

Orchestral Excerpts:

Bartold - Orchestral Excerpts
Neuhaus - Orchestral Studies for Trumpet
Norris – Top 50 Orchestral Audition Excerpts for Trumpet
*McGregor - Audition and Performance Preparation for Trumpet Orch. Lit.(I-III)

Misc.:

*Colin & Broiles (Thieck) * - The Art of Trumpet Playing
Hickman - The Piccolo Trumpet
Webster - Method for Piccolo Trumpet

SOLO LITERATURE

The following is a list of representative solo literature for various levels. This list is literature that trumpet players should be familiar with. The levels of difficulty are as follows: I – Junior and Senior High School; II – Easy to moderate college level; III – More difficult college level; IV – Very advanced to Professional.

LEVEL I

Bach - Air
Bach - Arioso
Bach - If Thou be Near
Balay - Petite Piece Concertante
Balay - Andante et Allegretto
Balay - Prelude et Ballade
Barat – Orientale
Bond - Concerto
Bozza - Badinage
Clarke - The Maid of the Mist
Delmas - Chorale and Variations
Donaudy - Aria and Allegro
Donaudy - Two Arias
Donaudy - Arioso and Canzone
Fiocco - Allegro
Fitzgerald – English Suite
Fitzgerald - Ballad
Handel - Allegro
Handel - Sonata for Trumpet

Purcell - Two Airs from Bonduca
Ropartz - Andante et Allegro
Walters - Episode

LEVEL II

Asafiev - Sonata
Baret - Fantasie in E-flat minor
Baret - Andante et Scherzo
Bernstein - Rondo for Lifey
Busser - Variations in D-flat
Chance - Credo
Clarke - Sounds of the Hudson
Clarke - Bride of the Waves
Cools - Solo de Concours
Corelli - Sonata VIII
Donato – Prelude et Allegro
Fiocco - Allegro
Gibbons – Suite
Handel/Fitzgerald - Aria con Variazoni
Hartley - Sonatina
Hovhaness
Ketting - Intrada (unaccompanied)
Latham - Suite
Llewllyn - My Regards
Martinu – Sonatine
Plog - Animal Ditties
Plog - Animal Ditties II
Purcell - Sonata (in D)
Purcell - Trumpet Aria (from The Indian Queen)
Robbins – Mont Saint-Michel

Senee – Concertino
Telemann - Air de Trompett
Torelli - Concerto in D
Turrin - Elegy
Vivaldi - Allegro

LEVEL III

Arutunian - Concerto
Bach - 10 Preludes
Bennett – Rose Variations
Beversdorf – Sonata
Bitsch - Quatre Variations, Sur on Theme de D. Scarlatti
Block – Proclamation
Bohme – Concerto in f minor
Bohrnstedt - Concerto
Bozza - Caprice
Bozza - Rustiques
Brandt - Concertpiece No. 1
Brandt - Concertpiece No. 2
Casterede - Sonatine
Clarke - Carnival of Venice
Clarke - The Debutante
Clarke - From the Shores of the Mighty Pacific
Enesco - Legend
Fantini - 8 Sonatas
Giannini - Concerto

Gregson - Trumpet Concerto
Goedicke - Concert Etude
Goedicke - Concerto
Haydn, J. - Concerto in E-flat
Heiden - Sonata
Hindemith - Sonata
Honegger - Intrada
Hovhaness - Prayer of St. Gregory
Hubeau - Sonata
Hummel - Concerto in E-flat
Jeanjean – Capriccioso
Kennan - Sonata
Martini - Toccata
Neruda – Concerto
Peters - Sonata
Plog - Animal Ditties
Poot – Etude de Concert
Porrino - Concertino
Purcell - Sonata (in D)
Riisager - Concertino
Sowerby - Fantasy for Trumpet and Organ
Sowerby -Sonata
Staigers - Carnival of Venice
Stevens – Sonata
Telemann - Heroic Music (12 pieces)
Tomasi - Triptyque
Tull – Eight Profiles (unaccompanied)
Turrin - Caprice
Turrin - Intrada
Wormser - Fantasie Theme et Variations
Wal-berg - Concerto

White - Sonata

LEVEL IV

Anteil - Sonata
Addison - Concerto
Arban - Carnival of Venice
Chaynes - Concerto
Haydn, M. - Concerto in D Major
Lovelock – Concerto
Mozart, L. - Concerto
Pakhmutova - Concerto
Sachse - Concertino in E-flat Major
Tomasi - Concerto
Tomasi - Semaine Sainte a Cuzco
Tomasi – Triptyque

Orchestral Music You Should Know

Bach, J.S.	Brandenburg Concerto #2
	Magnificat
	B minor Mass
	Christmas Oratorio
Bartok	Concerto for Orchestra
Beethoven	Leonore Overture #2 and #3
Brahms	Academic Festival Overture
Copland	Quiet City
Copland	Fanfare for the Common Man
Debussy	Fetes
	La Mer
Dvorak	Symphony # 8 (4)
Gershwin	An American in Paris
	Piano Concerto in F
	Rhapsody in Blue
Handel, G.F.	Messiah
Mahler	Symphony #1
	Symphony #3
	Symphony #5
	Symphony #6
Mussorgsky/Ravel	Pictures at an Exhibition
Prokofiev	Lieutenant Kije Suite
Ravel	Bolero
Respighi	Pines of Rome
Rimsky-Korsakov	Scheherazade
	Capriccio Espagnol
Shostakovich	Symphony #5

Strauss, Richard	Zarathustra
	Don Juan
	Ein Heldenleben
	Death and Transfiguration
Stravinsky	Petroucka
	Firebird Suite
Tchaikovsky	Symphony #4
	Capriccio Italien

A Very Select List of Books for the Trumpet Player

Author	Title	Publisher
Frederiksen, Brian	Arnold Jacobs: Song and Wind	Wind Song Press
Bristol, Claude	The Magic of Believing	Pocket Books
Gallwey, Timothy	The Inner Game of Tennis	Random House
Green, Barry	The Inner Game of Music	Anchor Press
Herrigel, Eric	Zen in the Art of Archery	Vintage Books
Stewart, M. Dee (ed.)	Arnold Jacobs The Legacy of a Master	Instrumentalist
Johnson, Keith	The Art of Trumpet Playing	Iowa St. Univ. Press
Johnson, Keith	Brass Performance and Pedagogy	Pearson Education
Maltz, Maxwell	Psycho-Cybernetics	Wilshire Book Co.
Pfund, William A.	The Trumpeter's Pedagogical Guide	William Pfund
Severson & McDunn	Brass Wind Artistry	Accura Music
Snell, Howard	The Trumpet	Rakeway Music
Wilson, Frank R., MD	Mind, Muscle and Music	The Selmer Company

MOST POPULAR EXCUSES USED BY TRUMPET PLAYERS

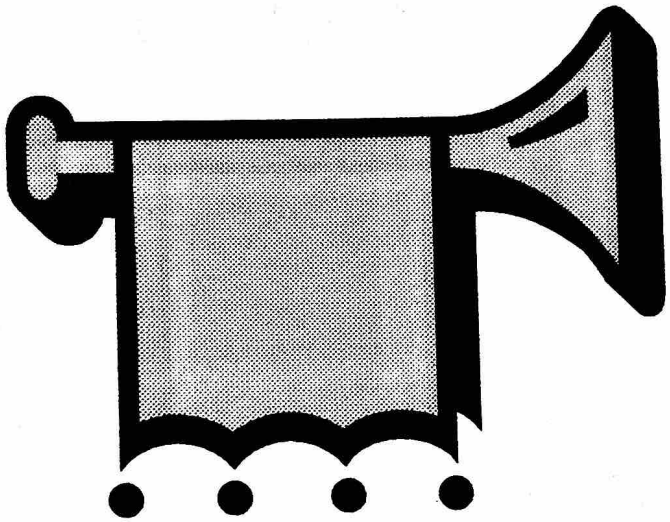
1. I haven't warmed up.
2. My horn is cold.
3. My valves are sticking.
4. Can I borrow some valve oil?
5. I think I need to clean out my horn.
6. Brass class is messing up my chops.
7. Wood-wind class is messing up my chops
8. I don't have my regular mouthpiece.
9. I had to borrow someone else's trumpet for today.
10. I'm trying out a new mouthpiece.
11. I forgot.
12. I didn't know I was supposed to.
13. I don't understand, I could do it yesterday.
14. I don't understand, I could do it in the practice room.
15. Sure I practice. The reason no one sees me is that I practice at my Apartment.
16. I think my horn has a leak.
17. I'm not feeling good, because I haven't had lunch.
18. I'm not feeling good, because I had too much lunch.
19. I was working on a paper and didn't get any sleep.
20. I was studying for a test and didn't get any sleep.
21. I'm worried about a test today.
22. I have a headache.
23. I'm not awake yet.
24. I have a stomach ache.
25. I can't find my music.

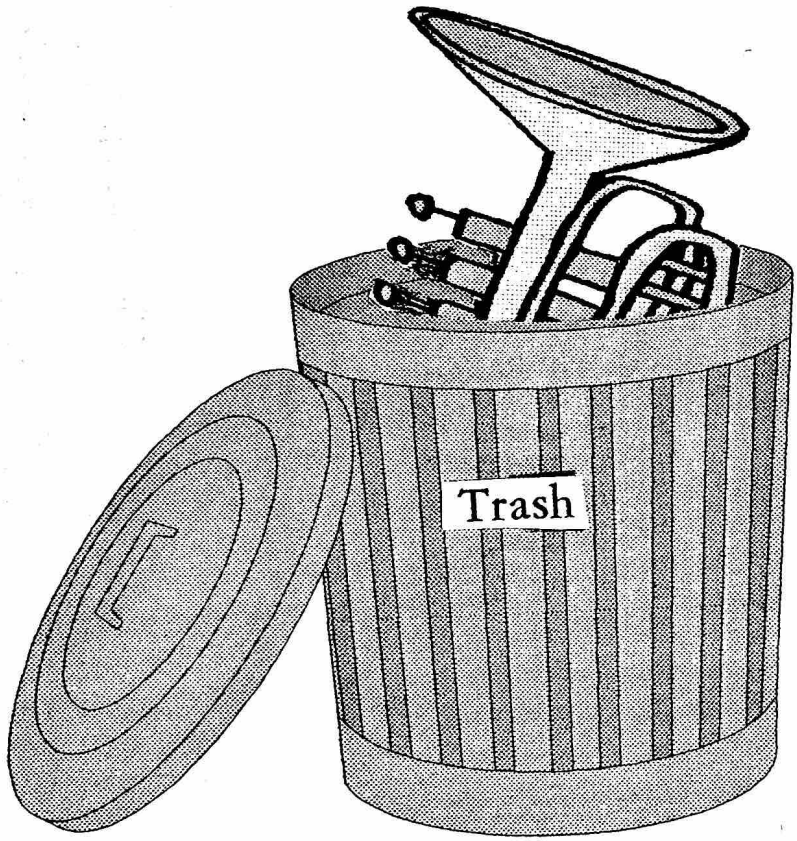
26. I haven't had the money to buy that music.
27. You never told me to do that.
28. I have a sinus infection.
29. I have a bad cold.
30. I'm on medication and I feel funny.
31. I'm on medication and it dries out my mouth.
32. I need a drink of water.
33. I couldn't find a recording, so I don't know how it goes.
34. My roommate has it.
35. I need glasses.
36. I shot my chops at the game Saturday.
37. I shot my chops at the tournament last weekend.
38. My chops are tired.
39. My lips are chapped.
40. My lips are sun-burned.
41. I cut my lip.
42. I busted my lip playing _____ ball.
43. My ears are stopped up.
44. I can't hear the difference.
45. I couldn't find a practice room.
46. I had to go out of town.
47. I had to go home.
48. I had to read a book for _____ class.
49. My chops feel funny.
50. It's in my locker.
51. It's in my car.
52. It's in my room.
53. I left it at home last weekend.
54. I have gas.
55. I'm not used to playing in front of people.
56. We had a fire drill.

57. I need to go to the bathroom.
58. I think I need to oil my valves.
59. It was a "Parkway kind of day".
60. I bit my lip.
61. Someone bit my lip.
62. I thought you said next week.
63. We couldn't get together.

Have You Been Practicing?

a. Not as much as I want to.
b. More than I was.
c. As much as I can find time for.
d. I'm taking 18 hours.
e. I have an overload this semester.
f. This was a bad week.
g. I'm gradually building back up.
h. We went to the beach.
i. We went skiing.
j. I had to work.




Trash

